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BRICK AND COMMEMORATION OF THE GREAT WAR

Contents

Editorial:
'And Half the seed of Europe, one by one':
To commemorate the Dead of the Great War

As they would do in all conflict zones, the guns fell silent across the Marne and the Maas at the eleventh hour of the eleventh day of the eleventh month in 1918: a century has now past since the end of the Great War. Across Britain and France, and later in Germany, the survivors erected memorials to those who never came back. All whose bodies were recovered, if identified with name, rank, and number, together with regiment, date of death, and age, and, if apposite, decorations, or simply as 'A Soldier of the Great War Known Only to God', were buried in a cemetery near where they fell and, irrespective of rank, all combatants have an identical white headstone if British, Irish or Imperial soldiers. A white cross marks French soldiers in their cemeteries. Later, burials of German soldiers in their war cemeteries were marked by a cross of black stone although in the British cemeteries, the German casualties are treated with the same respect as those of the allied side. Although a great number of war memorials were constructed in 1919 and 1920, the totality of British and French monuments put up took more than a decade to erect, and much longer in Germany.

If one wishes to see the effect of the deaths in the Great War on a populous, medium-sized town, one need only go to Rotherham, Yorks.W.R., (now South Yorkshire), where on the south side of the south aisle of the parish church, the war memorial given by Alderman A.P. Aizlewood fills the whole of the lower part of the two bays of the south wall east of the entrance. The bronze slab is over 35 feet in length. Rotherham in 1911 had a population of 151,525; of the adult and juvenile males, no fewer than 1,304 have their names recorded on the memorial, Alderman Aizlewood's son among them.

Edward Thomas (1878-1917) wrote *In Memoriam (Easter, 1915)* whilst he was still in turmoil about the rightness of the Great War and the personal tragedy that was unfolding for so many families in Yorkshire and Lancashire whose sons, husbands and brothers were serving in France:

> The flowers left thick at nightfall in the wood
> This Eastertide call into mind the men,
> Now far from home, who, with their sweethearts, should
> Have gathered them and will never do again.

As a poem, it was a poignant contrast with his own situation, at home with his wife, Helen, and daughters, Bronwen and Myfanwy, and son, Merfyn. On Easter Monday (5 April) 1915, his diary records 'verse and reading' and 'Walk w[ith] Helen'. This simple but telling poem was written by a man who had not yet seen active service nor, indeed, even joined up: Edward Thomas would join the Artists' Rifles in July 1915 as a map-reading instructor, going to France only in February 1917. Edward Thomas died on Easter Sunday (9 April) 1917, on the first day of the Battle of Arras. He had been gazetted as a Second Lieutenant in the Royal Garrison Artillery in November 1916, just as the Battle of the Somme ended.

The statistics of the dead were and are stark: in total, across all conflicts and from all nations between 1914 and 1918 some fifteen million human beings died or were injured, often seriously, either as combatants or as civilian casualties. The national memorial, the Cenotaph on Whitehall, London, has the inscription 'Our Glorious Dead': contemporary thought respected their sacrifice. Amongst the sailors, soldiers, and airmen in the armed forces of the United Kingdom of Great Britain and Ireland, one million died in the defence of 'King and Country' and in their home village or town, in school or workplace, and frequently on a white headstone in 'some corner of a foreign field / That is for ever England' their names are recorded with great solemnity. A great many others, are simply 'A Soldier of the Great War Known Only to God'. Yet many other combatants had no known grave and their names are recorded on battlefield monuments: the Menin Gate at Ieper/Ypres, Belgium, and the Thiepval Monument in *Département* Somme, France, being those on the Franco-British side. Both were constructed in brick with stone used primarily for the panels giving the names of the fallen. Among the German memorials, the most striking in brick is that to the sailors of the German Navy which stands above Kieler Förde. These three commemorations are described in 'Ypres, the Somme, the Sea: National Memorials of the Great War in Brick' on pages 4-12 of this issue of *British Brick Society Information.*

Rupert Brooke (1887-1915), in the couplet quoted in the previous paragraph, was an optimistic voice at the start of the Great War; but the words which begin the title of this Editorial were written in the late

spring and summer of 1918 by Wilfred Owen MC (1893-1918), a man who was killed in the attempt to take the Oise-Sambre Canal on 4 November 1918, when the war had barely a week to run. In 'The Parable of the Old Man and the Young' Owen retells the story from *Genesis* 22.1-19 of Abraham and Isaac: the patriarch takes his son out into the desert to perform sacrifice and is tested by God to build the fire and to lay his son upon it before sacrificing the boy. Just as the father is about to sever the arteries of his son, God speaks and tells Abraham that there is an alternative. This alternative the great powers of Europe rejected in those fateful days in July and August 1914. In the powerful words of the final four lines of the poem:

> Behold! Caught in a thicket by its horns
> A Ram. Offer the Ram of Pride instead.
> But the old man would not so, but slew his son,
> And half the seed of Europe, one by one.

In Belgium and France, where it happened, the totality of that slaughter is commemorated almost exclusively in rows of white stone with those with no known grave recorded in on white stone memorials.

One memorial in white stone records the names of those killed at the Battle of Cambrai in November and December 1917: the memorial was designed by Harold Chalton Bradshaw CBE, FRIBA, MArch (1893-1943) with sculpture by Charles Sargeant Jagger MC, RA (1885-1934). A late engagement in the battle was the attempt by a reserve battalion to repulse the surprise German advance on 30 December 1917. The artist John Northcote Nash CBE RA (1893-1977), then a Corporal in the 1st Artists Rifles, took part in the engagement. From eighty men who answered rollcall that morning only twelve came back unscathed: it was "pure murder", Nash wrote. In deep snow, men in brown greatcoats had been sent into battle against adversaries wearing white overalls. Nash reckoned that he survived because he had eschewed his greatcoat and was advancing only in a white shirt. The encounter produced an honest painting of war: 'Over the Top: Marcoing, 30 December 1917' (London: Imperial War Museum). Two preliminary watercolour sketches had been done by Nash fairly soon after the engagement; the finished oil painting on canvas was completed in March 1918. John Nash was not yet an official war artist and could show what Wilfrid Owen called "the pity of war" in all its horror.

Town, village, school, and workplace memorials were put up before those in Belgium and France; the latter commemorate campaigns. As noted, almost every town and village in Britain erected a memorial but the present writer knows of few war memorials in English towns which were constructed of brick: that in front of Stoke Town Hall, which like the relatively recent brick semi-circle in Tunstall, Staffs., is a replacement of an original stone memorial being the only ones. The Editor offers sincere thanks to Peter Swallow who sent him photographs of the brick buildings in Leicestershire commemorating those who fell in the First World War.

Businesses also erected memorials to their employees who had fallen in the Great War. The British Brick Society visited Shaws of Darwen, terracotta manufacturers, in October 1995, when members saw the terracotta memorial formerly on the wall of what had been the firm's dining room; it commemorated those of their employees who died in the Great War. Acknowledging the centenary of the end of the Great War, attention is given to the use of brick and terracotta in war memorials in England on pages 13-20 of this issue of *British Brick Society Information.*

The British Brick Society regrets that due to circumstances beyond its control it was not able to have the visit to the Forterra King's Dyke Works near Whittlesey, Cambridgeshire, the last Fletton brickworks in England. It is in the process of re-arranging this visit for a date in Spring 2019.

The British Brick Society regrets to report the deaths of long-standing members Brian Day and Richard Filmer. The society extends it deepest sympathy to their relatives.

DAVID H. KENNETT
Editor, *British Brick Society Information,* Shipston-on-Stour, February 2014 and September 2018

Cover Illustration:

The brick War Memorial in Albion Square, Stoke-on-Trent, erected in 1938, replacing an earlier stone memorial (see pages 17-18).

Ypres, the Somme and the Sea: National Memorials of the Great War in Brick

David H. Kennett

INTRODUCTION

Brick was not a common material from which to erect a structure to commemorate the dead of the Great War; the succeeding contribution to this issue of *British Brick Society Information* gives details of memorials of brick erected in England known to the present writer (*infra*, pp.13-20). It is even less common for the memorial of a major battle or as a national memorial to a single service. But two of the most severe losses sustained by the British Expeditionary Force in France and Belgium are commemorated by structures largely constructed of brick: the Menin Gate at Ieper (in English, more usually known by its French name, Ypres), Belgium, and the memorial to the Missing of the Battle of the Somme at Thiepval, Département Somme, France. Three separate battles were fought outside Ypres, Belgium, in 1914, in 1915, and 1917; in northern France the Battle of the Somme began on 1 July 1916 and continued until 18 November of the same year.

A third brick-built, national memorial arising from the conflict is that to those whose grave is the sea; the naval dead of Germany. Their memorial rises majestically above Kieler Förde on Germany's Baltic coast.

All three memorials are there to record the names of men whose bodies have not been recovered.[1]

THE MENIN GATE, YPRES/IEPER, BELGIUM

The old Flemish town of Ypres, now more usually known locally by its Flemish name, Ieper, was totally destroyed in the Great War; such was the firepower of artillery that few structures of any kind were left standing in November 1918 nor, indeed, by late in 1914.[2] After the war, the Belgians set about reconstructing the town: twentieth-century bricks, but of the right size, replacing medieval ones.

British, Irish, and Commonwealth soldiers had marched out of the town where the seventeenth-century Antwerpenpoort (Antwerp Gate) had stood; the brick gate, designed by Sébastien Le Prestre de Vauban (1633-1707), was destroyed in the nineteenth century.[3] The soldiers went to fight in the already shattered flat lands east of the city, lands characterised in a celebrated painting by Paul Nash (1889-1946): *We Are Building a New World: the Menin Road* (1919).[4] A quarter of a million men died in the three battles: Paul Nash regarded himself as lucky to be alive as his battalion was wiped out in the assault on Hill 60; he had been invalided home a week before due to a broken rib sustained when falling into a trench on the night of 27 May 1917.[5] From the engagements of October 1914, April and May 1915, and Summer and Autumn 1917, some 54,986 British, Irish, and Empire troops have no known grave.

Sir Reginald Blomfield RA, PPRIBA (1856-1942)[6] was the architect of the Menin Gate (fig.1). In developing his plans for a memorial, construction became an opportunity to record for posterity the names of "Those doomed, conscripted, unvictorious ones" also known as "The unheroic dead who fed the guns" as Siegfried Sassoon MC (1886-1967) so memorably put it a decade later in the fourth and second lines, respectively, of his poem 'On Passing the New Menin Gate' (1927-28).[7] The central feature of the gate is the Hall of Memory, where the names are carved into stone panels, because as the inscription notes

> Here are recorded names of officers and men who fell in the Ypres salient but to whom the fortune of war denied the known and honoured burial given to their comrades in death.

The Hall of Memory is 119 ft 8 in (36.5 metres) long and 65 ft 7 in (20.0 metres) wide; the whole is covered in a single span by a coffered half-elliptical arch. Both to the town and to the country, the ends of the hall are closed by monumental arch with strong classical antecedents. In its centre is an archway 29 ft 6 in (9.0 metres) wide and 47 ft 6½ in (14.5 metres) high. To either side of the central archway are two sets of engaged giant Roman Doric columns, each pair of which flanks straight-headed archways, 11 ft 9½ in (3.5 metres) wide and 22 ft 11½ in (7 metres) high. Above the central archways are dedicatory panels and above them sculptures: a recumbent lion on the east side and facing the town a sarcophagus with a flag and a wreath. Sir William Reid

Dick RA (1879-1961) was the sculptor.[8] The central portion of the exterior of the east and west sides of the Menin Gate, as described in this paragraph is faced with Euville stone, which is also used for the panels recording the names.[9]

But beyond the stone frontage, the structure is brick on the east and west sides. The north and south sides are brick with stone pilasters on a continuous sill and with a continuous entablature.

Blomfield was commissioned to explore for a site for a memorial at Ypres in 1920; he suggested the site of the destroyed Menin Gate as the ideal spot. Ideas developing his Menin Gate were progressing in the following two years, so much so that by 1922, the concept of a silent memorial to the missing had crystallised. Construction began in 1923 and took four years.

The Menin Gate was inaugurated on 24 July 1927. On behalf of the British government, Field Marshal Lord Plumer performed the ceremony with Albert I (1875-1934), King of the Belgians, in attendance. Not quite a year later, on 1 July 1928, the *Last Post* was sounded at 8.00 p.m. It has been sounded every evening since by the town's fire brigade; Superintendent van den Baambusche of the Belgian Police was responsible for the first ceremony. On the ninetieth anniversary of its first playing, 1 July 1918, the *Last Post* will be played for the 32,872nd time; on the centenary of the day when the guns fell silent it will be sounded for the 33,006th time, on the day which is 36,656 days since the armistice was signed.[10] Here memory of courage inconceivable to a generation who have not been called upon to defend their country[11] is kept alive as Laurence Binyon (1869-1943) hoped when he wrote the final two lines of the third of the seven verses of 'For the Fallen':

> At the going down of the sun and in the morning
> We will remember them.[12]

When Binyon penned these words in September 1914 conflict was less than sixty days old and there had been comparatively few casualties. At that moment, the First Battle of Ypres was still a month away: it began on 31 October 1914 and lasted eighteen days. The second and third battles were longer: thirty-four days in April and May 1915 and one hundred and three days from 31 July to 10 November 1917, respectively. The last slaughter would be long be remembered: "They called it Passchendaele".

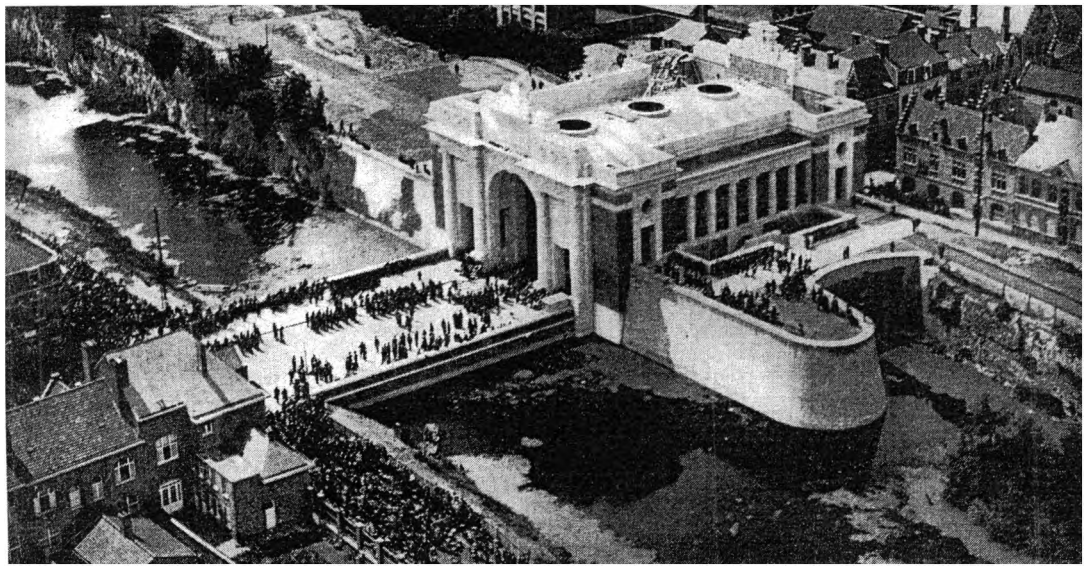


Fig.1 The Menin Gate, Ieper/Ypres, Belgium (1922-26: Sir Reginald Blomfield).

THE MEMORIAL TO THE MISSING, THIEPVAL, DÉPARTMENT SOMME, FRANCE

The Battle of the Somme was not the British army's finest hour. Fought over 141 days from 1 July 1916 to 18 November 1916, total casualties — dead, missing, and wounded — were in excess of a million men: the most reliable figures suggest 419,654 from Great Britain, Ireland, and the Empire; 204,253 from France; and at least 450,000 from the German army.[13] The British army lost sixty thousand men killed on its first day alone.[14]

Those who survived were for ever changed by their experience.[15] Men fought there who went on to have prominent positions for several decades to come; they included the publisher Harold Macmillan (1894-1986), who after a distinguished parliamentary and ministerial career was prime minister from 1957 to 1963;[16] R.H. Tawney (1880-1962), later to be Professor of Economic History at the London School of Economics who in the 1930s "often wore his sergeant's jacket";[17] J.R.R. Tolkien (1892-1973), just graduated from the University of Oxford and subsequently Rawlinson and Bosworth Professor of Anglo-Saxon at the university. Tolkien is better-known as the author of *The Hobbit* and *The Lord of the Rings* trilogy and now also seen as an accomplished artist:[18] Bilbo Baggins was born in the mud of the Somme.

One of the battle's casualties was Lt J.R.D. McEwen (1896-1916) of the Royal Scots Fusiliers,[19] a talented draughtsman, winning the drawing prize at Eton in 1911, and, like most Scots sons of the land, he was a capable shot. After wrestling with his conscience while drinking deep of 'the hills of home', at eighteen he sacrificed the prospect of the pleasurable life of an undergraduate in Edwardian Cambridge. In September 1914, he joined up; his elder brother had done so when war broke out, putting on hold his own Cambridge sojourn. On leave in 1915, after the Battle of Neuve Chapelle, Jim McEwen was depicted in battledress by the portrait painter, Philip Alexius de László (1869-1937).[20] His great-nephew, Lord Hesketh, commented on "the urgency, youth, and strength of character" in his appearance: the portrait hangs in the McEwen family home. After that final leave, he took the night sleeper south, to return to his regiment and what would be his death near Bapaume.

Of the 419,654 British casualties at the Battle of the Somme, the bodies of 73,357 men were never recovered; that is almost one in six of the men who died. It is their names which are recorded on the internal panels of the Memorial to the Missing of the Somme at Thiepval (fig.2). The village totally destroyed in the conflict and never rebuilt.

The memorial stands atop a prominent ridge crossing the relatively flat lands of northern France. It could be seen from the old railway line between Paris and Lille and from that between Paris and the ports of Calais and Boulogne: Eurostar and the French TGV take a different route.

The memorial was designed by the 50-year-old Sir Edwin Lutyens (1869-1944),[21] at the time the acknowledged master of design in the classical manner. He had earlier designed the Cenotaph in Whitehall, London, the permanent stone structure being unveiled on 11 November 1920.[22] At the Peace Parade on 19 July 1919 and on 11 November 1919, respect to the dead had been paid at a temporary timber memorial. Popular sentiment demanded that a permanent memorial in stone be erected in Whitehall.

Built of Portland stone and brick, the Memorial to the Missing at Thiepval[23] is 140 feet (42.7 metres) above the podium, 160 feet (48.8 metres) above the ground. The east and west sides are 185 feet (56.425 metres) wide, those to the north and south 135 feet (41.175 metres) wide. As with so much designed by Lutyens, the plan relies on the golden section.

The memorial is four blocks, each one cut by through arches running both east-west and north-south. In the style of a contemporary setback New York skyscraper, itself the product of the 1916 zoning laws,[24] the memorial rises in five stages to its summit, the tall centrepiece. As constructed, the lower portion of each of the sixteen pillars is covered with panels of Portland stone; the sixteen panels facing outwards were left plain, but the remaining forty-eight panels are covered with the names of the missing. Above the panels, the memorial was originally faced with red bricks from the Pérenichies Tile Works near Lille and used Massangis limestone for the dressings.

The French bricks would later cause considerable problems as they were subject to flaking in the 1950s. Northern France gets a lot of rain and Lutyens, in a fit of over-cleverness, built in drainage pipes from the flat areas at each of the setbacks. The drains leaked as early as the dedication ceremony in 1932. The French bricks were not engineering bricks and in repairs done in 1952-55 they were replaced. In 1973, these new bricks were themselves replaced by Accrington 'Nori' sand-faced engineering bricks, designed to last at least a couple of centuries.

The monument was inaugurated on 1 August 1932 by Edward, Prince of Wales (later briefly monarch as Edward VIII in 1936) and the new French President, Albert Lebrun. The ceremony had had to be postponed because of the assassination in April 1932 of Paul Doumer, the previous president of the republic.

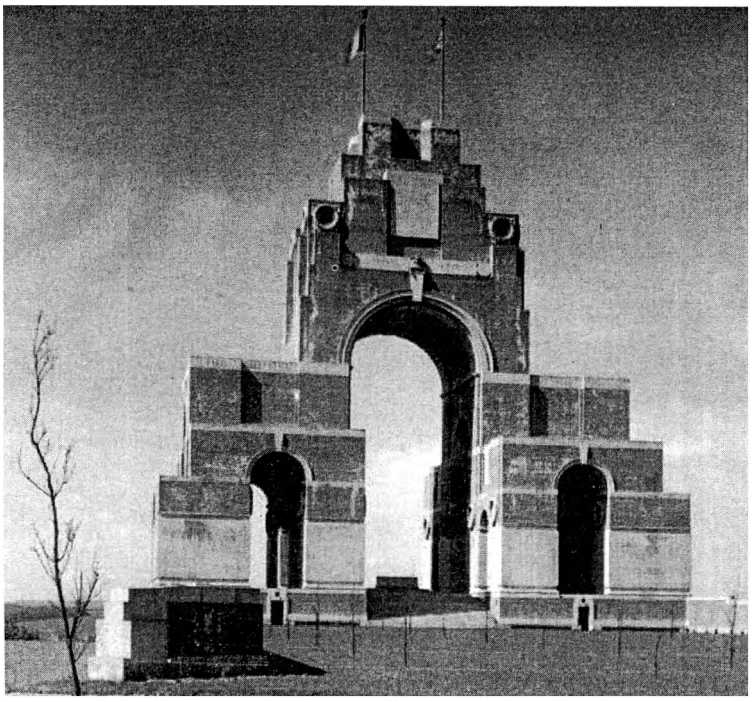


Fig.2 The memorial to the Missing of the Somme, Thiepval, Département Somme, France (1924-32: Sir Edwin Lutyens).

In his book, *The Memorial to the Missing of the Somme,*[25] the late Gavin Stamp noted that the monument attracted little architectural comment at the time it was finished: the war was already nearly fourteen years in the past and the ravages of the Great Depression had begun to bite. An unforgiving time, it was early in what W.H. Auden called 'a low, dishonest decade'.[26] In 1932, the survivors were bitter, the promises made in the immediate aftermath of victory had been broken within twelve months and they did not forget that 'the homes fit for heroes' trumpeted in the early weeks of victory had not been built.[27] And as the Wall Street Crash and the ensuing economic downturn took hold, the articulate survivors had published their books: Edmund Blunden,[28] Robert Graves,[29] Basil Liddell Hart,[30] Siegfried Sassoon,[31] R.C. Sherriff,[32] and Henry Williamson[33] were English survivors whose memoirs, history books, poems, and plays set a less triumphalist but more realistic tone than the initial sounds of victory.[34] In 1931, Blunden had brought out his more complete edition of the *Collected Poems* of Wilfrid Owen MC (1893-1918).[35] The stage was set for a more honest reappraisal of the Great War, a far more unfavourable one than the generals had proclaimed in their 1920s accounts. As Wilfrid Owen so memorably put it:

> My friend, you would not tell with such high zest
> To children ardent for some desperate glory,
> That old Lie, *Dulce et Decorum Est,*
> *Pro Patria Mori.*[36]

He had seen too many men die.

In the 1930s, there were few visitors to the monument and its associated small cemeteries containing 300 British graves, 300 French graves.

During the Second World War, as with all other such monuments. the memorial had been respected by the German army when it crossed northern France in 1940. Thiepval was liberated by the British army on 3 September 1944, five years to the day from war was declared between Britain and Germany.

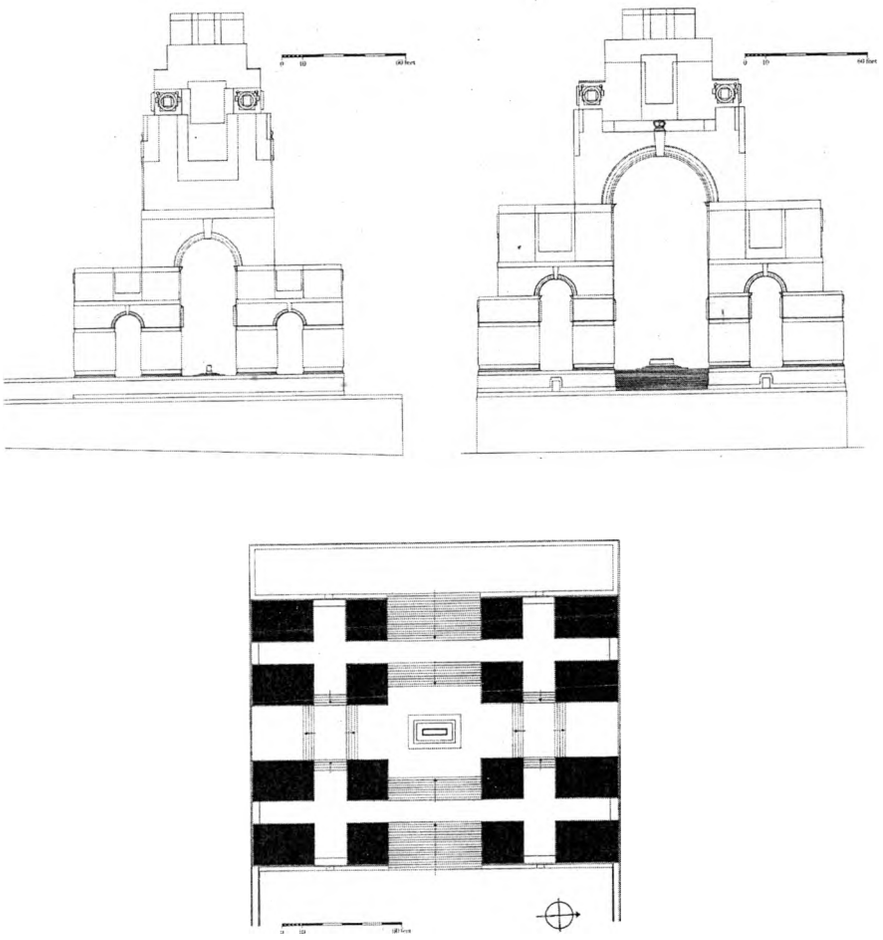


Fig.3 The Monument to the Missing of the Somme, Thiepval, Département Somme, France: plan and elevations

As already noted, the monument has been repaired twice since the Second World War. A discreet visitor centre was constructed in 2004: Thiepval attracts a quarter of a million visitors, annually. The most popular syllabus for GCSE History from most examination boards is largely restricted to the twentieth century, with the Great War a major part of the subject. Half a century ago, the equivalent syllabus at both 'O' level and 'A' level supposedly ended with the causes of the Great War: some pupils did not really get that far, despite receiving tuition in the syllabus every year for four years.[37]

THE NAVAL WAR MEMORIAL, KIELER FŐRDE, GERMANY

Sailors who die in battle or whose ship is sunk in an individual encounter have no grave; their resting place is Davy Jones' locker, the words which sailors use for the place of burial of those interred at sea. The Great War had two distinct naval conflicts: the Battle of Jutland (*Skagerrakschlacht*) fought over 36 hours on 31 May and 1 June 1916, the only direct battle between the British and German grand fleets, and the German U-boat campaign in the North Atlantic. Both produced many casualties. At Jutland, the Royal Navy lost fourteen ships, of which three were battlecruisers and three the older, armoured cruisers, while their German opponents suffered the loss of eleven ships, of which only two were battlecruisers. The number of British sailors who died was 6,094 but only 2,551 German men from that engagement have a watery grave. Of the British losses, more than half were from three ships: at 16.02 on 31 May 1916, *HMS Indefatigable* blew up with the loss of all except two of its crew of 1,019; at 16.25, the four-years-old *HMS Queen Mary*, carrying 1,275 officers and men, exploded and only nine sailors survived; and at 18.30 only six out of a crew of 1,032 survived when *HMS Invincible* sank. All three battle cruisers went to their watery graves within minutes of being struck.[38]

At Jutland, the Royal Navy lost fourteen ships, the German Navy eleven, which included five severely damaged ships deliberately sunk after their crews had been evacuated. German losses, in both men and ships,

were far greater in the U-Boat campaigns in the North Atlantic.

Germany took rather longer than Britain to organise large-scale memorials to the country's war dead. One of the earliest is the Marine-Ehrenmal beside Kieler Förde (fig.3).[39] The architect was Gustav August Münzer (1887-1973).

Designed in 1927, when the architect was forty, the naval memorial to the 35,000 members of the German Navy who died in the Great War takes the form of a tower 150 feet (45.75 metres) high, from the top of which are spectacular views across the fjord and the Baltic. The tower (fig.4) has two elements, a taller part of stone-covered concrete rather like a lighthouse but of rectangular form and a slightly shorter part with external stonework as the base, above which the concrete is faced in brick. The brick-covered portion is off-set from its neighbour. One side of the brickwork is shaped like the reverse of a ship's prow, making this a very striking monument. The top of the prow meets the edge of the adjacent tower. In the brick-faced portion there are sets of tall, single-light windows, a set of five at the lowest stage, one of four above that and then eight sets of three.

This part of the structure was completed in 1929, but construction of the circular hall of memory at the base took several further building seasons. The whole was dedicated on 30 May 1936. After the Second World War, a further 150,000 names were added of those German sailors who perished at sea in the later conflict.

In contrast, the Royal Navy has no single memorial to its sailors from either the Great War or the Second World War. Britain had principal dockyards in three ports on the English south coast: Chatham, Kent; Plymouth, Devon; and Portsmouth, Hampshire. In each a stone memorial was constructed. The memorials in the two last-named also designed to act as navigational markers. That at Chatham was dedicated first, in April 1924, and its plaques originally had 8,541 names from the Great War. The memorial at Plymouth, dedicated on 15 October 1924, is to 7,356 officers and ratings, whilst that at Portsmouth had 9,666 names on its plaques when the dedication took place on 15 October 1924. The names of the young men and boys who perished at Jutland constitute just under a quarter of the 25,563 names on the three memorials.[40]

A total number for the British naval dead of the Second World War is difficult to estimate. Each of the memorials at Chatham, Plymouth, and Portsmouth contain additional names: 9,946, 15,935, and 14,941 names, respectively. But to these 40,802 men need to be added some 51,000 Royal Naval personnel who defended the North Atlantic convoys, and around 3,300 sailors who braved the Arctic convoys. In addition, over sixty thousand members of the Merchant Navy died in the defence of Britain when supplying essential armaments and food.

It is also worth commenting that the brick memorial at Kiel reflects the brick tradition of north Germany in the 1920s and 1930s.

Each of the three other German war memorials I have been able to track down is of stone: a very tall stele in Hamburg as the city's memorial; a memorial decorated with a sculptured frieze of soldiers to a specific regiment also in Hamburg; and a circular hall of memory, constructed in rubble stone, located in the main city cemetery at Frankfurt-am-Main.[41]

NOTES AND REFERENCES

ABBREVIATION

ODNB H.C.G Matthew and B. Harrison, ed., *Oxford Dictionary of National Biography,* Oxford: Oxford University Press, 2004, 60 volumes. This is also available online but behind a paywall; public libraries usually have a subscription.

1. These notes rely on secondary sources, principally M. Quinlan, *British War Memorials,* Hertford: Authors on Line, 2005a; M. Quinlan, *Remembrance,* Hertford: Authors on Line, 2005b, See also nn. 12, 29, *infra.*
2. In late 1914, the *Journal of the Royal Institute of British Architects* published photographs of the effects of the shelling on Ieper/Ypres. Regrettably, the author has lost his note of the exact reference.
3. The author is unaware of any drawing of Vauban's Antwerp Gate, Ypres/Ieper.
4. London: Imperial War Museum. Biographical details for Paul Nash with references: *ODNB,* **40,** pp.223-225 (Myfanwy Piper, rev. Andrew Causey); Nash fought at the Ypres Salient in 1917. Paul Nash was the older brother of the artist, John Northcote Nash CBE RA (1893-1977) referred to in the Editorial of this issue of *BBS Information.*
5. Nash's injury is noted Piper, rev. Causey, 2004.
6. Biographical details in A.S. Gray, *Edwardian Architecture: A Biographical Dictionary,* London: Duckworth, 1985, pp.113-116; Quinlan, 2005a, p.321; Quinlan, 2005b, p.200. Blomfield was knighted in 1918.
7. S. Sassoon, 'On Passing the New Menin Gate', in R. Hart-Davis, ed., *Siegfried Sassoon: The War Poems,* London:

Faber and Faber, 1983, re-issued 2014, p.143; also G. Walter, ed., *The Penguin Book of First World War Poetry,* London: Penguin Books, 2006, p.247. The last line of the poem reads 'This sepulchre of crime'. Biographical details for Siegfried Sassoon with references: *ODNB,* **43,** pp.12-13 (Rupert Hart-Davis); also, Walter, ed., 2006, p.355. Sassoon was wounded in 1917.

8. Biographical details and references for Sir William Reid Dick: *ODNB,* **16,** pp.220-221 (Sarah Crellin). In the Great War, Dick served with the Royal Engineers in France and Palestine. Dick is omitted from Gray, 1985, which covers sculptors as well as architects.

9. Quinlan, 2005a, p.117; Quinlan, 2005b, p.102; the text is identical in both books.

10. Quinlan, 2005a, p.117, records 31 October 2001 as the 25,000 sounding of the Last Post. Calculation of subsequent soundings are by the author.

11. It should be pointed out that the author belongs to those for whom the Vietnam War (1955-1975; intensive phase, 1964-1975) *was* their generation's war. It was a war whose legality or otherwise may be judged from the title of Neil Sheehan's book, *A Bright Shining Line: John Paul Vann and America in Vietnam,* New York: Random House, reprinted London: Vintage Books, 1988. Also, many of us, now in our seventh and eighth decades were from our education at selective grammar schools taught not to blindly accept the pronouncements of governments.

12. L. Binyon, 'For the Fallen', accessibly Walter, ed., 2006, p.235. Biographical details for Laurence Bnyon with references: *ODNB,* **5,** pp.278-280 (John Hatcher); also Walter, ed., 2006, ed., p.333.

13. G. Stamp, *The Memorial to the Missing of the Somme,* London: Profile Books, 2006, *passim.* Quinlan, 2005a, p.116; Quinlan, 2005b, p.103. Details not otherwise referenced are from these sources.

14. M. Middlebrook, *The First Day of the Somme, 1 July 1916,* London: Allen Lane at the Penguin Press, 1971, re-issued 2002; rev. edn, London: Penguin Books, 2016.

15. When I lived in Bradwell, Norfolk, in the 1980s, I knew men who had fought at the Somme; the wife of one of them, a man who had been awarded the Military Medal for his courage in battle, once recalled to a female friend how she had to nurse her husband back to sanity: I was a bystander to the conversation. He, of course, never spoke about it but once a year wore his medals with quiet pride.

16. For biographical details with references for Harold Macmillan: *ODNB,* **35,** pp.879-896 (H.C.G. Matthew); his experience of the Great War is summarised p.881: Macmillan was wounded in mid-September 1916.

17. For biographical details with references for R.H. Tawney: *ODNB,* **53,** pp.844-850 (Lawrence Goldman). Tawney was wounded in the chest and abdomen by machine gun bullets at Fricourt on 1 July 1916; invalided home, he was recuperating in a workhouse near Oxford when the Bishop of Oxford, a personal friend, came to visit him: on leaving, the bishop is reputed to have said, "Look after that man; there lies the finest mind in England." A nurse afterwards remarked "I did not know you were a gentleman [a member of the upper middle class]". F.J. Fisher, 'Introduction' in F.J. Fisher, ed., *Essays on Economic and Social History of Tudor and Stuart England in honour of R.H. Tawney,* London: Economic History Society, 1961, also tells the story of 'the sage of Houghton Street [home of the LSE]' wearing his sergeant's jacket, repeated Goldman, 2004, p.849.

18. For biographical details of J.R.R. Tolkien: *ODNB,* **54,** pp.902-905 (T.A. Shippey); Tolkien succumbed to trench fever, 27 October 1916.

19. Brief details of J.R.D. McEwan are given Lord Hesketh, 'My favourite painting: *Lt J.R.D. McEwen* by Philip de László' with commentary by John McEwan, *Country Life,* 30 May 1918, p.64; John McEwen is the grandson of James McEwen' elder brother, Jock McEwen, whose war service is also noted in the paragraph.

20. Biographical details for de László: *ODNB,* **32,** pp.607-609 (Robin Gibson)

21. Biographical details for Sir Edwin Lutyens with references: Gray, 1985, pp.238-246; *ODNB,* **34,** pp.817-825 (Gavin Stamp); Quinlan, 2005a, p.333; Quinlan, 2005b, p.216. The literature on Lutyens and his work is considerable.

22. Quinlan, 2005a, pp.56-57 with photograph on p.56; Quinlan, 2005b, pp.2-14.

23. Quinlan, 2005b, pp.2, 3, 4, 220, gives brief details.

24. Stamp, 2006, p.153.

25. C. Willis, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago,* New York: Princeton Architectural Press, 1995, pp.67-107.

26. W.H. Auden, 'September 1, 1939', in E. Mendelson, ed., *W.H. Auden: Selected Poems,* rev. edn, London: Faber and Faber, 2009, pp.95-97. Biographical details for W.H. Auden with references: *ODNB,* **2,** pp.921-928 (E. Mendelson).

27. E. Blunden, *Undertones of War,* 1928. Biographical details with references: *ODNB,* **6,** pp.341-347 (Bernard Bergonzi); also Walter, ed., 2006, p.333-4. Blunden fought in Flanders in 1916 where was awarded the Military Cross.

28. M Swenarton, *Homes Fit for Heroes: The Politics and Architecture of Early State Housing in Britain,* London: Heinemann, 1981. The great swathe of privately-built housing constructed in the 1930s largely benefitted the generation too young to fight, those born 1899-1918 with clerical and retail jobs in the lower middle class, semi-professionals such as teachers, and particularly members of the skilled working class especially able to take advantage of the house-building boom and cheap mortgages.

29. R. Graves, *Goodbye to All That,* London: Jonathan Cape, 1929, re-issued London: Cassell, 1957. Biographical details for Robert Graves with references: *ODNB,* **23,** pp.395-397 (Richard Perceval Graves). Graves was wounded in the lung and left for dead in the battle of the Somme.

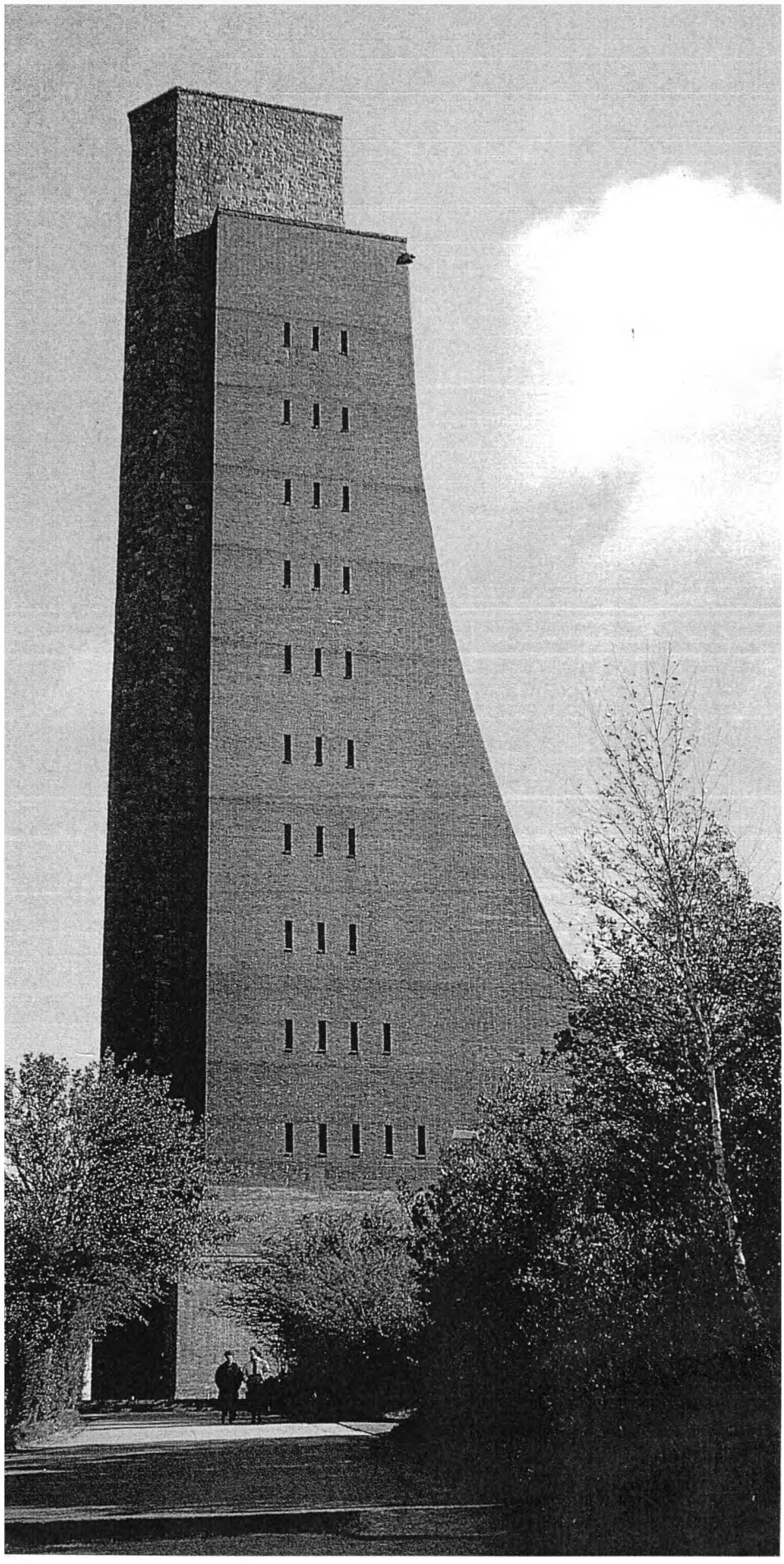


Fig.4 Marine-Ehrenmal, Kieler Förde, Kiel, Germany (1927-29: Gustav August Münzer).

30. B. Liddell Hart, *The Real War,* 1930, re-issued 1934. Biographical details for Basil Liddell Hart with references: *ODNB,* **25,** pp.561-565 (Brian Holden Reid). Liddell Hart was gassed at Mametz Wood, 9 July 1916.
31. S. Sassoon, *Memoirs of a Fox-Hunting Man,* London: Faber & Gwyre, 1928; *idem, Memoirs of an Infantry Officer,* London: Faber and Faber, 1930; *idem, Sherston's Progress,* London: Faber and Faber, 1936. These are three thinly-disguised autobiographical novels. For reference to the biographical details of Sassoon see n.7 *supra.*
32. R.C. Sherriff, *Journey's End,* play, 1928. Biographical details with references: *ODNB,* **50,** pp.355-366 (J.C. Trewin rev. S. Basa).
33. H. Williamson, *A Patriot's Progress,* 1930; earlier, *idem, Reset at Flanders Plain,* 1929. Biographical details and references: *ODNB,* **59,** pp.344-345 (Anne Williamson). See also, A. Williamson, *A Patriot's Progress: Henry Williamson and the First World War,* 1988.
34. W. Owen, ed., E Blunden, *The Poems of Wilfrid Owen,* London: Chatto & Windus, 1931. This edition was used by those who sat the Cambridge Examinations Board 'A level' paper on 'Modern English Literature' in June 1962. In Upper Sixth, I was fortunate to be taught by the late Donald Sutcliffe BA, a man who had spent six years as a soldier in the Second World War. He told us about war; as Wilfrid Owen wrote, "My subject is war and the pity of war. The poetry is in the pity". Mr Sutcliffe's teaching gave me an abiding interest in the poetry of the Great War, one which I have retained to this day: my over-full bookcases include more than half a shelf of First World War poetry, including three editions of the poems of Wilfrid Owen. Before Blunden's edition, there had been an earlier edition, edited by Siegfried Sassoon with Edith Sitwell, *Poems by Wilfrid Owen with introduction by Siegfried Sassoon,* London: Chatto and Windus, 1920; this contained only twenty-three poems and made little impact. Biographical details and references for Wilfrid Owen: *ODNB,* **42,** pp.267-270 (Jon Stallworthy); also Walter, ed., 2006, p.350-1.
35. Another important 'denunciation' of the Great War is Erich Remarque, *All Quiet on the Western Front,* 1929, simultaneously issued in German and English. For general consideration of the literature of the Great War see P. Fussell, *The Great War and Modern Memory,* London and New York: Oxford University Press, 1975, re-issued 2000, *passim.* Prof. Fussell, an American, served in the European theatre in the Second World Warand would have been deployed to the Pacific theatre if the atomic bomb had not been dropped on Hiroshima.
36. W. Owen, ed. J. Stallworthy, *The Poems of Wilfrid Owen,* London: Chatto & Windus, 1990, p.117. This is the most complete recent edition.
37. Personal experience, 1959-1963. At 'A level', the European History syllabus at Luton Grammar School was taught by a man who had been an army chaplain in the Desert War and in Italy in the Second World War and whose wife had been killed by bombs which fell on the church and the adjacent vicarage of the former Welsh Church in Cardiff, the Anglican church where the services were conducted in Welsh and where, before 1939, he had been the curate. The master also taught me in the nineteenth-century part of the syllabus at 'O level'. Mr Evans held a good degree in History from the University of Oxford.
38. P. Kennedy, 'The War at Sea', in J. Winter, ed., *The Cambridge History of the First World War,* Cambridge: Cambridge University Press, 2014, 3 vols, Volume I, pp.321-348, esp. pp.334-337, citing A. Gordon, *The Rules of the Game: Jutland and British Naval Command,* London: John Murray, 1996. The true horror of the battle is captured in a painting in Blackburn Museum and Art Gallery.
39. J. Zukowsky, 'Hamburg, Hanover, and Expressionist Architecture in North Germany, in J. Zokowsky, ed., *The Many Faces of Modern Architecture: Building in Germany between the World Wars,* Munich and New York: Prestel-Verlag, 1994, p.152 with photograph. Incidentally, the whole volume shows how limited was the impact of the so-called Modern Movement in the country of its origin.
40. Quinlan, 2005a, pp.221-226, and pp.244-5 for the Second World War; Quinlan, 2005b, pp.108-110.
41. Zukowsky, ed.,1994, pp.134 (the two memorials in Hamburg), and p.67 (Frankfürt).

The Great War Remembered in Brick and Terracotta: Buildings and Memorials

David H. Kennett

A survivor from the Western Front once told me "in 1914, the last thing we expected to be was soldiers"; when I met him in 1972, he had lived without a left arm for more than half a century. He was English but equally he could have been French or German or Russian.

Nationality and Geography are both important in considering the origins of the Great War.[1] This was brought home very forcibly when listening to the final of *Young Musician of the Year 2018* on BBC4. Lauren Zhang, the eventual winner, played Piano Concerto number 2 in G minor opus 16 by Sergei Prokofiev, begun in 1912 and finished in 1913. What struck me was neither the musicianship nor the age of the soloist — she was only sixteen — but how the composer portrayed his nation's imminent fear of encirclement: Russia was afraid of being trapped by Germany, by Britain through Persia and India, and by Japan.[2] Russia had been soundly defeated by Japan less than a decade before the concerto had been composed. By analogy, the same fear applied to Germany with fears of military incursions by land from France and Russia and a potential sea blockade from Britain — the members of the Triple Entente — as well as from the south by Serbia, an ally and coreligionist of Russia. Across Europe, if not in Britain, there was widespread knowledge that "the mighty continent",[3] as John Terraine called it, was a powder keg primed to go off at a moment's notice.

When the Serbian nationalist Gavrilo Princip shot Archduke Franz Ferdinand, the heir to the Austro-Hungarian dual monarchy, in Sarajevo the spark was lit. In less than six weeks from 28 June to 4 August 1914, the various defensive alliances became offensive ones operating in theatres of war from Flanders to Fallujah. Austria declared war on Serbia; Russia backed Serbia and Germany came to the aid of Austria, an alliance later joined by the Ottoman Empire (Imperial Turkey). France and then in consequence of the violation of international law, Britain declared war on Germany.

As the successor state to Prussia, one of the six guarantors of the Treaty of London (1830) by which the new kingdom of Belgium had been established and its neutrality guaranteed, Germany had violated international law in marching its troops through the flat plains of Flanders on the way to what it hoped would be a quick victory and the defeat of France as had happened in 1870.

Sir Edward Grey, the Foreign Secretary, was right when he viewed a political map of Europe and said, "Roll up that map. It will not be needed for five years." The bank holiday on Monday 4 August 1914 was the last in peace for five years; it was a blisteringly hot day.

What was sold to the populace in August 1914 by the popular newspapers of the day was that "the War would be over by Christmas"; sadly, they were wrong and Sir Edward Grey was right.

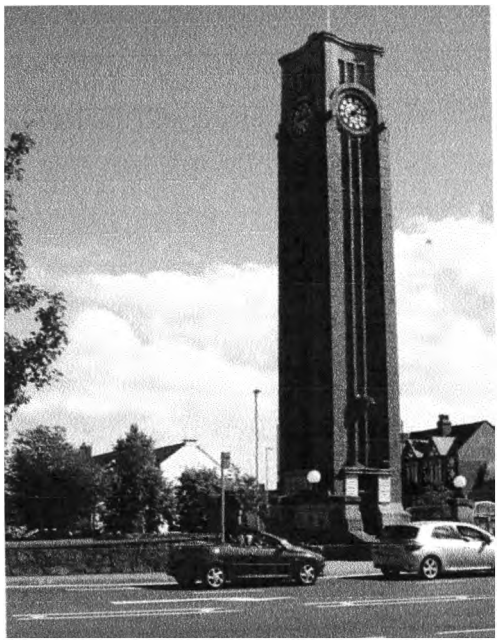
To commemorate the more than one million men of the armed services of the United Kingdom of Great Britain and Ireland, who died on the battlefield, at sea, or in the new sphere of combat, the air, memorials were erected, almost always in Portland stone or a hardwearing local stone, across the cities, towns, and villages of England, Northern Ireland, Scotland, and Wales. A handful of memorials, however, were constructed of brick, both as buildings or as replacement memorials. The notes and illustrations which follow seek to record those known to the author which have been erected in brick, either as buildings or as memorials.

BRICK BUILDINGS AS MEMORIALS: LEICESTERSHIRE

Many towns erected buildings for their memorials: the hospital in Chipping Norton, for example. But this was built of Cotswold limestone and as the town's war memorial, it has since been replaced by a memorial garden at the north end of London Road.

Two buildings are known to the writer which were constructed of brick, both in Leicestershire: the Clock Tower in Coalville and the Carillon Tower in Queen's Park, Loughborough.

I thank Prof. Peter Swallow for reminding me about them. Prof. Swallow also provided the photographs for figures 1 and 2.



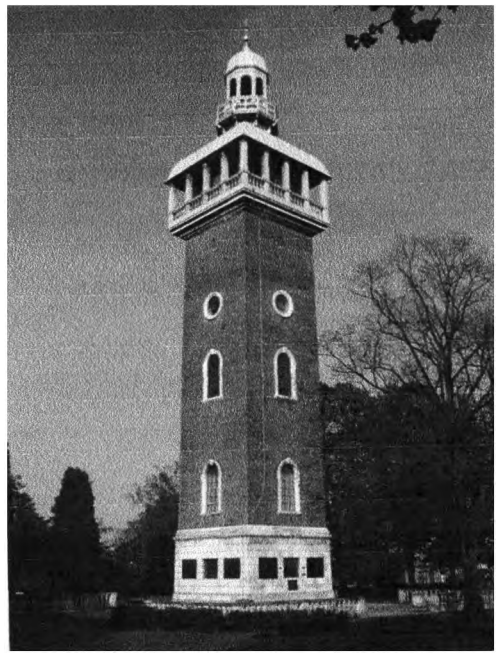


Fig.1 (left) The Clock Tower at Coalville, Leicestershire.
Fig.2 (right) The Carillion at Loughborough, Leicestershire.

Coalville takes its name from being between two collieries: Whitwick Colliery, opened in 1822, and Snibston Colliery, opened in 1833, a year after the Leicester and Swannington Railway, later extended to Ashby-de-la-Zouche and Burton-upon-Trent; the town became a railway junction as the original line was intersected by another branch of the Midland Railway which connected Nuneaton with Loughborough, giving Whitwick its own station.[4]

The Clock Tower in Coalville[5] is later than the Carillon in Loughborough; the clock tower was erected in 1925 to a design by Henry Collings of McCarthy, Collings & Co. This tall structure is of orange-red brick with vertical, projecting bands of brick running up the sides. The top is stone and has concave sides. The clock-face on each of the four sides is placed at the interface of brick and stone.

The Coalville Clock Tower cost £2,250 in 1925. It was constructed by William Moss and Sons Ltd of Loughborough. Two of their employees, Mr Bruce Dennis and his son, laid every brick.

Memorial tablets of Cornish granite were placed to the right and the left of the doorway. That to the left reads: THIS TOWER WAS / ERECTED / BY THE / INHABITANTS / OF THE DISTRICT / +. The tablet to the right of the doorway reads: IN MEMORY / OF THE MEN / WHO WENT FROM / THE COALVILLE URBAN / AREA / +. On three tablets around the base of the tower walls are the names of the 355 men who died in the Great War; the inscriptions read: IN LOVING AND GRATEFUL REMEMBRANCE / OF / (NAMES) / WHO, TO THEIR IMPERISHABLE HONOUR/ GAVE THEIR LIVES IN THE GREAT WAR 1914-18. On the platform walls are four tablets commemorating 114 men who did not return from the conflict of 1939-1945. The inscriptions read: IN LOVING AND GRATEFUL REMEMBRANCE / OF / (NAMES) / WHO, TO THEIR IMPERISHABLE HONOUR/ GAVE THEIR LIVES IN THE GREAT WAR 1939-1945. In both cases, names are given as surnames followed by initials.

On the north side of the tower is a memorial stone with an inscription which reads: "FOR YOUR TOMORROW / WE GAVE OUR TODAY" / THIS STONE COMMEMORATES / THE ENDING OF THE / 2ND WORLD WAR / 15TH. AUGUST 1945/ THEIR SACRIFICE WAS NOT IN VAIN / "WE WILL REMEMBER THEM"

On 30 October 1925, Mrs Charles Booth of Gracedieu Manor unveiled the mamorial Clock Tower. It dedicated on the same day by Canon Walters. The ceremonies were accompanied by the regimental band of the 5th Leicestershire Regiment who marched with the Coalville Company of the regiment and C Squadron of the

Leicestershire Yeomanry from Whitwick. A second group marched from the Fox and Goose public house accompanied by the Hugglescote and Ellistown Band. This group of ex-servicemen included twenty-two survivors of the First Fifty to enlist. No fewer than ten thousand people attended the ceremonies.

It has been suggested that the clock tower was 'quite a proud thing to build for a small town'.[6] This is especially so as the neo-Georgian council offices were not built until 1934. The little-known H. Langman was the architect for these.

As this piece is being written, the Coalville Memorial Clock Tower is being renovated. Work began on Tuesday 29 May 2018 and it is intended that the maintenance work will be completed in October 2018, in time for Rembembrance Day, Sunday 11 November 2018, the centenary of the cessation of hostilities following the signing of the armistice in Marshall Foch's private railway carriage at Compiègne.

This maintenance follows a structural survey which showed fracturing of the concrete base of the tower which needed reinforcement; that the steel reinforcement within the tower was rusting away and needed replacement; and that the roof was leaking and required the lead to be replaced. Other jobs include relaying the concrete paving slabs and steps around the base of the tower; repointing the brickwork and, if necessary, replacing individual bricks; repairing the cast stone on the tower; and replacing the access door at the top of the tower. Internal and external electrical work included the lights being checked and if necessary renewed. To facilitate the work the whole was covered in scaffolding to the full height of the tower between late May and late October 2018.

The maintenance work is being done by contractors Aura Ltd, with students and apprentices from the local Stephenson College working with them. It gives the young craftsmen experience of working on a listed monument. The repairs are scheduled to cost £116,000, towards which a Heritage Lottery Fund grant of £60,000 has been obtained, some of which will be used on an educational outreach programme. Also secured was a grant of £30,000 from the Grants for War Memorials Scheme which is supported by the First World War Memorials Programme and Historic England. The remaining costs are being provided by North West Leicestershire District Council, whose area includes Coalville.

The educational programme, made possible by the Heritage Lottery Fund, is focused on the history of the prominent tower in the small town of Coalville. Belvoirdale Primary School are part of a local history project. An oral history project is designed to record memories of Memorial Square. There is to be a brochure about how the district commemorated the fallen, accompanied by a touring exhibition about the Memorial Clock Tower and the day it was opened.

The Carillon Tower at Loughborough,[7] which is the town's War Memorial, is distinctive; at 151 feet (46 metres) high, it towers above the town, especially as you approach the town from the railway station. Designed in 1919 by Sir Walter Tapper KCVO, RA (1861-1935),[8] a man better-known as an architect of Anglican churches; ecclesiastical origins for the carillon tower may be found in the belfry of Moulins, France. Built over two seasons, the Carillon Tower opened in 1923. The six-storey structure is roughly square. At the top of the brick tower is a belvedere from which Charnwood can be seen. The belvedere has a copper roof which curves at the edges. Above the balcony is a cupola.

On the outside of the ground floor are bronze plaques, three on each side recording the names of the dead from each of the two world wars. The exterior of the ground floor is stone but the other five storeys are built of brick. Windows on the first and second floors are arched and enclosed within a stone surround. The windows on the third floor are circular and, similarly, have a stone surround.

The structure was erected by William Moss and Sons Ltd of Loughborough.

The inside of the ground floor houses an exhibition of medals from the two world wars. On the first floor is the Leicestershire Yeomanry Museum. The second floor houses the Airborne Room, which commorates the 62nd Airborne Division 505th Parachute Infantry Regiment. It also has the original collection of World War One memorabilia donated by Loughborough Corporation. The carillion musical instrument is on the third floor; the bells of the carillon are played here. Above this, on the fourth floor, is the Bell Chamber, housing a carillon of forty-seven bells, made in the Loughborough foundry of John Taylor, bell founders. The largest bell in the carillon commemorates the three sons of John Taylor who were all killed in the Great War. Above this is the balcony which affords views across the town of Loughborough and the valley of the River Soar, which flows south to Leicester.

The Carillon Tower was dedicated on 22 July 1923 by Fredeick Woods, Bishop of Peterborough, in the

Fig.3 The city war memorial, Albion Square, Stoke-on-Trent, erected in 1938.

presence of Field Marshall Sir William Robertson. Edward Elgar specially composed the Carillon Chimes for the occasion.

In 2018, repairs costing £280,000 are in progress to be completed in time for Remembrance Day, Sunday 11 November 2018. The repairs are being financed by Charnwood Borough Council and the War Memorials Trust. Apart from general redecoration, cleaning is taking place on the memorial plaques, and the metal parts of the windows and broken class are being replaced. Much attention is being paid to ensuring that the bells of the carillon will be playable for another hundred years: the bells are being cleaned and the striking elements replaced, together with all moving parts being checked and brought into serviceable condition.

NEW BRICK MEMORIALS IN THE CITY OF STOKE-ON-TRENT

Both the brick memorials described in this section of this paper are replacements, one outside the Town Hall in Stoke itself and the other in Tunstall cemetery, one of the other 'Five Towns'.[9] The opposrtunity is taken to note an unusual memorial from the city.

The brick War Memorial at Stoke-on-Trent[10] stands on Albion Square, in front of Stoke Town Hall, now the city's municipal offices.[11] The town hall is complex of buildings, initially conceived as a market hall in 1834 to design by Henry Ward of Stoke. Wings, part of the original concept, were added to the north in 1842 and to the south in 1850. The first floor of the centre portion was converted into a council chamber in 1888 and a public hall, the King's Hall, was added to the rear in 1910-11 by T. Wallis and J.A. Bowater. With its nineteen-bay ashlar front, Stoke Town Hall, is definitely the grandest of the town halls of the amalgamation of the six pottery-producing towns in north Staffordshire into the County Borough of Stoke-on-Trent in 1910, whose status was upgraded to a city in 1925.[12]

The war memorial is a brick cenotaph in red brick with a large cross in relief contructed of a light grey brick taking up much of each face and protruding slightly from the edges of the red brick (fig.3). Dedicated on 7 July 1938, it is sited within a walled area of Staffordshire blue bricks. There is a decidatory inscription on bronze plaques at the base; it reads: THE / GLORIOUS / DEAD / 1914-1918 / 1939-1945.

This unusual, brick war memorial replaced an earlier cenotaph of Portland stone, erected in 1921.

Fig.4 The 2009 War Memorial in Tunstall General Cemetery; left; one of the two brick segments, exterior; right: the interior with eight plaques on each brick segment.

The brick war memorial at Tunstall[13] is more recent than that at Stoke. It was unveiled on 12 September 2009, superseding a plain obelisk of Portland stone. Following research, begun in 1996, into the names of the six hundred men of Tunstall who had been killed in both world wars and in subsequent conflicts, several of the inhabitants of Tunstall, the northernmost of the 'Five Towns', felt that there should be a permanent record of those who made the ultimate sacrifice. In 2006, a committee was formed from those whose relatives had died in the two world wars to raise the funds for the memorial, accumulating £10,000 over the next three years. The project was taken over by the city council, with a high level of input from the committee and the residents of Tunstall, who were asked to choose between three designs for the memorial to be erected in Tunstall General Cemetery (grid ref. SJ/863512).

Each of the red two brick walls is a curving segment, almost a quadrant, with end and central pillars in the same red brick, capped by stone slabs. On each segment are eight bronze plaques in portrait, most with

incriptions. On the exterior is an inscription TUNSTALL WAR / MEMORIAL GARDENS. On the interior the first plaque of the left-hand wall has the inscription: KEEP EVER IN MIND / THE LOYAL SELF SACRIFICE / OF THE PEOPLE OF TUNSTALL / THE UNITED KINGDOM / AND THE COMMONWEALTH / WHO OFFERED THEIR LIVES / IN THE DEFENCE OF RIGHT / IN ALL CONFLICTS. The remaining seven plaques on the left-hand wall begin to record the names of 482 Tunstall men who served in the Great War and did not return; it records each of them by surname, rank, forename, and decorations. The first two plaques on the right-hand wall record the remaining names from World War One. The third plaque of the right-hand wall records the two holders of the Victoria Cross from Tunstall: 1914-1916 / LANCE SERGEANT / JOHN HAROLD RHODES VC DCM & BAR / 1939-1945 / LANCE SERGEANT / JOHN DANIEL BASKEYFIELD VC. The fourth, fifth, and sixth plaques on this wall record the names of 144 soldiers and civilians killed in the Second World War, by surname, rank, and forename. The seventh plaque has a single name, a casualty from the Northern Ireland Conflict: The Troubles (1969-1998). The eighth plaque is blank.

The City of Stoke-on-Trent has another memorial of unusual materials: a canvas painting, now in the Potteries Museum, Hanley. The North Staffordshire 5th Battalion Memorial Canvas[14] was rediscovered in September 2018 following an enquiry from historian Levison Wood, who is researching the men of north Staffordshire who served in the Great War. Following the inclusion of a section roughly 3 metres (about 10 feet) in length in the exhibition — 'For the Fallen: an Exhibition featuring the Painting with Objects and Archives relating to the End of the the First World War' — held at the museum between 29 September and 18 November 2018, pending fundraising it is to be fully restored in time for the centenary of the Royal British Legion in 2021 and will then be permanently displayed.

The canvas memorial was suggested by a Stoke brick and tile manufacturer, Colonel Albert Blizzard, and commissioned by Major Thomas Simpson, of the Soho Pottery, Stoke-on-Trent. It was executed in 1923 by former servicemen who were ceramic artists and designers and has eleven sections. Each of the sections records an engagement in which the battalion took part: Amientiers, Wulvergheim, Sanctuary Wood, Hill 60, Loos, Neuve-Chapelle, Nieuville St Vaast, Ramsart, Gommecourt, Lievin, Saint Quentin. Photographs and inspection of the exhibited portion show it to be a high-quality piece of work and is highly realistic showing both land and air warfare. It is 69 feet (22 metres) long and 9 feet (2.75 metres) high and was made in separate sections for the illustrations and the record of the names of the fallen.

In the centre of the lower portion is the image of a soldier with his head bowed, recalling his fallen comrades; flanking him are the names of over one thousand men of the battalion, many from the County Borough of Stoke-on-Trent who did not return from the conflict. North Staffordshire had over six thousand men engaged in the armed services in the Great War.

At regimental reunions in the Grand Hotel, Hanley, and regimental dinners until the 1970s and early 1980s, the canvas occupied pride of place among the items displayed. It was last seen in 1985 until it was found rolled up in the museum's store. The exhibition includes photographs of men painting the canvas and doing the lettering for the names of the fallen.

BUSINESSES AND MEMORIALS

Businesses also erected memorials to their employees who had fallen in the Great War. Those who regularly use London's Paddington Station will be aware of the Tommy reading a letter from home in bronze backed by a wall of Portland stone on Platform 1; it commemorates the men employed by the Great Western Railway who fell in the Great War.[15] If you catch the *Cornish Riviera Express*, you cannot fail to be impressed by its solemnity. Similarly, on Stoke-on-Trent Railway Station there is the large bronze plaque to the men of the North Staffordshire Railway naming every man, his rank, and his regiment,[16] whose lives were cut down: the terrible legacy of the Great War is of lives cut short, of marriages never fulfilled, of hearts broken, and of children who lost their fathers.

In the 1920s post office in Luton, Bedfordshire, behind the main counter was a stone plaque with twenty or so names on it of young men who had given their lives for "King and Country".[17]

When in October 1995 the British Brick Society visited Shaws of Darwen, manufacturers of terracotta, members were shown the memorial formerly on the wall of the firm's dining room which commemorated those

of their employees who died in the Great War.[18]

I am grateful to BBS member Don MacGregor for telling me about the memorial in Reading, Berkshire, erected on Water Road, Tilehurst, by S. & E. Collier Ltd, brick and terracotta makers.[19] Erected in 1919 or early 1920, it is within a grass enclosure defined by railings. Built of red brick on a brown brick base, the quadrangular memorial has corners angled out from the recessed main walls, which contain panels commemorating those of their employees who died in both the Great War and the Second World War. The upper part of the memorial has a triangular gable within which is a terracotta panel with a laurel wreath and the date 1914-1918.

Fig.5 The War Memorial to the employees of S. & E. Collier Ltd, Water Road, Tilehurst, Reading, Berkshire.

NOTES AND REFERENCES

1. J. Black, *Why Wars Happen,* London: Reaktion Books, 1998, pp.175-186, with nn.1-17 of ch.6 (on pp.258-260) which cites much additional literature on the origins of the Great War.
2. The writer detected strains of the same tension in Prokofiev's 3rd Piano Concerto in C major Op.26, begun in 1913 but not completed until 1923, when the concerto was played by the young Russian Pianist, Anna Gemiushene, in the Final of the Leeds International Piano Competition, 2018. Miss Gemiushene was not among the prizewinners.
3. J. Terraine, *The Mighty Continent: A View of Europe in the Twentieth Century,* London: BBC Books, 1975; Garden City NY: Doubleday, 1975. The book was a record of a 1974-75 TV series.
4. N. Pevsner, *The Buildings of England: Leicestershire and Rutland,* Harmondsworth: Penguin Books, 1960, p.88 states, 'A pathetic and unpromising name for a town'. N. Pvensner, rev. E. Williamson, *The Buildings of England: Leicestershire and Rutland,* 2nd edn, London: Penguin Books, 1984, p.132, describes the town's name as 'unimaginative and unpromising ... but typical of *c.*1820'.
5. Pevsner, 1960, p.88; Pevsner, rev. Williamson, 1984, p.133.
6. Pevsner, rev. Williamson, 1984, p.133.
7. Pevsner, 1960, p.177; Pevsner, rev. Williamson, 1984, p.293; *https://www.carillontower.org.uk/*
8. A.S. Gray, *Edwardian Architecture: A Biographical Dictionary,* London: Duckworth, 1985, p.345.

9. The 'Five Towns' was Arnold Bennett's phrase for the *six* towns which make up the City of Stoke-on-Trent. They are Burslem, Fenton, Hanley, Longton, Stoke, aand Tunstall. Bennett omits Fenton from his consideration.
10. The Stoke War Memorial is not mentioned N. Pevsner, *The Buildings of England: Staffordshire,* Harmondsworth: Penguin Books, 1974, p.262. See *http://www.iwm.org.uk/memorials/item/memorial/13670.*
11. Pevsner, 1974, p.262, gives brief details of the building development of Stoke Town Hall.
12. Hanley was one of the original county boroughs created by the Local Government Act of 1888; when the amalgamation of the six towns took place in 1910, this status as a unitary authority was automatically conferred on the new arrangement. In common with Salford, the status of the County Borough was raised to that of a city as the population was in excess of 250,000.
13. Comments on the new Tunstall War Memorial are derived from *http://tunstall-war-memorial.org/* and *www.iwm.org.uk/memorials/item/ memorial/60058.*
14. *Country Life,* 3 October 2018, p.31.
15. S. Brindle, *Paddington Station: Its History and Architecture,* Swindon: English Heritage, 2004, fig.7.11. The writer frequently saw this memorial when he caught the 08.00 from Paddington to Cardiff and beyond from Paddington's Platform One in the 1960s.
16. Personal observation. The memorial is not recorded by Pevsner, 1974, p.262, when describing the railway station and the North Stafford Hotel, both built for the North Staffordshire Railway in 1847-49 to designs of H.A. Hunt of London.
17. Personal observation. The building (1921: R.J. Smith of H.M. Office of Works) ceased to be the town's main post office in the 1960s and was subsequently turned into apartments. Brief mention: C. O'Brien and N. Pevsner, *The Buildings of England: Bedfordshire ...,* 2nd edn, London and New Haven: Yale University Press, 2014, p.232.
18. *BBS Information,* **68,** July 1996, pp.16-19.
19. G. Tyack, S. Bradley and N. Pevsner, *The Buildings of England: Berkshire,* 2nd edn, New Haven and London: Yale University Press, 2010, pp.488; *https://historicengland.org.uk/services-skills/education/educational-images/collier-brickworks-memorial ...* ; and *hhtps://www.tracesofwar.com/sights/82808/War-Memorial-Colliers-Brickworks.htm*

Book Notice

Jane Croom,
The English Great House and its Setting c.*1100*-c.*1800; 'A Necessary and Pleasant Thing'*,
Donnington: Shaun Tyas, 2018,
viii + 440 pages, 296 illustration, many in colour,
ISBN 978-1-907730-63-4, price, hardback £40-00

This work explores how and why English great houses changed between the twelfth and eighteenth centuries, developing from medieval manor houses in villages into late-Georgian country houses in landscape parks. Changes in the layout, appearance, and use of great houses, their gardens and parks are examined, as new houses were built, existing houses were remodelled, and their immediate surroundings were redesigned. Concomitant developments within the wider landscape of fields and settlements are also considered, including the consolidation of estates, the enclosure of open fields, and the creation of parks. Taking a multi-disciplinary approach, the book compares specific examples which have a wide range of sources, interesting developmental history, and/or good survival of architectural or topographical features. Accompanying the subject matter is a range of illustrations in colour — photographs of extant houses and reproductions of contemporary paintings, engravings, and maps — together with house plans and depictions of lost buildings and landscapes.

After an 'Introduction' (pp.1-42), chapters cover chronological periods of gradually decreasing years. More than four centuries are examined in 'Manorial Complexes and Inward-looking Courtyard Houses: Twelfth to Mid-Sixteenth Centuries' (pp.43-115) whilst 'Outward-looking Courtyard Houses: Mid-Sixteenth to Early Seventeenth Century' (pp.116-183) covers less than one hundred years as does 'Compact Houses and Formal Gardens: Mid-Seventeenth to Early Eighteen Centuries' (pp.184-249). Seventy years of building and change are considered in 'Country Houses and Landscape Parks: Mid- to Late Eighteenth Century' (pp.250-309).

Three items will be mined by others: 'Appendix A: Date, Orientation, and Ownership of Country Houses' (pp.323-335) which lists these for 98 houses, mostly extant but some demolished; the 'Glossary' (pp.340-344); and the Bibliography (pp.345-392)

PUBLISHER (adapted and extended)

Brick for a Day: Roman Verulamium and St Albans Abbey

Following the society's Annual General Meeting at Verulamium Museum on Saturday 19 May 2018, David Kennett, deputising for Terence Smith, led a group of around thirty members and guests on a brief tour of those structures which included visible brick in the Roman town of Verulamium. On reaching the old museum building, he had to compete with the bells of the nearby St Michael's church proclaiming the conclusion of a marriage service where a suitably-dressed antique car awaited the happy couple. The first museum building was constructed in 1937 in a reddish-buff brick to house the material from Sir Mortimer Wheeler's excavations in the 1930s. In the last thirty-five years, the museum has been extended in a mixture of red brick and flint. Outside the museum's new entrance, the outline of the basilica which stood at the south end of the forum is marked in sets. Other parts of the Forum have been uncovered in recent excavations around St Michael's church and the adjacent school.

Three Roman structures were examined by the group. The theatre, the only completely excavated Roman theatre in Britain, was built in the mid second century with a semi-circular set of seats on a banked area facing a stage to the north. The banked area was supported by two rings of walls with buttresses; these walls are of flint with tile bonding. In about 160, enlargement of the stage included a line of columns, one of which has been reconstructed. By 300, additional work and repairs included massive new outer walls, also of flint with tile bonding, but it was a short-lived reconstruction as Constantine the Great proclaimed Christianity to be the official religion of the Roman Empire. This led to the theatre falling into disuse not least because of its long-standing association with a nearby temple. In the late fourth century, it became the town's rubbish dump: a boon for archaeologists but also a sign of its contemporary disfavour.

Near the rear wall of the theatre a triumphal arch was constructed over Watling Street, the main road from Londinium (London) to Deva (Chester) in the Contantine's reign. The foundations of its south part comprising the outer supports, the narrow pedestrian walkway, and one edge of the main arch were examined. When built, this would have been a major structure proclaiming a victory of the emperor. It is unclear whether the arch was a single carriageway like those in Rome — the Arch of Titus and the Arch of Severus — or had two carriageways like the London Gate at Verulamium.

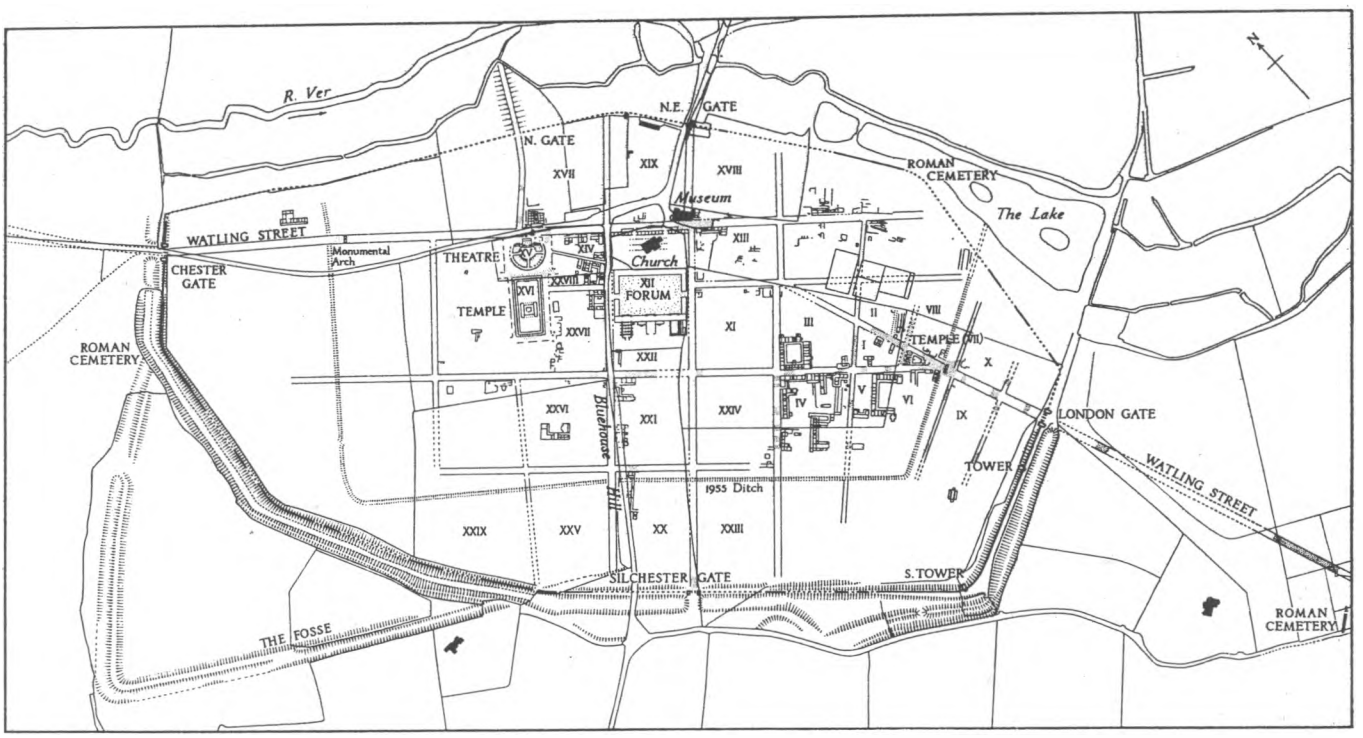


Fig.1 Plan of the Roman Town of Verulamium.

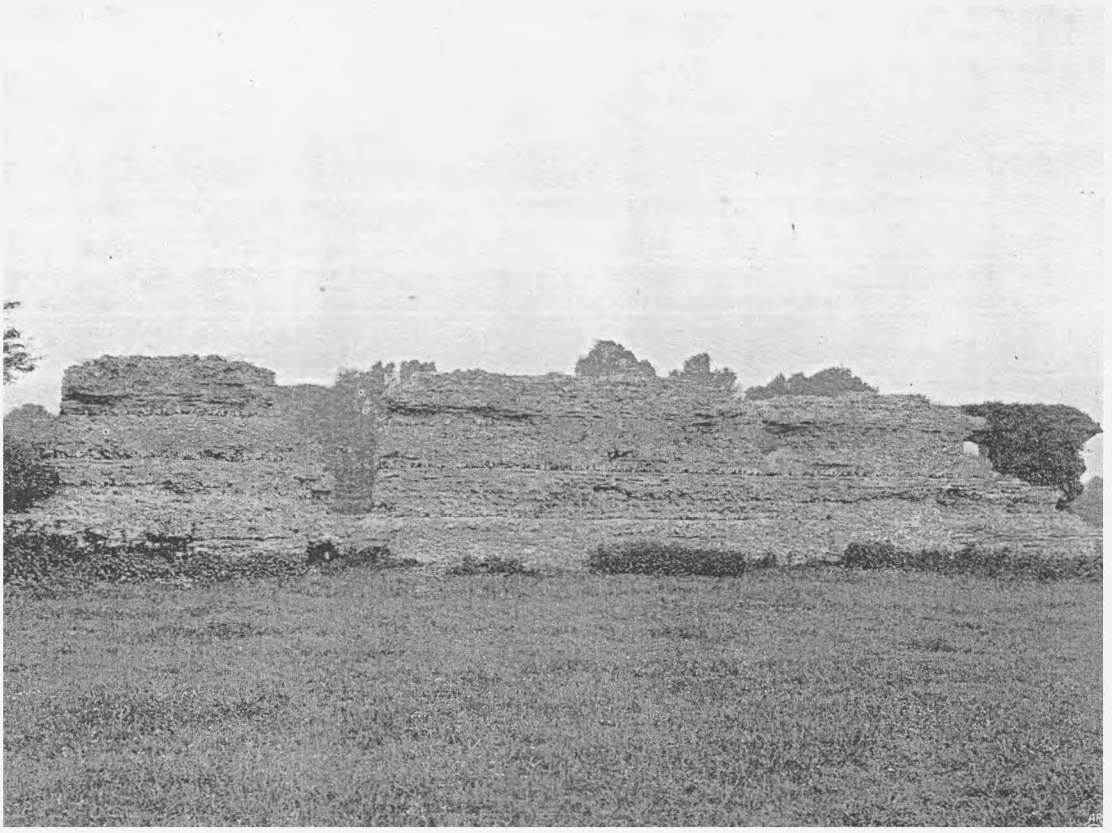


Fig.2 A surviving portion of the Roman city wall at Verulamium, an early-twentieth-century photograph taken before restoration and enclosure within iron railings.

The group proceeded to a surviving portion of the third-century city walls. These are of flint with tile bonding at intervals of 3 feet (0.91 metres). The walls are 9 feet 9 inches (3 metres) thick and may have been as much as 20 feet (6.1 metres) high. The portion examined was 5 feet (1.5 metres) high inside the city but more than that to the outer ditch.

The same construction technique was seen by members who visited the late Roman Saxon Shore fort at Burgh Castle, Norfolk, in March 1990.

A smaller group climbed Fishpool Street and Romeland Hill to see the Cathedral and Abbey church of St Alban, built around the shrine constructed on the site of the martyrdom in 209 of Alban, a Roman soldier who refused to renounce his conversion to Christianity. After the Norman Conquest, the church's fourteenth abbot, Paul of Caen (*in office* between 1077 and 1088), built an enlarged abbey church. This church, about 360 feet (110 metres) long, had a nave of ten bays, with external walls of re-used Roman brick and flint, a great crossing tower, externally completely of reused Roman brick, transepts of brick with some flint courses, and an apsidal ended chancel with flanking chapels, little of which now remains visible. The use of reused Roman brick is particularly evident on the north side of the nave and north aisle and the west wall of the north transept. Because of the later cloister, brick is less visible on the south wall of the nave although several courses of reused Roman brick can be seen immediately above the remains of the stone springers of the cloister vault. Much of west wall of the south transept was constructed using reused brick.

Behind the idea of visiting the Abbey was an attempt to see the Chapter House built in 1982 to designs by the architect Sir William Whitfield and his assistant Andrew Lockwood; unfortunately, this was enclosed within hoardings around further building activity. Only the upper part of the west front was visible and the apsidal east end was not viewed. Built on the site of the chapter house of the Benedictine abbey, the new chapter house was constructed using half a million reproduction Roman bricks, specially made for the job by Bovingdon Brickworks. In a red/orange colour they were as close as could be made to the Roman bricks reused in the abbey

walls and central tower. Where three courses of modern, machine-made bricks were used for the inner skin, the 'Roman' bricks of the exterior have four courses. Jim Gunner of the builders, Harry Neal Ltd of London, led the bricklaying team using a specially sourced mortar to allow the new building to complement the original walls of the abbey.

Michael Hammett pointed out that in 1986 the chapter house was awarded very first the Brick Development Association's Quality Brickwork Award for exemplary craftsmanship. Michael and his colleague the late Terry Knight used to say that had the award been made for either the use of brick as a structural material or outstanding modern architectural design, the other categories for which the supreme award was given in alternate years, it would have been the best in the all three. The judging panel gave it the highest rating in each of five qualities: straightness of courses, cleanliness of wall faces, the regularity of width of bed joints, joint finish, and execution of brick features.

D.H. KENNETT

Fig.3 St Albans Abbey: the north side of the nave and the west side of the north transept are mainly built from reused Roman bricks, sourced from the Roman town of Verulamium.

Sir Nicholas Crispe (1598-1666) – 'the first inventor of the art of making bricks as now practised'

Alan Cox

I first came across Sir Nicholas Crispe (sometimes spelt Crisp without an 'e') in the later 1980s when beginning to research brickmaking in London. Since then I have encountered him in all sorts of contexts, such were his multifarious activities, amongst which was brickmaking. His interest in brickmaking no doubt owed much to him being born in 1598 in Hammersmith, which had an abundance of clay and was a major centre of brickmaking in London over three centuries. As a Thamesside district, Hammersmith's bricks could be distributed widely over London.

Before considering Crispe's involvement in brickmaking, it is appropriate to provide a brief biographical background.[1] Crispe's father came from a landed family in Gloucestershire, but established himself as a successful London merchant. He was a member of the Salters' Company, and became a City Alderman and Sheriff. Nicholas Crispe (fig.1), like his father, became a merchant. He was a prominent member of the East India Company and served on its governing body. He was also involved in the African trade, which, inevitably for the time, meant the slave trade to North America. In 1631 he and others formed a company which was granted a patent giving it a monopoly for 31 years of trade on the entire west coast of Africa.[2] To further his trading interests he was owner or part owner of at least nine ships over the years. In 1638 he and another were appointed as collectors of impositions, and at about the same time he succeeded in obtaining an interest in the highly profitable business of customs farming.

Given these concessions from the Crown, it is hardly surprising that Crispe was an ardent Royalist, and both lent money to Charles I and helped to raise other funds for the king. He was also a leading member of the Artillery Company, raised about 1640, a privately run military unit based in London. Five-hundred-strong, it was dominated by like-minded merchants and gentlemen.[3] Crispe was knighted in 1640, and also entered Parliament as MP for Winchelsea. However, with civil war approaching, his fortunes began to unravel and in the following year he was expelled from the Long Parliament as a monopolist. With the outbreak of the Civil War in 1642, Crispe continued to support the king, selling his City of London house in Lime Street (between modern Fenchurch and Leadenhall Streets), to raise money for Royalist troops.[4] He joined Charles at Oxford in 1643, and as a result his house in Hammersmith was taken over by Parliamentarian soldiers.[5] Despite this, he was able to operate ships for the benefit of the Royalist cause, conveying goods to the Continent and sometimes returning with arms and ammunition. He was also appointed to the relatively important position of deputy controller-general of posts.

At the end of the first Civil War in 1646 he fled to France but in 1648, having compounded for this offence, he was allowed to return and take up residence at his Hammersmith house. Whilst ostensibly living there quietly, he was secretly still active in the Royal cause, and at the restoration of 1660, he was a member of the committee sent to Breda in the Netherlands to conduct Charles II back to England. With the return of the monarchy, Crisp's fortunes soon revived and he was once again granted lucrative forms of customs duties on various commodities. His career reached its apogee in 1665 when Charles II made him a baronet.

When only in his late 20s Crispe was able to rebuild in about 1625 a house that stood beside the Thames, near the present Hammersmith Bridge, and which he inherited from his mother.[6] This was described some 80 years later, in 1705, as 'very lofty, regular and magnificent after the modern manner built with brick, cornered with stone and has a handsome cupola at the top ... The whole house in Building, and the gardens, canals etc in making, is said to have cost near £25,000'.[7] In the late eighteenth century it was named Brandenburg House and was briefly occupied in 1820-21 by Caroline the unfortunate estranged queen of George IV, before being demolished.[8] The brick for this house would almost certainly have been made locally in Hammersmith. This seems to have been Crispe's first recorded involvement with brickmaking there.

In the early seventeenth century, Hammersmith had no church of its own and its inhabitants had to worship at Fulham parish church. In 1629 a petition was sent to the Bishop of London, William Laud, for a chapel-of-ease to be erected at Hammersmith, and this was duly built 1630-31 (fig.1). One of the main contributors to the cost of erection was Crispe, who gave £700, as well as one of the eight bells and the painted roof of the chapel. He also provided the bricks for the walls of the building, again almost certainly made in Hammersmith. Not surprisingly, in 1640 he was assigned his own private pew in the chapel.[9]

Fig.1 Old St Paul's church, Hammersmith, towards the building of which Sir Nichoas Crispe contributed £700.

Between 1662 and 1669, Crispe, or his executors after his death in 1666, were the main suppliers of bricks for work at Hampton Court Palace, the individual orders amounting to 20,000 to 40,000 bricks or more. They would have been conveyed via an easy journey along the Thames. The bricks were probably used to rebuild the Gatehouse and to mend the foundations of the brickwork in the moat by the Tiltyard.[10] At the same time the architect Sir Roger Pratt, was forced to obtain bricks from Crispe for Clarendon House, Piccadilly (built 1664-7, subsequently demolished), after attempts to make bricks on site failed.[11] Assuming the bricks again came from Hammersmith, it would have been easiest to cart the bricks by road the four to five miles to Piccadilly.

John Houghton, writing in 1693, notes that, at some unspecified date, '. . . *Nicholas Gooding* of *Hammersmith*, for a wager of 10L [£10] made in one day 22,000 bricks, upon which Sir *Nicholas Crisp* [sic] assisted him to set up, and he [i.e., Gooding] is now living at *Hammersmith*, and worth several thousand pounds'.[12] This is an almost unbelievably prodigious number of bricks to produce in one day. According to Primatt in 1667, 'about 9000 is accounted a reasonable day's work'.[13] However, William Leybourne in 1734 qualifies this: 'A day's work is commonly 9000, but a dexterous workman will make about 14,000 to 15,000 in a day'.[14] And in 1936 it is stated that some moulders were able to make 1000 bricks in an hour.[15] This would mean that Gooding would have had to keep up that rate for 22 of the 24 hours in the day. Bearing in mind how hard moulding bricks is, Goodring's achievement is almost superhuman.

The quotation at the beginning of this article, comes from David Lysons and appeared in 1792.[16] What are we to make of such a sweeping claim and in what way did Crispe invent 'the art of making bricks as now practised'? Nobody seems to have discovered what Crispe' great innovation was and subsequent writers after Lysons' time tend to refer to Crispe having made improvements in brickmaking, without anything more specific.[17] It should be borne in mind that it is very doubtful Crispe ever dirtied his hands by actually making bricks. It is much more likely that, with his experience as a merchant, his role was selling and delivering them. He may have acted as a middleman, perhaps, as with Gooding, helping to finance local Hammersmith manufacturers, and no doubt in return receiving a discount on any bricks he purchased and sold on. There is no evidence that he owned any brickworks himself. Given that Lysons is writing about London, one would suspect that he is talking about London stock bricks, and there are at least three possible innovations that Crispe might have introduced in their making. One is the mixing into the wet clay of 'Spanish', soil, town ash or rough stuff (that is, the domestic rubbish from London which contained a large amount of ash). But London stocks do not appear to have been produced until immediately after the Great Fire of London, which occurred in August 1666,

months after Crispe had died. According to the Company of Bricklayers and Tilers, the origin of adding ashes was 'occasioned by diging up several fields contiguous to the city after the great fire which fields having been much dunged with ashes it was observed the bricks made with earth in those fields would be sufficiently burned with one half of the coles commonly used'.[18] But, in fact, could Crispe have suggested adding 'Spanish' before the Great Fire? Or was Crispe's 'invention' to do with Gooding's prodigious feats of moulding? It could be that Crispe introduced the stock which is first mentioned in 1683 by John Houghton. He records a brickmaker working at Ebbisham in Surrey, who says how in the middle of the moulding table: 'we fasten with Nails a piece of board, which we call a Stock'.[19] In effect it provided a temporary base when the mould was placed over it and made it easier to remove the formed brick. The third possibility is that Crispe might have advocated the employment of extra helpers to aid the moulder. The same Ebbisham brickmaker mentions that if, instead of a moulder working on his own, he was assisted by a man to temper the clay and a boy to carry the moulded brick to the drying hack, his daily output could be doubled or even trebled.[20] What is more certain is that the bricks supplied by Crispe for Hampton Court were clearly highly regarded. This was not only because they were purchased in such quantities and over several years, but also because in 1666 and 1667, when it was feared that supplies from Hammersmith might not be sufficient, a man was paid for 'going about to find out good bricks'.[21]

Sir Nicholas Crispe died in February 1665/6 (at that period, each year officially started on 25 March, so to contemporaries Crispe's death occurred in 1665, whereas by modern reckoning he died in 1666). By then his City of London residence was in Bread Street, which now runs between Queen Victoria Street and Cheapside, and he was buried in St Mildred's Church, also in Bread Street. However, at his behest, his heart was embalmed and enclosed in an urn which was placed on top of a black marble column. This in turn was installed in the Hammersmith chapel, in front of and as part of a tall marble wall monument erected by Crispe during his lifetime, in memory of Charles I, which was topped by a bronze bust of the king, probably by Hubert le Sueur (fig.2). The *Oxford Dictionary of National Biography* erroneously states that this monument was 'erected in the chapel of his great house at Hammersmith'.

In the later nineteenth century, the old chapel at Hammersmith (fig.3) was demolished to be replaced on the same spot by St Paul's Church (built 1882-87). The whole of Crispe's monument was reinstated in the new church, on the west wall of the north aisle. In 1898 Crispe's body was removed from St Mildred's and interred, together with his heart, in a new tomb chest which stands just outside the north-east door of St Paul's Church.[22] More prosaically, there is a Crisp (without an 'e') Road just beside Hammersmith Bridge, close to the site of Sir Nicholas's house.

NOTES AND REFERENCES

1 These biographical details are based on the *Oxford Dictionary of National Biography*, 2004, **14**, pp.210-211 (Robert Ashton), unless otherwise noted.

2. Sir Percival Griffiths, *A Licence to Trade: A History of the English Chartered Companies*, London & Tonbridge: Ernest Benn Ltd, 1974, p.62.

3. John Adamson, *The Noble Revolt: The Overthrow of Charles I*, London: Weidenfeld & Nicolson,2007, pp.65, 70.

4. Caroline Knight, *London's Country Houses*, Andover: Phillimore & Co Ltd, 2009, p.165.

5. Knight, 2009, p.165.

6. Rosamund Vercoe, *Ravenscourt*, London: Fulham and Hammersmith Historical Society, 1991, p.21.

7. Knight, 2009, p.165.

8. Vercoe, 1991, p.22.

9. Jean Grinstead (ed), *History and Guide to the Parish Church of St Paul's, Hammersmith*, [no publisher given] 1984, unpaginated. Vercoe, 1991, p.22. Humphrey Arthure, *Hammersmith Riverside, Personalities and Places*, [no publisher given] 1990, p.10.

10. John Musty, 'Brick kilns and Brick and Tile Suppliers to Hampton Court Palace', *Archaeological Journal*, **147**, 1990, pp.415-16.

11. Nigel Silcox-Crowe, 'Sir Roger Pratt 1620-1685: The Ingenious Gentleman Architect' in Roderick Brown (ed), *The Architectural Outsiders*, London: Waterstone & Co Ltd, 1985, p.15.

12. John Houghton, *Husbandry and Trade Improv'd*, revised, corrected edition, 1727, Vol I, p.198 (letter no. LXXIV, 29 Dec 1693)

13. S. Primatt, *The City and Country Purchaser and Builder*, 1667, p.130

14. *Architectionice*, p.63.

15. Edward Dobson (revised by Alfred B. Searle), *A Rudimentary Treatise on the Manufacture of Bricks and Tiles*, 14th ed, London: The Technical Press Ltd, 1936, p.70.

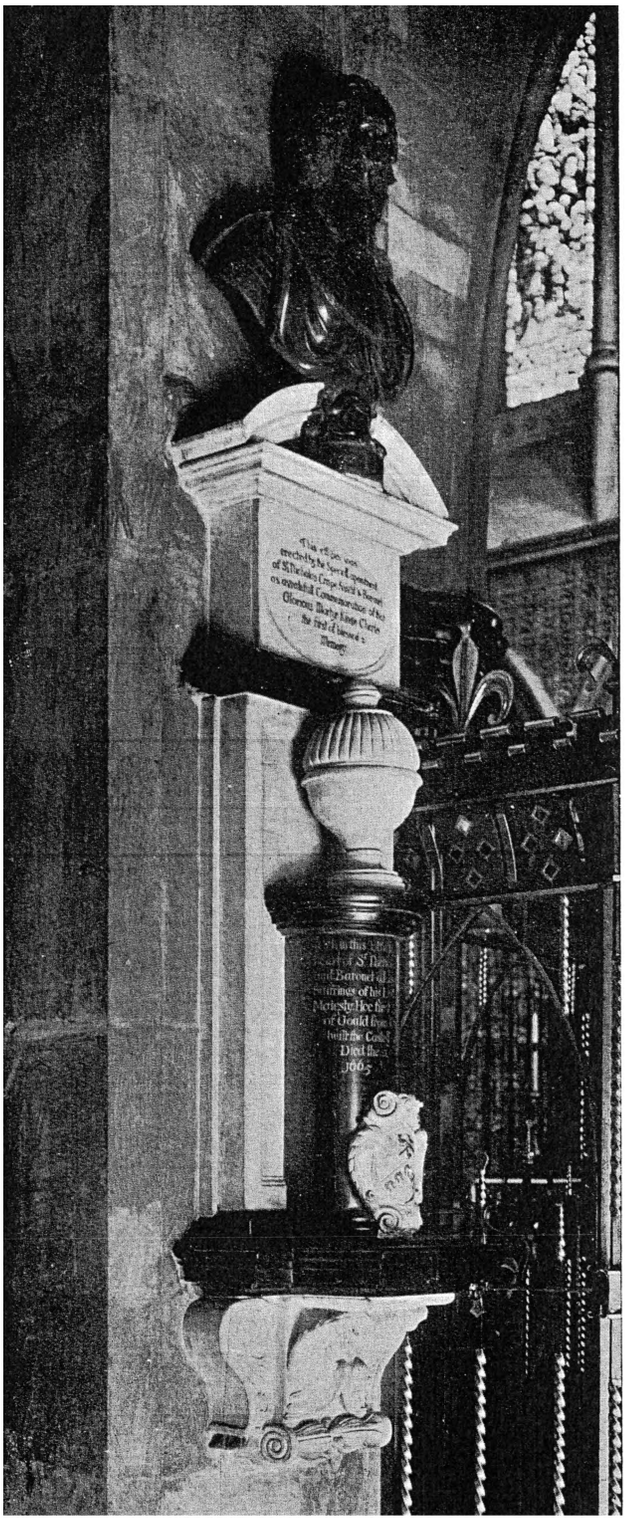


Fig.2 (left) Sir Nicholas Crispe.
Fig.3 (right) Sir Nicholas Crise's Monument to Charles I in St Paul's church, Hammersmith

16. Rev David Lysons, *Environs of London*, 1792, vol 2, quoted in Dorothy Stroud, *Henry Holland: His Life and Architecture*, London: Country Life Ltd, 1966, p.17.
17. E.g., Thomas Faulkner, *An Historical and Topographical Account of Fulham, Including the Hamlet of Hammersmith*, 1813, p.46, and Leslie Hasker, *Hammersmith and Fulham Through 1500 Years, A Brief History*, London: Fulham and Hammersmith Historical Society, 1992, p.22.
18. Lambeth Palace Library, MS2723, ff. 21v-22 (13 May 1714).
19. John Houghton, *A Collection of Letters for the Improvement of Husbandry and Trade*, vol 2, 16 June 1683, quoted in Nathaniel Lloyd, *A History of English Brickwork*, reprint of original 1925 edition, Woodbridge: The Antique Collectors' Club, 1983, p.34.
20. Quoted in Lloyd, p.35.
21. Musty, 1990, p.416.
22. Basil F. L. Clarke, *Parish Churches of London*, London: B. T. Batsford Ltd, 1966, p.72. Jean Grinstead (ed), *History and Guide to the Parish Church of St Paul's, Hammersmith*, {no publisher given] 1984, unpaginated. Knight, 2009, p.165.

Book Notices

Pam and Adrian Corder-Birch, *The Works: A History of Rippers Joinery Manufacturers of Castle and Sible Hedingham,*
Halstead, Essex: Adrian Corder-Birch (in conjunction with Pam), 2014,
224 pages, 10 colour plates, 242 black-and-white photographs and plans,
ISBN 978-0-9567219-2-1, price paperback £14-95, plus postage (£2-95)
Available from A. Corder-Birch DL, Rustlings, Howe Drive, Halstead, Essex CO9 2QL.

Whilst Rippers were joinery manufacturers, one of their subsidiary companies was The Sible Hedingham Red Brick Company; family members were directors of both. The Sible Hedingham Red Brick Company was considered in A. Corder-Brich, *Bricks, Buildings and Transport,* 2013.

Illustrations in *The Works* include many photographs of brick buildings, both factory buildings and housing. The photographs were restored by Christine Walker.

David Roberts, edited by Shaun Tyas, *Lincolnshire Houses,*
Donington: Shaun Tyas, 2018,
xlviii + 624 pages, 77 colour plates, 704 black-and-white illustrations,
ISBN 978-1-900289-71-9, price, hardback £35-00

The author's "life's work" was left unfinished when David Roberts (1934-1997) died; it was complete in outline and with some 600 illustrations. The author's original plan has been kept with editorial comment confined to footnotes and discursive comments in the captions to the original pictures, to which have been added those in colour and some in monochrome. The book is analytical rather than geographical, house by house, or chronological. There are chapters on building materials for the walls (pp.98-18) with brick considered on pages 109-123; roofing materials and methods (pp.48-97); plans (pp.139-271); and two on façades, one covering vernacular building (pp.272-337) and the other 'The Polite' (pp.338-447). Details like fireplaces, windows, doors, and staircases, merit a chapter (pp.490-555).

This important book will be the subject of a full-length review in a future issue of *British Brick Society Information*.

PUBLISHER (adapted and extended)

Brick Query:
Incised Seventeenth-Century Brickwork

Fig.1 (left) The wall of the hall of the Skinners' Company, City of London, with diagonal striations on both the stretcher face of the orange-brown bricks and the header face of the black bricks.

Fig.2 (right) The hall of the Skinners' Company with the wall with bricks with diagonal striations to the left of the door.

The bricks in the photograph have unusual diagonal striations incised into both the stretcher face and the header face. The are laid in Flemish Bond, on the walls of an inner courtyard of the Skinners' Company Hall, Dowgate Hill in the City of London. The headers in the wall are black to contrast with the orange-brown colour of the stretchers.

With an early charter in 1327, the Skinners' Company is known to have been on this site from 1409 but the medieval premises were severely damaged in the Great Fire of London in 1666. This building was rebuilt, probably on the medieval plan, fairly soon after the Fire. John Oliver (*c.*1616-1701), Surveyor to the Skinners' Company, made a 'moddle' of the company's hall in 1668; building work was finished *circa* 1670. On 27 January 1668, John Oliver became one of the four surveyors appointed to supervise the rebuilding of the City.

These bricks are outside the experience of those to whom the photographs have been shown, although the striations have been suggested as keying for externally plastering the wall. The marks must have been made during the period when the bricks were drying on the hacks.

Can any member provide parallels for the practice and/or suggest a reason why bricks should have been deliberately made with diagonal striations incised into the brick's stretcher face? Replies to Frank Kelsall *frank.kelsall@architecturalhistory.co.uk.*

Postscript: As the final proof reading of this issue of *British Brick Society Information* was in progress, close-up photographs of the bricks at Skinners' Hall were submitted. These and an accompanying text will form the basis of a contribution to a future issue of *BBS Information*, probably the 'Brick in London' issue in the second half of 2019.

A Nightmare on George Street: Watson Fothergill's Office, Nottingham

Jeffrey A. Sheard

WATSON FORTHERGILL AND HIS OFFICE

It would be difficult to imagine the City of Nottingham without the wonderful architectural structures that are prominent in many locations around the town. Instantly recognisable are the works of Watson Fothergill (1841-1928), one of the most outstanding provincial architects of the Victorian era.[1] Three iconic buildings designed by Fothergill dominate the skyline very close to the Market Square: Queen's Chambers of 1899; the Nottingham and Nottinghamshire Bank on Thurland Street, 1882; and, my personal favourite, the former Jessops Building on King Street, of 1897, now renamed Fothergill House.

Other distinctive buildings designed by Fothergill are dotted around the city and its suburbs, too numerous to mention. Born Fothergill Watson in Mansfield in 1841, curiously Watson reversed his moniker by deed poll in 1892 to continue his maternal name. His career began in Nottingham in 1856, after leaving school at the tender age of fifteen, being articled as a pupil to Frederick Jackson of St Peters Gate, an accomplished civil engineer, architect, and surveyor. During his many years of training, he worked briefly with Arthur William Blomfield in London and John Middleton in Cheltenham. In 1863, Forthergill returned to Nottingham to assist Isaac Charles Gilbert, who worked from an office at 6 Chilton Street; here Fothergill Watson would remain until 1894 eventually establishing his own practice.

In 1890 plans were first laid out by the Manchester, Sheffield & Lincolnshire Railway for a line extension from Annesley to London. The line would cut right through the heart of the city, providing a much-needed central station for Nottingham. After much disturbance, arbitration, and compulsory purchase, the line was built; Fothergill's office on Clinton Street was right in the path of the new line. Having no choice, Fothergill had to relocate in September 1894, to a temporary office at 18 George Street, just a few hundred yards from his former location.

Seeing the situation as an advantage, Fothergill purchased 15 George Street. His intention was to demolish the existing premises and build himself a veritable new office and showroom. This he set about with typical Victorian gusto; after spending many hours at the drawing board the design he conceived was nothing less than genius. With no client to please nor any financial restriction, he could really go to town on the design and let his imagination run wild, and he certainly did! Not the largest of plots, he still managed to include many of the architectural features for which he was already renowned (figs.1 and 2).

A photograph of Fothergill's office appears in Ken Brand's excellent book about Fothergill and his works. The caption reads, 'This is a building to be seen and not described'.[2]

However, Ken Brand does continue to do so:

> Forthergill spent some considerable time planning the project, evolving a suitably flamboyant design befitting an architect would could work and indeed was confident in a variety of styles. Among the wealth of decorative features in wood, brick, and terra-cotta, prominence must be given to the homage he pays to his mentors.
>
> There are unnamed but dated busts of Augustus Welby Northmore Pugin (1812-1852) and George Edmund Street (1824-1878) and names and dates of George Gilbert Scott (1811-1878), William Burges (1827-1881) and Richard Norman Shaw (1831-1912).
>
> In addition, there are four terra-cotta panels depicting the construction of classical, medieval, and Elizabethan buildings. The front is however dominated by a canopied figure of a medieval architect with a bundle of plans in his hands and at his feet a model of a Gothic Cathedral. Knowing his love of Gothic can we assume that this is how Forthergill imagined himself. The entire façade is a joyous colourful mixture of Gothic, Old English and Bavarian reflecting a confident mature architect.[3]

Fig.1 Watson Fothergill's office: the first and second floors, with the statue of a medieval architect and the busts of Augustus Welby Northmore Pugin and George Edmund Street. Below is a frieze showing four styles of architecture: classical, medieval, and Elizabethan.

We are getting very close now to the crux of this article. In Darren Turner's work 'Fothergill', the reference to Fothergill's office shows that the planning application forms are dated 25 September 1894, the entry in the General Works and Highways Committee book is dated 28 September 1894, and the application was approved with a note 'bay window projects 3 feet'.[4]

THE ACCIDENT

Fast forward to July 2015 and disaster strikes when the oriel window, situated at first-floor level, was struck by an articulated truck turning into George Street. Figure 3 shows a close up of the damage. It is quite surprising that this had never happened before, considering that the premises were designed in a bygone age when horse-drawn vehicles were the norm. Thus, the nightmare began for the present custodians of the building.

Being extremely proud of my home town and its legacy of many fine buildings, to say the least, I was absolutely devastated when I saw the damage for myself; I can remember thinking, "Oh dear, that's going to take some restoring, it may never look the same again". Since that fateful day another two-and-a-half years passed with no obvious attempt to rectify the situation.

Not particularly wanting to comment on the battle that has ensued between the building's insurers and the present owners, for the simple reason that litigation may follow. Watson Fothergill not only designed

spectacular buildings, he specified the best materials and expected nothing less than perfection from the artisans and trades people who were employed to carry out the work.

Repairs to Watson Fothergill's finally began a couple of weeks before Christmas 2017. A scaffold first appeared on the site, followed a week or so later by Bonsers' men. 'If walls could talk they'd ask for Bonsers' is their company credo. Bonsers are a well-respected Nottingham company, with over fifty years of experience and specialists in the field of repairs and conservation of historic, usually listed, buildings. To my mind, there can be no better-qualified company to carry out the work and I looked forward to keeping an eye on their progress over the following few months.

Hopefully, when all the repairs and done and dusted, the city council and the building's owners can come to an agreement, strategically placing three or four bollards on the pavement edge to protect the building. Four of the elegant cast iron ones with the city's coat of arms on would not look amiss. There was and is no desire for a sequel: 'Nightmare on George Street II'.

Fig.2 Watson Fothergill's office at 15 George Street, Nottingham, after the damage to the oriel window.

Fig.3 The damage to the oriel window. Externally, in the oriel window above the stone plinth are a course of 45° angled Staffordshire blue bricks, a course of Staffordshire blue bricks, a course of specials in deep red being the height of two courses, a course of Staffordshire blue bricks, a course of deep red 45° angled bricks, a course of Staffordshire blue bricks, two courses of red facing bricks, a course of Staffordshire blue bricks, and the stone sill below the windows.

THE RESTORATION

By the end of January 2018, things had moved on at a considerable pace. The actual repairs to the 'oriel window' were now almost complete. And Nottingham City Council had finally agreed that Fothergill's office should be protected in the future with a strategically placed bollard or bollards on the edge of the pavement.

For an onlooker like myself, it has been a fascinating process and a pleasure to see the intricate and traditional methods of construction used in the repair process. Looking at the photographs of the damage before the scaffold was erected is deceiving. Not only was the brickwork damaged below the window (fig.3), but also the stone mullions around the window had been knocked out of line. The front sill was saved from complete destruction by two heavy brass staples set into the stone sills to reinforce the joints. So, the process of restoration also involved removing the front central sill, the stone mullions, and the arches above the windows where the masonry had become loose.

On my first visit all the component parts were laid out on Watson Fothergill's former drawing office floor, like a three-dimensional puzzle, each piece meticulously labelled and numbered. A master plan or all the

masonry removed was charted and recorded on a large-scale photograph of the building. Template formers for the three arches were also made and the position of each voussoir carefully marked (figs.4 and 5).

Sourcing replacement bricks for the ones damaged appeared to be a much easier process than I had imagined. Ibstock Brick proving all the specially shaped bricks, including blue plinth bricks, 45° external handed plinth bricks, 45° external cants, and imperial blue smooth bricks, all from the Lodge Lane Works, Cannock, Staffordshire. All the red bricks of a similar special shape and type were sourced from the Ibstock Leicester Works. On a second visit to the site in early January, it was pleasing to see such a good restoration, with replacement bricks blending perfectly to the existing (fig.6).

Fig.4 Voussoirs on the floor awaiting replacement. Note the numbering of each piece. Sections 4, 5, 7, 8, 10, 11, 13, and 14 are brick; sections 6, 9, and 12 are stone.

The following few weeks were then taken up carefully reassembling the central sill, the mullions, and the arch segments, which are all now beautifully reinstated. On my last visit he inside of the bay was being re-plastered with a mix of lime mortar and horsehair; a final coat of lime plaster will complete the restoration. As we say in these parts, "The Jobs a Good'un". Thank you and well done to Bonsers and all concerned with the restoration.[5, 6]

There is a postscript: I have been unable to determine the style of arch which adorns the oriel window, can anyone please help with this question.

Fig.5 Voussoirs installed in the arch with the former still in place. Sections 1, 2, 2A, 4, and 5 are brick; sections 3 and 6 are stone.

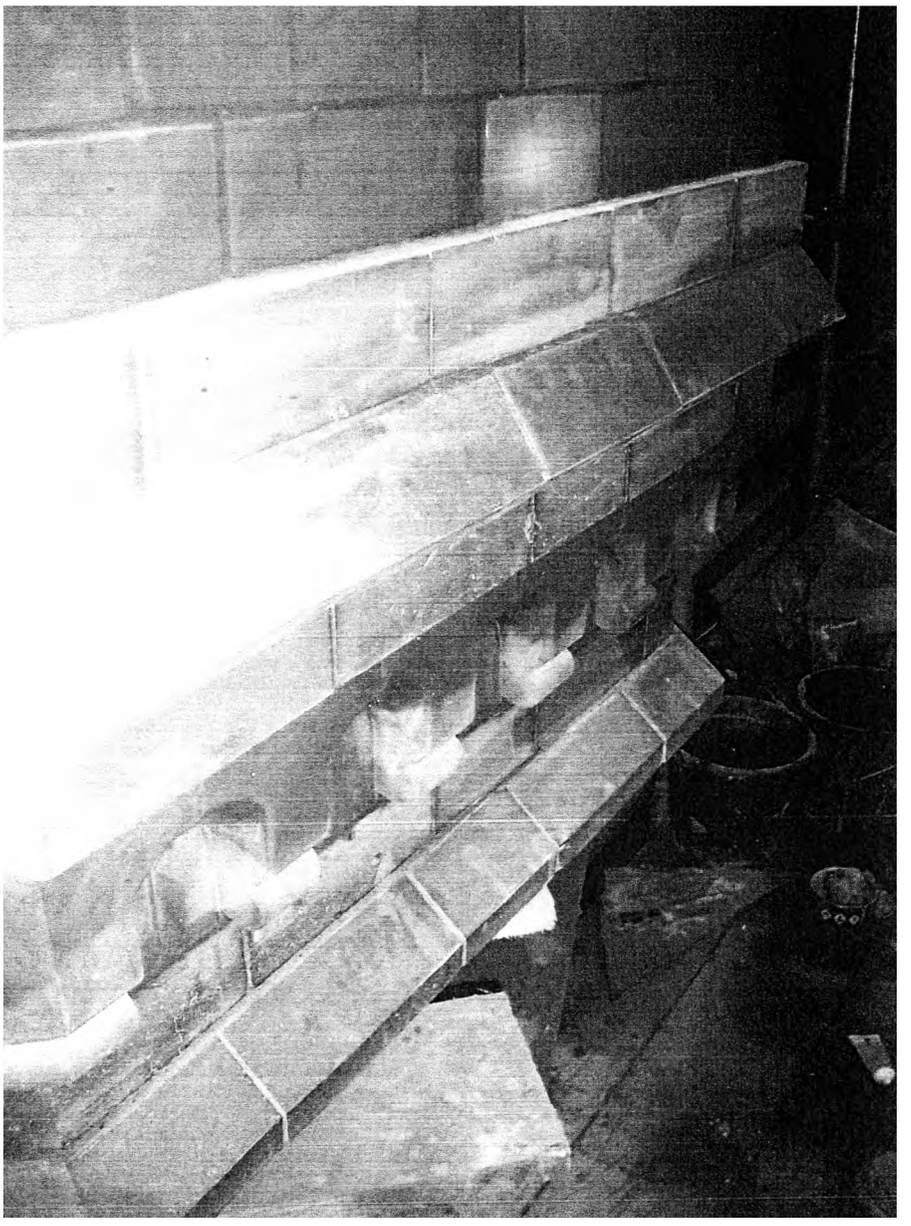


Fig.6 Repair work in progress on the brickwork of the oriel window with new bricks carefully matching the existing ones.

NOTES AND REFERENCES

1. [The importance of Watson Fothergill among non-London-based architects can be judged by the inclusion of Ken Brand, 'Watson Fothergill: A Provincial Goth', in K. Ferry, ed., *Powerhouses of Provincial Architecture,* London: The Victorian Society, 2009, pp.29-43. DHK]
2. K. Brand, *Watson Fothergill Architect,* Nottingham: Nottingham Civic Society, 3rd edn, 1997, p.18
3. Brand, 1997, p.24.
4. D. Turner, *Fothergill: A Catalogue of the Works of Watson Fothergill, Architect*, see *http://blurb.co.uk/b/358584826-fothergill/* [See also *ournottinghamshire.org.uk/page/Watson-Fothergill?path=Op134/* Ed.]
5. [Comment on the restoration can also be found *www.bonsersrestoration.co.uk/.../bonsers-restoration-news-watson-fothergill-george-street/* Ed.]
6. Further material on work by Watson Fothergill in K. Brand, *The Park Estate,* Nottingham: Nottingham Civic Society, nd; [and the Wikipedia entry, see *https://en.wikipedia/wiki/Watson-Fothergill* The internet has further entries on Watson Fothergill and his buildings. DHK]

Brick Query:
Efflorescence in Bricks

Fig1 (right) General view of the garden wall with efflorescence.
Fig.2 (left) The efflorescence continues on the curved part of the wall.

THE ENQUIRY

The attached photographs (figs.1 and 2) are of a wall of light buff bricks in Ilford on which has an irregular white band has developed usually at a depth of three to five courses down from the top of the wall.

I would like to know how this type of pattern develops.

JEREMIAH O'MAHONY

EFFLORESCENCE IN BRICKS

The pictures show an interesting example of *efflorescence,* i.e. a "flowering" of soluble salts in a brick wall. This is distinct from *effervescence*, a bubbling or fizzing of the salts, which occurs when certain tablets are dropped into water.

Many bricks contain soluble salts that originate in the clay from which they are made. When brickwork gets very wet the salts are dissolved as the water percolates down within the work. When rain stops, wetness near the exposed vertical surface of a wall face dries out by evaporation and as it does the soluble salts are deposited on the surface — some salts will remain within the wall to be dissolved by future rain and move further down the wall. Salts at the surface will dissolve in future rain and be washed down the surface and eventually away.

The wall in the photographs has no protection at the top: it has no overhanging coping to throw water off the top surface. The brick-on-edge capping is very probably laid straight joint on to the bricks below with no damp proof course in the mortar joint below and so rain falling on top of the wall easily gets into the joints and the bricks and thoroughly wets the wall.

Over time the soluble salts will be washed down to a point where rain rarely penetrates. Thus, the salts which are deposited on the surface of the wall will be removed by normal rainfall and the very noticeable white efflorescence will no longer be there. From experience it will have gone in six to eight weeks. If the wall is local to you keep an eye on it and make a note of the time it takes to clear. There is no need to clean it — the weather will do that.

MICHAEL HAMMETT

Three Bricks from Claybury Hospital, Woodford Bridge, Ilford, Essex

Jeremiah O'Mahony, Michael Chapman, David H. Kennett

INTRODUCTION

The three bricks illustrated (fig.1) were the subject of an enquiry from Jeremiah O'Mahony to David Kennett, subsequently passed on to the society's Chairman and Enquiry Secretary, Mike Chapman and Michael Hammett respectively.[1] The bricks were retrieved from a farm building at the former Claybury Hospital, Woodford Bridge, Ilford, Essex, over thirty years ago. Jeremiah O'Mahony is particularly anxious to know how the Staffordshire blue brick was transported from where it was made to Woodford Bridge.

Given the interest encouraged by these bricks, these short notes review the bricks themselves but begin with an outline the history of the now closed Claybury Hospital. The various parts of this piece are accredited to their respective authors at the end of each part.

JEREMIAH O'MAHONY and DAVID H. KENNETT

CLAYBURY HOSPITAL: AN OUTLINE OF ITS HISTORY

Claybury Hospital[2] was one of several large hospitals built by the Middlesex justices in the second half of the nineteenth century as a county lunatic asylum, following the justices' initial response to the Lunacy Act of 1845. Middlesex had built its first asylum at Hanwell in 1829-31, enlarged in 1838 and subsequently more than once. A second asylum was built at Colney Hatch in 1845-51 and a third at Banstead in 1872. Claybury was to be the fourth Middlesex Asylum; however, before construction was begun, administration of the asylum was transferred to the newly-formed London County Council.

For their new asylum, the Middlesex justices had purchased Claybury Hall and its park, an extensive estate east of the River Roding. The house there had been rebuilt for James Hatch in 1790-91 by Jesse Gibson using Woolpit whites from Suffolk as the external cladding. On the advice of Humphrey Repton, the main entrance was moved to the north side: it has seven bays with a central doorway and porch. The garden front is graced by a bow window and there is a Venetian window on one side. The grounds were laid out by Repton with the idea of taking advantage of the view.[3]

When the architectural competition for its design was held in 1887-88, it was won by George Thomas Hine (1842-1916),[4] a Nottingham-based architect then in partnership with his father, Thomas C. Hine. To have greater supervision over the Claybury project, the younger Hine moved his practice to London and became a specialist in the design of asylums.

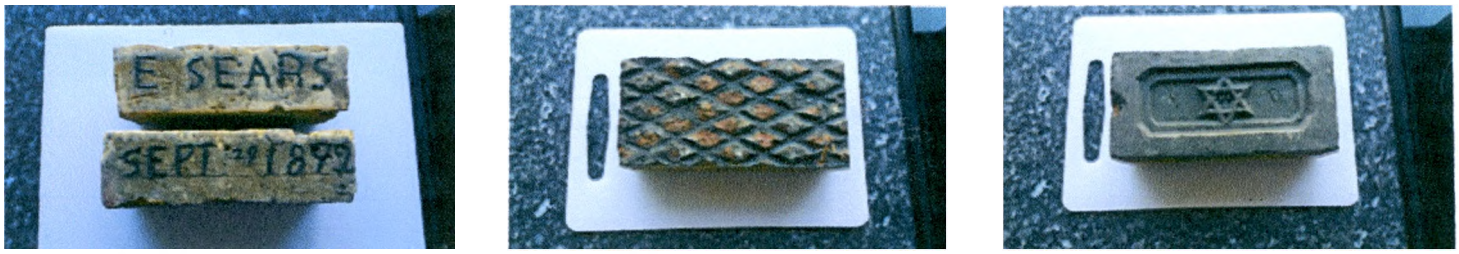
Following site works including the levelling of the site, building began in 1890 and proceeded fairly rapidly. Claybury Hospital, capable of housing 2,000 patients (800 men, 1,200 women) in blocks placed in echelon, was opened in 1893 and closed in 1996; it was the first of the large-scale asylums to be designed and built under the supervision of G.T. Hine. The site was redeveloped for housing between 2000 and 2003.

D.H. KENNETT

THE BRICKS

The first two bricks (fig.1a) were chopped from a farm building at Claybury Hospital as it was about to be demolished in early 2018. It is roughly made and has E SEARS scratched into the stretcher; a second brick has the date SEPT 29 1892 scratched into its stretcher face.

Little can be said of the possible origins of the brick, and the relationship of E. Sears to the building is not known. The date fits with the construction period of Claybury Hospital, built between 1890 and 1893 (see above).



a b c

Fig.1 Three bricks from Claybury Hospital: a: with E. Sears and date Sept 29 1892; b: a paver; c: brick with 'Star of David' enclosing a 'W', made by P. & S. Wood, West Bromwich

Figure 1b shows a paver from the floor of the farm building of standard dimensions.

The dark blue brick product was almost certainly made in Staffordshire at the time of construction of the hospital.

These are common throughout England. David Kennett has noted examples used in the paths leading to the front door of late-nineteenth-centur houses in the Ashley Down area of Bristol[5] and outside Jaffe & Neale, bookshop and café, in Chipping Norton, Oxfordshire.

Figure 1c is a Staffordshire blue brick with a six-pointed star, the Star of David, enclosing a 'W' in the centre of the shallow frog which is stepped and has rounded corners.

Martyn Fretwell has traced the origins of this brick to the brickmaking firm of P & S Wood at Pump House Brickworks, West Bromwich, Staffordshire. This firm has previously provided points of enquiry and interest in the pages of *British Brick Society Information.* The first enquiry related to several bricks found at Fairvalley Farm, Rowledge, Surrey. The second came indirectly from Avoncroft Museum of Historic Buildings and elicited a response from Alan Cox, who provided a useful resume on the firm.[6]

P. & S. Wood were a leading manufacturer of Staffordshire engineering bricks at the end of the nineteenth century. They were sufficiently well-established to advertise in the *London Suburbs Post Office Directory for 1884.*[7]

JEREMIAH O'MAHONY and MIKE CHAPMAN

TRANSPORTING BRICKS

By the end of the nineteenth century, many brickyards had their own sidings, often going into the brickyard itself. As a manufacturer with London connections, this would almost certainly have been the case with P. & S. Wood. The advertisement gives 'Tipton' as the telegraph station and 'Dudley Port' as the passenger station. Both Tipton and Dudley Port are stations on the London and North Western Railway's line from Birmingham to Wolverhampton which suggests that this may have been the route used from West Bromwich to Woodford Bridge for Claybury Hospital. When reaching the environs of London, it would have possible to transfer to a line which ran around the northern suburbs of London to a line nearest the hospital. This may have been that from London Liverpool Street to South Woodford or that from London Liverpool Street to Ilford, both of which in 1892 were on lines run by the Great Eastern Railway.

Once at the station nearest to the hospital, the bricks would have been individually removed from the railway wagon to a horse-drawn cart and thence transported to the building site. Alternatively, given that this was a very large building requiring many thousands of bricks, the builders of Claybury Hospital might have built a temporary line to the building site, with designated storage areas for different building materials.

DAVID H. KENNETT

NOTES AND REFERENCES

1. Email correspondence, February-March 2018.
2. B. Cherry, C. O'Brien, and N. Pevsner, *The Buildings of England: London 5: East,* New Haven and London: Yale University Press, pp.374-5 with reduced version of architect's presentation drawing on p.374. Plan of Claybury: J. Taylor, *Hospital and Asylum Architecture in England 1840-1914,* London: Mansell, 1991, p.150, with discussion of the building *ibid.,* pp.151-3.
3. Cherry *et al.,* 2005, p.375 for brief description of Claybury Hall.
4. Taylor, 1991, pp.221-2.
5. It was these bricks which occasioned the reply to a query to the society from West Yorkshire Police. R.E. Taylor, 'Thanks to the British Brick Society', *BBS Information,* **60,** October 1993, p.2.
6. M. Hammett, 'Brickmarks Identification', *BBS Information,* **83,** February 2001, p.34, responding to a query in *BBS Information,* **79,** February 2000, p.25. There had been an earlier query in *BBS Information,* **43,** November 1987, p.20.
7. Copy of the advertisement in Hammett, 2001, p.34.

BRICK IN PRINT

Several items for 'Brick in Print' have been held over to the next issue of *British Brick Society Information.* Those held over will be included in *BBS Information,* **141,** April 2019. But it was felt useful to draw members' attention to an article on the location of the 2017 Annual General Meeting of the British Brick Society.

Steven Brindle, 'Clean Living: Port Sunlight, Merseyside',
Country Life, 23 May 2018, pages 56-61.

The British Brick Society held its 2017 Annual General Meeting at the Lyceum, Port Sunlight, the former school in the industrial village created by Sir William Hesketh Lever, first Baron and later first Viscount Leverhulme (1851-1925), for the workers at his soap factory. This useful summary presents the reasons for building of the garden village and tells how housing developments were integrated with the simultaneous construction of public buildings in what was a completely new settlement.

The article is accompanied by six full colour photographs by Paul Highnam, presenting three views of the houses, two of the public sculptures and one of the stone-built Lady Lever Art Gallery. The use of different coloured bricks in the terrace on Cross Street and the decorative aspects of these houses are exceptionally well presented (pp.58-59). This writer was unaware of the diaper work on the chimney of the large brick-built houses on The Dell (pp.56-57).

Further information on Port Sunlight is contained in B. and W. Armstrong, *The Arts and Crafts Movement in the North West of England,* Wetherby, West Yorkshire: Oblong Creative Ltd, 2005, pages 144-150; C. Hartwell, M. Hyde, E. Hubbard, and N. Pevsner, *The Buildings of England: Cheshire,* New Haven and London: Yale University Press, 2nd edition, 2011, pages 530-542 with plan and aerial view of 1898, and plates 100-103; E. Hubbard and M. Shippobottom, 'Architecture' in *Lord Leverhulme,* exhibition cat., London: Royal Academy, 1980; E. Hubbard and M. Shippobottom, *A Guide to Port Sunlight Village including two tours of the village,* Liverpool: Liverpool University Press, 1988, reprinted 1990; and D.H. Kennett, 'Housing Industrial Workers, Controlling Industrial Workers: Port Sunlight and Thornton Hough', *BBS Information,* **136,** May 2017, pages 26-36.

DHK

Barnsley Brick Project

Exhibition at Experience Barnsley, 28 July to 14 October 2018

This exhibition links the history of brickmaking in the Barnsley area, memories and resources from the local community, and the work of local artist Patrick Murphy. It makes good use of the space available with well-illustrated panels on the history of brickmaking and modern brick production, and a continuous loop video of a state-of-the-art factory. One display case has examples of clay, both refined and unrefined, a slug from Carlton Brick, and a selection of finished bricks. Another case contains a small selection of old brick moulds.

Twenty former brickworks are featured, each with images of the type of bricks produced, showing their frog marks, a short history, a map, and aerial photograph showing the location of the works.

The craft of bricklaying is acknowledged with a display of the certificate awarded to George Norman in 1893 by the Barnsley Branch of the Operative Bricklayers Society.

In the centre of the room two cases display twelve local bricks and a number of brick-shaped ceramic tiles, painted and decorated by artist Patrick Murphy. These are maquettes for large-scale mosaics and murals that Patrick is working on. The ideas are evolving during the exhibition and will eventually form the model for a piece of public art to commemorate the Barnsley brick industry.

There was the inevitable box of lego to amuse both children and adults, and a slightly more ingenious activity in the form of an invitation to create your own brick design on a brick-sized paper template. These were then cut out and displayed on the 'brick' wall.

Unfortunately, the exhibition will be closed by the time members read this, but you may be interested in the internet map created as part of the Project. It shows the location and brief details of all the brickworks discovered around Barnsley. It can be found at *http://barnsleybrickproject.co.uk/* . The idea is to add further brickworks as they come to light. It is hoped that this will continue to be available after the exhibition has closed.

For many of the experts in the British Brick Society this exhibition might be a little simplistic. One minor criticism is that there is no reference to decorative bricks, which illustrate the artistic aspects of brickmaking and bricklaying. However, the exhibition is well researched and presented in a clear and colourful way and raises the profile of a Barnsley industry that has almost disappeared.

During the Summer school holidays there have been activities linked to the exhibition and aimed mainly at children. There are plans for Patrick Murphy to give talks to adults later in the years about the history of brickmaking in Barnsley.

Congratulations to Barnsley Council, Alison Cooper, and Patrick Murphy for highlighting an important local industry in such a vibrant and enjoyable way, and for working towards a permanent commemoration to the industry.

JACQUELINE RYDER

CURRENT EXHIBITION

PETER BARBER: 100 MILE CITY AND OTHER STORIES

London: Design Museum, Saturday 20 October 2018 to Sunday 27 January 2019

The write up in *G2, The Guardian,* 9 October 2018, includes pictures of some of architect Peter Barber's projects in the field of social housing in the London Boroughs of Camden, Hackney, Newham and Tower Hamlets. Walls are of brick for innovative designs which afford both privacy to individual dwellings and community to their exteriors. The houses look to be a great improvement on the standard terrace or semi-detached houses usually constructed and each house appears to approach the Parker-Morris standard, rather than fall short in available living space.

Loughton Station, Essex: Unusual Bricks, Unique Design

Terence Paul Smith

INTRODUCTION

Loughton Station, south-west Essex was started in 1939 and opened on 28 April 1940, replacing a Great Eastern Railway station of 1865, which itself had superseded an Eastern Counties Railway station of 1856.[1] At the time of building, as a consequence of the 1923 Grouping of railway companies following the Railways Act of 1921, the station lay on London & North Eastern Railway tracks, though it was erected as part of the proposed transfer to London Transport's Central Line.[2] Because of World War II (1939-1945) and its immediate aftermath, the transfer was not effected until 2 November 1948.[3]

The architect was John Murray Easton (1889-1975) of the firm of Stanley Hall and Easton & Robertson. Easton had an extensive practice, principally concerned with hospital and university buildings and with hotels and housing.[4] Loughton appears to have been his only station building.[5] It was the last on the former LNER line to be built in a 1930s style; beyond it, and indeed to some extent in advance of it, the line relied on older buildings.[6]

THE STATION: DESCRIPTION

Loughton Station (fig.1) is a striking and attractive building, little altered, and retaining the crispness and clarity of its original appearance.[7] It was listed Grade II on 17 May 1994. Characteristic London Transport signage and equipment, including a passimeter (now replaced), were added in 1948, although the built-in seats on the platforms are primary.[8] The main building is of steel-frame construction faced with specially designed bricks, as detailed below. It is dominated by the tall rectangular box of the ticket hall, which rises well above the adjoining ranges. The side walls are of plain brickwork, but each of the front and rear walls has a large semi-circular window with a concrete frame and four concrete mullions; the glazing is of square glass 'bricks'. Externally it has a flat roof behind a low, coped parapet, but internally there is a semi-circular concrete vault echoing the front and rear windows. The original intention was to line it with sound-proofing tiles of a type introduced at the 1939 New York World's Fair; but these were unavailable and so the vault was rendered.[9] The entrance, beneath a flat concrete canopy, is funnel-shaped and is faced with buff semi-glazed tiles; they are mostly of horizontal rectangular form (12 by 7¾ inches; 305 by 197 mm), although immediately below the canopy, at the two extremities of the frontage, much narrower tiles are used vertically and resemble soldier courses of bricks. At these extremities the entrance incorporates small shops with curved metal windows, originally a W.H. Smith & Son newsagents and a Finlay & Co. tobacconist. The floor of the ticket hall and the passage beneath the tracks are of semi-glazed buff tiles 11½ inches (290 mm) square.

Beyond the shops, at the ends of the front face, are quadrant returns to slightly projecting wings which include square-headed openings to footpaths. Surrounding the ticket hall to the north-east, south-east, and south-west are flat-roofed, single-storey ranges originally containing offices, a staff canteen, cycle stores, and a railway telephone exchange. A wing north-west of the station terminates in a square glazed end with further shop accommodation. These lower components have metal-framed windows with concrete surrounds.

Two island platforms, serving three tracks, curve slightly to follow the lines. They are at a higher level than the entrance hall and are reached by a subway and stairs: two each to left and right — a thoughtful provision for passengers leaving trains at or towards each end. The platforms include waiting rooms of brickwork similar to that on the main building.; similar, too, is that of the dwarf walls around the tops of the stairwells. But most prominent on each platform is a long slightly curved reinforced concrete canopy with semi-circular ends, supported by rectangular piers and, at each end, a circular column. The canopies have gently curved cross-sections with strengthening ribs in their upper surfaces.[10]

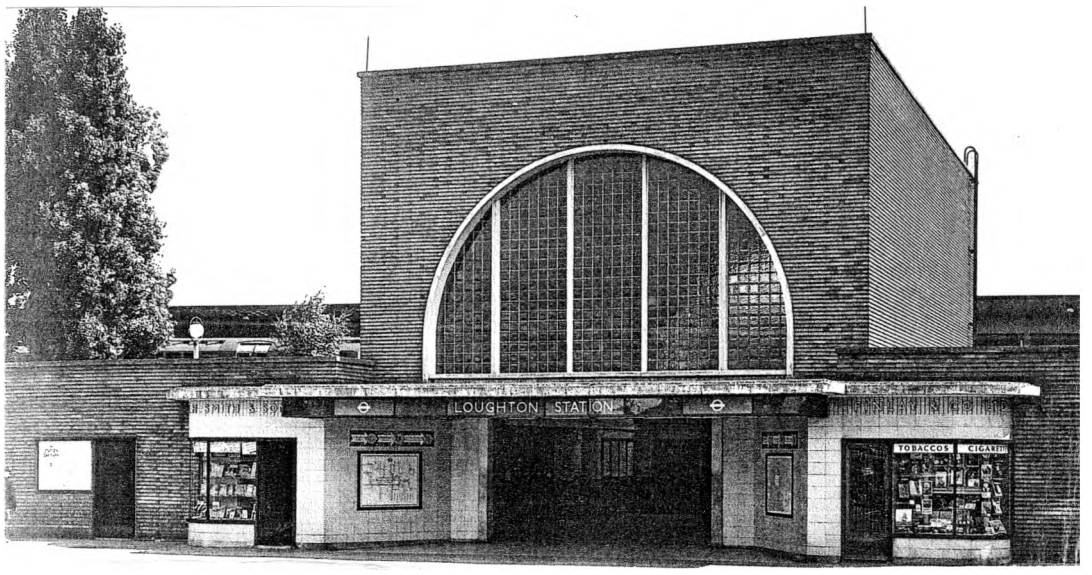


Fig.1 Loughton Station, Essex, 1939-40.

THE BRICKS

The bricks were specially designed and manufactured for the station and are therefore of some interest. They have been variously described as 'brown', 'golden brown', 'pale buff', and 'buff (gault)'.[11] Even allowing that the apparent hue of bricks depends in part on the light in which, and the distance from which, they are viewed, this is a curious discrepancy. They are, in fact, buff Gault bricks.[12] Throughout, they are laid in Monk Bond — that is, like Flemish Bond but with two stretchers (rather than one) between each pair of headers.

But it is the *form* of the bricks that is unusual (fig.2, left). They measure 8¾ by 4⅛ by 2½ inches (222 by 105 by 64 mm), but in the top edge of one visible face is a square rebate of just under half an inch (about 12 mm). Corner bricks, with the rebate in two faces, had to be made in right- and left-hand forms. Also employed, for the quadrant returns of the front face, are radial stretchers with the rebate in the relevant (concave) face. Overall, five brick types had to be produced — some of them in small numbers — for this building. It would have been possible to manufacture the stretchers and headers by extrusion and wire-cutting, but this would not have been possible with the double-rebated corner bricks or with the radial bricks. Probably *all* were moulded. It would not have been a difficult process, though it would, of course, have involved separate moulds for the several types and would therefore have been more expensive than using standard bricks from stock — at a time when the LNER was strapped for cash![13]

They are laid, using mortar matching the brick colour, with thin horizontal and vertical joints, the latter flush-pointed. But the upper rebates give the effect of deep and wide recessed horizontal joints between the bricks (fig.2 right), thus resembling the attractive brickwork of the 1930s schools by W.M. Dudok (1884-1974) at Hilversum, Netherlands, where 'the horizontal joints ... [are] wide and deep ... while the vertical joints are almost obliterated'.[14] This may well have been the inspiration, for Dudok's work was well-known and appreciated in 1930s Britain.[15] The simulation has misled at least two commentators: the station, writes James Bettley, is 'faced with narrow ... bricks with deeply recessed pointing', whilst Mike Ashworth describes it as 'clad externally with ... bricks with wide raked [horizontal] joints'.[16] Close examination is imperative, and indeed to be expected from anyone writing for *The Buildings of England* or for the Twentieth Century Society. Others — David Lawrence, Laurence Menear, and Ian Strugnell — do, after all, manage to describe the bricks correctly.[17]

These intriguing bricks are an example of alternatives to the standard parallelepiped brick. Such alternatives have from time to time been proposed, manufactured, and employed. Typically, they have been claimed as superior to standard bricks.[18] In fact, they often exhibit inconveniences in manufacture, use, or both.[19]

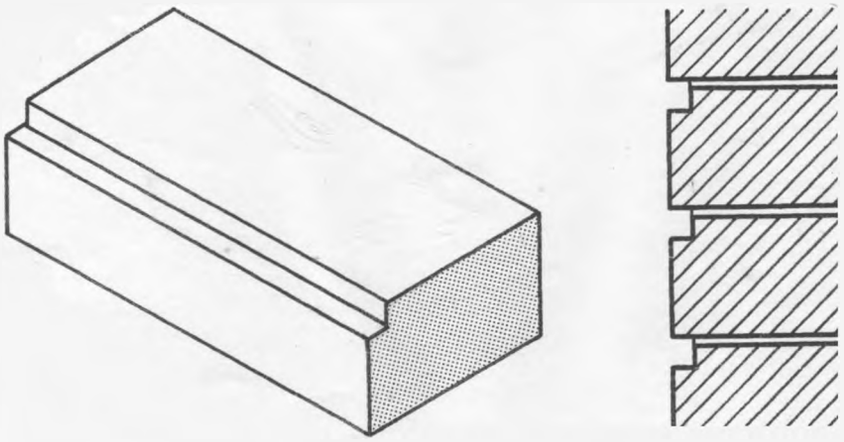


Fig.2 A stretcher brick as used in Loughton Station (left) and the method of laying to simulate recessed joints (right).

The Loughton bricks shared one of those inconveniences in that stretchers and headers required separate manufacture and two different specials had to be produced just to turn a right-angled corner; the radial bricks also required separate manufacture. On the other hand, the bricks would not have been difficult to lay: their overall size is close to that of standard bricks, so they could be held with one hand, leaving the other to wield the trowel — an advantage which bricks of larger format necessarily sacrificed: some, as Ron Brunskill nicely remarks, 'required gargantuan hands to lay'![20] Nor would the Loughton bricks, apart from the fairly small number of radials, have presented problems of stacking or packaging for delivery to the site.[21] The Loughton bricks, therefore, were less disadvantageous than some other non-standard types.

Even so, in the period 1939-40, when war was at first imminent and then actually declared (3 September 1939), the use of these bricks to mimic thin bricks with wide recessed horizontal joints, seems a curious extravagance. It is possible that they avoided the risk of frost damage occasioned by *real* recessed joints — certainly they have worn well. On the other hand, the building itself, and particularly the striking rectangular box of the ticket hall, would — surely? — have been no less effective without the simulated recessed joints. After all, as with the genuine equivalents, the effect is only apparent under raking sunlight and even then only from fairly close to.

TWO ASSOCIATED BUILDINGS

In 1948 two associated buildings were brought into use. Both employ the same rebated bricks in Monk Bonk, though unlike those of the stations they have not been cleaned and so appear darker, as do the bricks of the boundary walls adjoining the station.

Approximately 150 yards/metres north-east of the station, on Roding Road and facing the up lines is Power House, a former electricity substation providing power for the trains. It is no longer so used and has been converted to house staff facilities. It is of quadrangular form with a widely projecting flat roof. There are steps up to the entrance facing the road. Fenestration is understandably minimal and comprises small rectangular metal-framed windows set high.

About 100 yards/metres south of the station, next to Finlaison Path and facing the down line (and close to the site of the 1865 station) is a former signal box, now disused but preserved by London Transport Museum. Smaller than the substation, it is of similar form: quadrangular with a widely projecting roof. Against its south side is an external concrete staircase. Fenestration towards the tracks is of of metal-framed windows and is surprisingly meagre, though it presumably met the railway's requirements and is indeed similar to that of some

more or less contemporary surface-line signal boxes on the system, such as Debden and Woodford on the Central Line and Northfields and Rayners Lane on the Piccadilly Line, all using standard bricks.[22]

Both buildings clearly owe their inspiration to Holden's simpler 1930s stations — the brick-box-with-concrete-lid type, such as Sudbury Town (1931) and Sudbury Hill (1933).

THE STATION: STYLE AND INFLUENCES

Possibly, the employment of ersatz recessed joints was one consequence of the specification for the building, which, it was insisted, 'should embody the general spirit of London Transport style, [but]should have a character distinct from other Underground stations'.[23] That 'general spirit', at the time, meant a Modernist — or one, and typically *English,* Modernist — style, using flat roofs, much brickwork, and frequent orthogonal but also curved and even circular forms, owing much to contemporary Dutch and Scandinavian architecture. The style was established under Frank Pick (1878-1941) by the Board's principal architect, Charles Holden (1875-1960).[24] Loughton Station certainly conforms to the Holden approach: 'Externally', writes Laurence Menear, 'it is almost like one of Holden's Sudbury boxes [mentioned at the end of the previous section]'.[25] *Almost,* but not quite: the projecting roofs of the two Sudbury and related stations (Acton Town, 1932; Eastcote, 1939; Northfields, 1932; Oakwood, 1934; Turnpike Lane, 1933; and the circular Arnos Grove, 1932) are replaced by the full-height walls with simple copings of Loughton.[26] The buff bricks of Loughton also provide a contrast with other Holden (and others') 1930s Underground stations, which are of *red* bricks.[27]

But the principal distinction of Loughton lies in the front and rear semi-circular windows, modernised versions, it has been claimed, of the much larger paired windows (fig.3) in the front face of King's Cross station (1851-52) by Lewis Cubitt (1799-1883), built for the Great Northern Railway, but by the 1930s the terminus of the LNER.[28] The Loughton windows are unique amongst Underground stations of the time, although a very similar window, albeit set at a lower level, appears in a preliminary sketch for Reginald Uren's Rayners Lane; the station as built, however, does not include it.[29]

But if the windows *were* a tribute to Cubitt's Kings' Cross — and the four prominent mullions at each station add *some* credence to the contention — there were Underground precedents too for such windows in the numerous early-twentieth-century stations by Leslie Green (1875-1908), including that (demolished) at King's Cross itself, and by Harry Ford (1875-1947).[30]

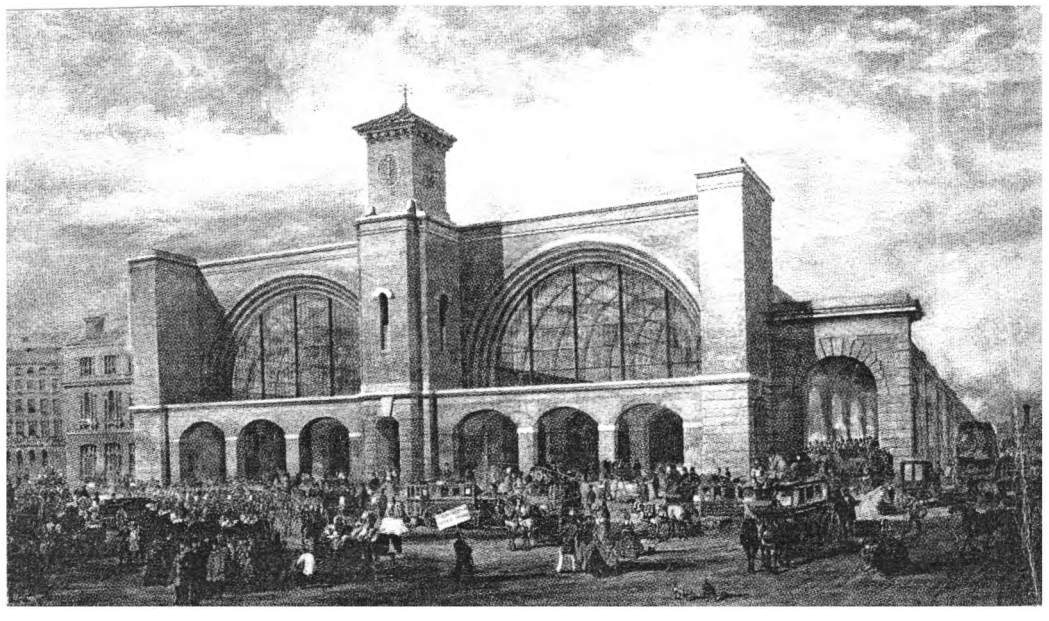


Fig.3 King's Cross Station, London, 1851-52, in a watercolour of 1852.

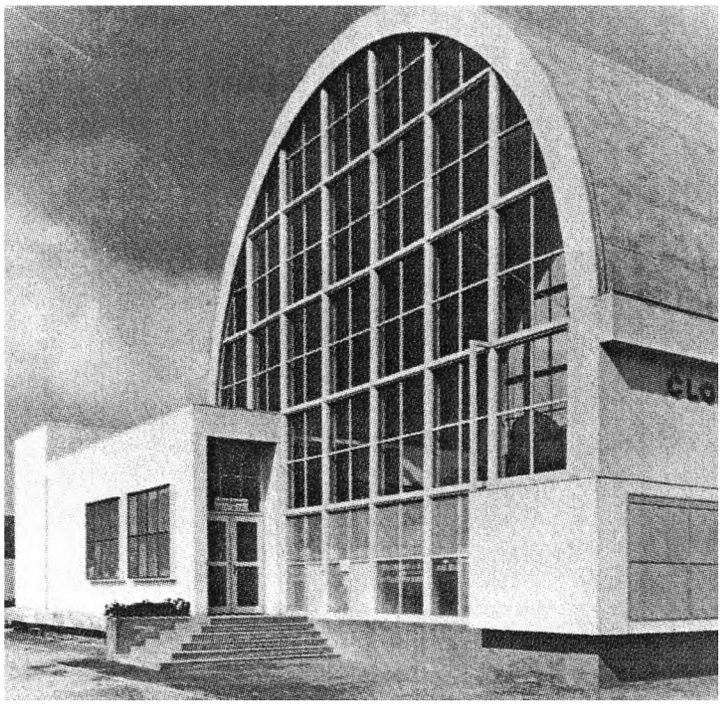


Fig.4 Fine Arts Pavilion (Clovek a Jeho Rod), Brno, Czechoslovakia (now Czech Republic), 1928 (demolished)

There was also a much more recent source of inspiration, both for the windows *and* for the concrete vault. Easton was a pioneer of reinforced concrete construction in Britain, notably at the Royal Horticultural Hall, Westminster, with its dramatic parabolic arches (1926-28: Easton & Robertson).[31] He was presumably familiar, therefore, at least through the architectural press, with the Fine Arts Pavilion (Clovek a Jeho Rod, demolished) by Jiří (pronounced *Yirzhee*) Kroha (1893-1974) at the 1928 Exhibition of Contemporary Culture at Brno, Czechoslovakia, now Czech Republic (fig.4). Though not enclosed within a brick box, the pavilion was very similar to aspects of Loughton — a semi-circular concrete barrel-vault echoed by a large window with mullions (and transoms at Brno).[32] That there *was* such influence is made all the more plausible by the fact that Easton's original intention for Loughton was that 'a barrel vault would form the roof structure *and be exposed*', which would have given the station a close resemblance to Kroha's pavilion; it was only when 'this was found to be impractical' that the final scheme was adopted.[33] It was more practical to support the vault from above by a series of ribs or fins.[34] These could, obviously, have been left exposed, but the resulting structure, though striking, would hardly have satisfied the demand for conformity to 'the general spirit of London Transport [architectural] style', noted above. That edict alone accounts for the wrap-around brick box. Did Pick, one wonders, assert his authority? It seems likely: unlike Holden, he was a decidedly autocratic man.

Once an enveloping brick box was decided (insisted?) upon, a further influence may have come into play: that of the National Farmers' Bank (1906-08) in Owatonna, Minnesota, USA (fig.5) by Louis Sullivan (1856-1924), which has a large semi-circular window with steel mullions (and a single, low-set transom) in each of the two exposed faces of a brick box above a sandstone base; the windows are mirrored on the two interior walls by semi-circular panels, each originally containing a rural scene. Characteristically, the building is far more ornate than Easton's chaste structure: indeed, Sullivan's fondness for often cloying ornamentation makes it somewhat questionable to hail him as a 'pioneer of modern design'. Nevertheless, in this instance, there *is* an overall likeness. We may be confident that Easton was familiar with Sullivan's work, since quite apart from his own extensive architectural knowledge, his long-term partner, the American-born Howard Robertson (1888-1963), had earlier published an account of Sullivan's work.[35]

The several possibilities essayed above are not, of course, mutually exclusive. With thoughtful architects — and Easton was certainly amongst them — influences, the visual sources on which they draw, may

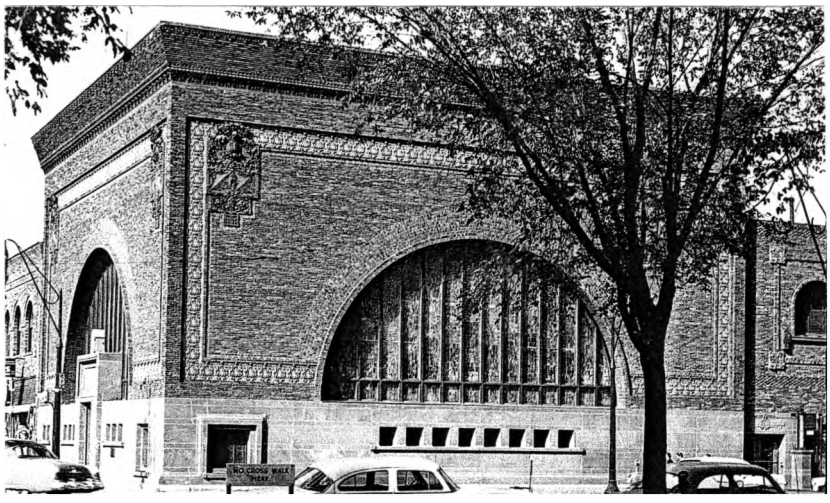


Fig.5 National Farmers' Bank (now Wells Fargo Bank), Owatonna, MN, USA.

be many and varied, not all of them necessarily conscious. What matters, if mere imitation is to be avoided, is what an architect *makes* of them. Loughton remains one of the most distinctive and distinguished of 1930s Underground stations. We may be thankful that it was completed when it was.

Because of low levels of post-War investment, Loughton Station might well not have been built in anything like its present form in that later period.[36] Amongst some dreary post-War Underground stations are three worthy designs by Brian Lewis (1906-1991): Perivale (1947), Greenford (1948, with Frederick Curtis, 1903-1975), and West Acton (1948), and one by Kenneth Seymour (1910-1999): White City(1947).[37] Holden's post-War offerings are a sorry lot, including one of the ugliest stations on the system: Wanstead (designed and started 1937-38, completed 1947-50).[38] Post-War economies are no excuse, as Lewis' work shows. Dare one risk the heresy that Holden is over-rated? After all, his much-admired Southgate (1933) is, in its resemblance to a flying saucer, really rather silly: architecture for Disneyland, perhaps. And is the celebrated Arnos Grove (1932) *so* very attractive?[39]

CONCLUSION

Loughton Station is a most accomplished building by John Murray Easton, a respected architect (he was elected FRIBA in 1927)[40] who was far from hostile to modern techniques and materials, but who also appreciated traditional, especially Georgian, approaches — in fine, one of the more humane of mid-twentieth-century British architects, rather like his near-contemporary Sir Albert Richardson (1880-1964).

For his students' hostel at St Bartholomew's Hospital, London, he was awarded the Annual Gold Medal of the Worshipful Company of Tylers and Bricklayers in 1954; he also received medals for three other projects, and the Royal Gold Medal for Architecture in 1954.[41] One of his most attractive projects, apart from Loughton Station, is the brick-built Metropolitan Water Board Laboratories (now flats), Finsbury (Stanley Hall and Easton & Robertson), 1938.[42]

That Easton has been neglected is regrettable but explicable: he was never beguiled by the doctrinaire attitudes of some of his contemporaries, the 'big names' dominant in the too often tendentious 'histories' of twentieth-century architecture; also, it is sometimes difficult to disentangle his projects from those of his various partners — Howard Robertson in particular.[43]

For those interested in bricks, there is the added attraction of an unusual brick type. Were those bricks unique to this project — station, signal box, substation, and boundary walls — or were they used elsewhere? It would be good to know.

The station is well worth a visit if you are in the vicinity.[44]

NOTES AND REFERENCES

1. I. Strugnell, 'Loughton Stations — a Brief History' in C. Pond, I. Strugnell, and T. Martin, *The Loughton Railway 150 Years On,* Loughton: Loughton and District Historical Society, 2006, pp.38-48, with excellent map at p.39 showing locations of the successive stations; L. Menear, *London's Underground Stations: a Social and Architectural History,* Tunbridge Wells: Midas Books, 1983, p.104; the precise date of completion, together with a well-illustrated description, including helpful axonometric diagram of the main building, is in D. Lawrence, *Underground Architecture,* Harrow: Capital Transport Publishing, 1994, pp.142-3; brief description in J. Bettley and N. Pevsner, *The Buildings of England: Essex,* new edn, New Haven and London: Yale University Press for the Buildings Books Trust, 2007, p.571; excellent photograph in S. Durnin, *London Underground Stations,* Harrow: Capital Transport Publishing, 2010, p.101.

2. The LNER was financially precarious and 'Modernist essays [in architecture] were few. One stands out: Loughton [by] J.M. Easton': B. Fawcett, *Railway Architecture,* Oxford: Shire Publications, 2015, p.52. For the Grouping — that is the amalgamation of 120 railway companies into just four large groups: D.H. A[ldcroft], 'Grouping of 1923' and 'Appendix 1, 1923 Grouping' in J. Simmons and G. Biddle, eds, *The Oxford Companion to British Railway History from 1603 to the 1990s,* Oxford and New York: Oxford University Press, 1997, pp.197, 577. 'London Transport' was the abbreviated name used almost from the start for what was officially the London Passenger Transport Board, formed 1933: C. Wolmar, *The Subterranean Railway,* revised pbk edn, London: Atlantic Books, 2005, pp.229-30; it was superseded by the London Transport Executive in 1948, and is now part of Transport for London (TfL).

3. Lawrence, 1994, p.142. For a brief account of the Central Line: R.M. R[obbins], 'London Underground Railways' in Simmons and Biddle, 1997, pp.293-4; more fully: J.G. Bruce and D.F. Crome, *The Central Line,* 2nd edn, Harrow: Capital Transport Publishing, 2006. For a poster showing the transfer from LNER to the Central Line see S. Taylor, ed., *The Moving Metropolis: A History of London's Transport since 1800,* London: Laurence King, 2001, p.280, with poster for the extension to Epping at p.281.

4. There are biographical details on John Murray Easton in Lawrence, 1994, p.200; in the 1950s and early 1960s, Easton & Robertson were part of the joint practice of Easton & Robertson, Cusdin, Preston & Smith. Easton retired in 1962. He was, interestingly, the father of BBS member David Easton.

5. Lawrence, 1994, p.142.

6. The Central Line eventually ran to (Chipping) Ongar, Essex. The Epping-Ongar section closed in 1994 and the line now terminates at Epping. That last section of the line was served by steam locomotives until 1957: A. Emmerson, *The London Underground,* Oxford: Shire Publications, 2010, p.53; P. Shannon, *British Railways Past and Present,* **42,** *Essex and East Hertfordshire,* Great Addington, Kettering: Past & Present Publishing, 2004, p.88; for a photograph of both forms of traction at Epping see Taylor, ed., 2001, p.281, and D. Bownes, O. Green, and S. Mullins, *The Official History of the London Underground,* London: Go Entertainment Group, 2013, p.87. Before electrification in 1947 (Strugnell, 2006, p.45), Loughton too was served by steam traction: see the photograph of an 0-6-0T locomotive at Loughton in O. Green, *The Tube: Station to Station,* Oxford: Shire Publications, 2012, p.46. The Epping-Ongar line is now owned by a private heritage company, Epping Ongar Railway. Following a long closure for repairs and improvements, the section between North Weald and Ongar was re-opened for the running of steam trains on 24 May 2012; the eventual goal is Epping-Ongar. See R. Jones, 'Ongar Steam now on Line', *Heritage Railway,* **164,** 7 June – 4 July 2012, pp.8-9. For further details and timetable: *http://eorailway.co.uk.*

7. Of course, like most stations on the outer reaches of the system, this 'Underground' station is not actually *underground.* Today, 55 per cent of the 'Underground' is *above* ground: Emmerson, 2010, p.23.

8. For the passimeter — a free-standing booking office developed in the USA and introduced to London in the 1920s: Lawrence, 1994, Appendix 1, 'The Passimeter', p.198, and for its introduction to Loughton, p.142. The passimeter at Chiswick Park is illustrated in Taylor, ed., 2001, p.192. Most have now disappeared, but will be remembered by many of an older generation. 'Their awful name, ... fortunately, did not pass into current usage': Wolmar, 2005, p.222. David Kennett tells me that they are common on the subsurface sections of the Chicago subway: travellers from Europe encounter one at the subway station at O'Hare Airport.

9. Lawrence, 1994, p.142. Easton & Robertson had designed the British Pavilion at the Fair. (Fourteen years earlier they had designed the British Pavilion at the Exposition des Arts Décoratifs in Paris, origin of the term 'Art Deco'.)

10. Dramatic photograph of the canopy in O. Green and J. Reed, *The London Transport Golden Jubilee Book 1933-1983,* London: The Daily Telegraph, 1983, p.96, and in M. Ovenden, *London Underground by Design,* London: Penguin Books, 2013, p.199; see also G. Biddle, *Britain's Historic Railway Buildings: a Gazetteer of Structures and Sites,* new edn, Hersham, Surrey: Ian Allan Publishing, 2011, p.240; see also N. Pevsner, revised E. Radcliffe, *The Buildings of England: Essex,* 2nd edn, Harmondsworth: Penguin Books, 1965 pl.63(b); they are mentioned at p.289, though the principal buildings are inexplicably omitted as is the case in N. Pevsner, *The Buildings of England: Essex,* 1st edn, 1954, p.262 with pl.63(b). Photographs of the platforms and exterior and interior views of the main building in Lawrence, 1994, p.143 and in P. Moss,

London Underground 1863 onwards (all lines and extensions): Owner's Workshop Manual, Sparkford, Yeovil: Haynes Publishing, 2014, p.106.

11. Menear, 1983, p.104; Lawrence, 1994, p.142; M. Ashworth, 'Loughton Station', *C20 Newsletter,* Winter 2005/6, p.15; Strugnell, p.44; Bettley and Pevsner, 2007, p.571; Biddle, 2011, p.239.

12. To be fair, the light hue is clear after cleaning; uncleaned, the bricks do appear darker: *cf.* 'Two Associated Buildings', *infra.*

13. See n.2, *supra.*

14. A Whittick, *European Architecture in the Twentieth Century,* Aylesbury: Leonard Hill, 1974, p.262.

15. Those who have visited Hilversum to observe Dudok's brick buildings will understand why.

16. Bettley and Pevsner, 2007, p.571; Ashworth, 2005/6, p.15; the brickwork is also misdescribed in Biddle, 2011, p.239.

17. Lawrence, 1994, p.142; Menear, 1993, p.104; Strugnell, 2006, p.44. It is disturbing that James Bettley seems not to have consulted these sources nor to have examined the bricks. Some of us have made the effort even without the benefit of a stipend.

18. For a vigorous advocacy of various alternatives: B. Butterworth and D. Foster, 'The Development of the Fired-Earth Brick', *Trans. British Ceramic Soc.,* **55,** 7, July 1956, pp.457-505.

19. For discussion of these inconveniences: T.P. Smith, 'Hiort Patent Chimney Bricks from Lambeth, London', *Trans. London Middx Archaeol. Soc.,* **47,** 1996, pp.190-191; T.P. Smith, 'Rhom Bricks — and a Possible Explanation of Unusual Bonding in the Former German Democratic Republic', *BBS Information,* **99,** 2006, p.12.

20. R. Brunskill, 'Architectural Ceramics', in D. Lindstrum *et al., Timber, Iron, Clay: Five Essays on their Use in Building,* Stafford: West Midlands Arts, 1975, p.55; more accurately, they required two hands to lay.

21. Approximately 260 radials are employed. They are used only in lieu of stretchers; to complete the Monk Bond the normal (uncurved) rebated headers are included.

22. Briefly noted in Bettley and Pevsner, 2007, p.571; for their date and current uses: Strugnell, 2006, pp.44-45: photograph of the signal box in R. Griffiths, *London's Underground Past and Present: The Central Line,* Kettering: Past & Present Publishing, 2017, p.94.

23. Lawrence, 1994, p.p.142.

24. The catalyst for the style was a continental journey, reported in the none-too-nippily titled *A Note on Contemporary Architecture in Northern Europe, Written as a Result of a Tour of Holland, Germany, Denmark and Sweden, Made by Mr Frank Pick, Mr Charles Holden and Mr W.P.N. Edwards, 20th June – 7th July 1930,* London: London Transport Passenger Board, 1931, with text by Edwards. It was intended for circulation only within the Underground Group. In November 2016 a memorial to Pick, by the artists [Ben] Langlands & [Nikki] Bell, was unveiled at Piccadilly Circus station. It comprises an LT roundel bearing Pick's name in (Pick-commissioned) Johnston typeface, a small explanatory plaque, and in large metal capitals (also Johnston): BEAUTY < IMMORTALITY / UTILITY < PERFECTION / GOODNESS < RIGHTEOUSNESS / TRUTH < WISDOM. The words, so the plaque tells us, are from Pick's lecture notes: one hopes that in context they are less cod 'philosophy'. The installation has been described as 'eye-catching': W. Hurst, in *Architects' J.,* **243,** 22, 10 November 2016, p.1. But on recent visits, even in off-peak periods, I was the only one looking at it. That is no more than it deserves. It is not what Pick deserves, and a more worthy tribute is O. Green, *Frank Pick's London: Art, Design and the Modern City,* London: V & A Publishing in association with London Transport Museum, 2013.

25. Menear, 1983, p.104. The term 'boxes' is not intended as pejorative, but to draw attention to their rudimentary character. Later stations by Holden might be less elementary, but they could also be gimmicky (Southgate, 1933; Osterley, 1934; Boston Manor, 1934). Some of the best are by others working under Holden's supervision, notably Park Royal (1936: Welch & Lander) and Rayners Lane (1938: Reginald Uren). Even some of the best 'boxes' were collaborations: Acton Town (1932, with Stanley Heaps), Oakwood (1934, with Charles James), though not the mean-looking Alperton (1933, with Heaps).

26. But Holden's curved frontage at Wood Green, 1932, has simple copings: photograph in Durnin, 2010, p.187; it is not an attractive building.

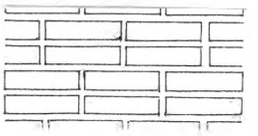
27. The use of Monk Bond is not significant in this regard since it was used by Stanley Heaps (1880-1962), under Holden's supervision, at South Harrow, 1935, and at Earl's Court, new entrance, 1937.

28. Lawrence, 1994, p.142; D. Lawrence, *Bright Underground Spaces: The London Tube Station Architecture of Charles Holden,* Harrow: Capital Transport Publishing, 2008, p.66.

29. Lawrence, 1994, pp.129-130.

30. See photographs in Durnin, 2010, pp.14, 25, 26, 31, 41, 46,53. 55, 68,74,85, 90,96, 9, 109, 120, 137, 144, 166. See also D. Leboff, *The Underground Stations of Leslie Green,* Harrow: Capital Transport Publishing, 2002.

31. S. Bradley and N. Pevsner, *The Buildings of England: London 6: Westminster,* New Haven and London: Yale University Press for the Buildings Books Trust, 2003, p.725 with pl.111 (in colour); there is an excellent black-and-white photograph in The Architecture Club, *Recent English Architecture 1920-1940,* London: Country Life, 1947, pl.23. Members of the British Brick Society saw the outside of the building on the visit to Westminster in July 2012 when it was being converted into a gymnasium for Westminster School. Much later, Easton & Robertson were responsible for the asymmetric concrete vaults, large and small, at the Bank of England Printing Works, Langston Road, Debden, Essex, a pre-war design built only in 1953-56. There is much dark red brickwork, mostly in Double Stretcher Bond:



Of course, few of us will ever see the interior of the building — though to my chagrin, a friend, jazz musician André Beeson, once played a gig there! For those of us less privileged, the exterior can be viewed from the road and from an adjoining industrial site to the south-west. From the former, the six-storey brick tower is striking; from the latter, the form of the skewed vaults is evident. The rear of the building, with stepped fenestration within the vault of the main hall, can be glimpsed from Central Line trains, some 600 yards/metres north-east of Debden station, on the right when travelling on the down line towards Epping. The building, which is almost certainly by Easton, with Robertson playing a supportive role (*cf.* n.41, *infra*), is described in Bettley and Pevsner, 2007, p.576.

32. H.-U. Khan, *International Style: Modernist Architecture from 1925 to 1965,* Köln, London, Los Angeles, etc.: Taschen, 2001, p.62.

33. Lawrence, 1994, p.142 (my italics).

34. See the axonometric drawing in Lawrence, 1994, p.143.

35. H. Robertson, 'The Work of Louis Sullivan', *Architects' J.,* **59,** 1537, 18 June 1924, pp.1000-1009, written after Sullivan's death on 14 April 1924. H. Morrison, *Louis Sullivan: Prophet of Modern Architecture,* new edn, introd. T.J. Samuelson, New York and London: W.W. Norton & Co., 1998, p.178 notes that the large semi-circular windows were the suggestion of Sullivan's assistant, George Grant Elmslie (1869 or 1871-1952). For the building see L. Millett, *The Curve of the Arch: The Story of Louis Sullivan's Owatonna Bank,* St Paul MN: Minnesota Historical Society, 1985; Millett, 1985, p.66 has a construction photograph of the Owatonna Bank showing the formwork of the semi-circular windows used to support the brickwork prior to the insertion of thw window frame; also D.H. Kennett, 'Homage à Louis Henri Sullivan', *BBS Information,* **102,** September 2006, p.3.

36. On the financial situation: Wolmar, 2005, p.294.

37. Good photographs in Durnin, 2010, pp.124, 72, 176, 183 respectively; at p.75 is Hanger Lane, 1949, a less attractive design by Lewis and Curtis. For financial reasons, the latter's 1940s designs were modified and completed, mostly by others, in the early 1960s, most egregiously at South Ruislip by John Kennett & Roy Turner; their almost Miesian terminus at West Ruislip is more acceptable. Northolt is by London Transport Architects, and Ruislip Gardens was modified by Curtis himself: both are inoffensive enough.

38. Photograph in Durnin, 2010, p.72. The (dark) grey tiles mentioned in B. Cherry, C. O'Brien, and N. Pevsner, *The Buildings of England: London 5: East,* New Haven and London: Yale University Press for the Buildings Books Trust, 2005, p.360 are used only minimally around the two entrances. Otherwise the building is of concrete panels, giving the impression of a series of drab *béton brut* boxes. The design history is told in Lawrence, 2008, pp.166-7. Holden's most recent, and enthusiastic, biographer, concedes that of his three Central Line stations completed post-war — Gants Hill, 'Red Bridge' (*recte* Redbridge), and Wanstead — none is 'particularly distinguished and only Gants Hill is memorable because of its underground barrel-vaulted concourse': F. Karol, *Charles Holden Architect,* Donington, Lincs: Shaun Tyas, 2007, p.378. This does not mention Leytonstone, 1947, which Durnin, 2010, p.99 attributes to Holden with LT in-house architects, but Lawrence 2008, p.67 caption to fig. top left, to Thomas Bilbow (1893-1983), Heaps' assistant at LT. A miserable building — Bilbow's Grange Hill (*c.*1948) is rather better — it nevertheless should not have been omitted from Cherry, O'Brien, and Pevsner, 2005, if only because of Lodewyk Pretor's 1999 brick sculpture 'Time Terminus' outside the station's west entrance and the series of colourful mosaics by Greenwich Mural Workshop added to the east entrance and the subway in 2001 and depicting scenes from films by Alfred Hitchcock (1899-1980), who was born in Leytonstone. We *are* told that 'no trace of the 1856 station remains'; but it is curious for a guidebook to ignore what *can* be seen and mention what *can't.*

39. *Cf.* nn.25, 26 *supra*; also J. Summerson, 'Architecture' in B. Ford, ed., *Early Twentieth-century Britain,* The Cambridge Cultural History of Britain, **8,** Cambridge: Cambridge University Press, 1992, p.223.

40. Easton passed the RIBA examinations for the Associateship in 1921 after war service with the London Scottish Regiment. In 1927, Easton held the Godwin Bursary, a three-month study award for overseas travel; he studied Health and Recreation Centres in Germany and Austria, see *RIBAJ,* 12 May 1928, pp.435-454.

41. Lawrence, 1994, p.200. The three other medals were the 1928 RIBA London Architecture Bronze Medal for the Hall of the Royal Horticultural Society; the same medal in 1936 for the Nurses' House at The Hospital for Sick Children, Great Ormond Street, London; and the 1937 RIBA Architecture Bronze Medal for Cambridgeshire, Essex, and Hertfordshire for the New Buildings at Gonville and Caius College, Cambridge. See Easton's entry in *Who Was Who, 1971-1980,* p.237.

42. Excellent photograph in The Architecture Club, 1947, pl.22. N. Pevsner, *The Buildings of England: London except the Cities of London and Westminster,* Harmondsworth: Penguin Books, 1952, p.117, describes it as 'one of the most pleasing structures of its date in London', but mistakenly ascribes it to Howard Robertson. The description is retained in B. Cherry and N. Pevsner, *The Buildings of England: London 4: North,* London: Penguin Books for the Buildings Books Trust, 1998, p.612, where the building is correctly attributed to Easton. See also N. Pevsner, 'The Modern Movement in Britain' (written 1939), ed., B. Cherry, in S. Charlton, E. Harwood, and A. Powers, eds, *British Modern: Architecture and Design in the 1930s,* being *Twentieth Century Architecture,* **8,** 2007, p.35, with different photograph at p.36, fig.46. The building was viewed during the BBS visit to Finsbury in September 2009.

43. *Apropos* Easton & Robertson, the late Gavin Stamp offered pertinent comment: Robertson's 'buildings are a disappointment and the best of them [more correctly of the partnership] may well be the work of his partner, John Murray Easton': G. Stamp, 'Introduction', in G. Stamp, ed., *Britain in the Thirties,* [*Archit. Design Profile,* **24**], nd but 1979, p.14; the same page includes a photograph of the Water Board Laboratories, though the building is not mentioned in the text.

44. Obviously, the best way to visit is *via* the Central Line. But there is no step-free access/egress. For those using cars there is ample parking nearby: there is, of course, no access to the platforms, though the canopies can be seen from Station Approach. A London Freedom Pass enabled this old fogey to visit this and every other station mentioned in the text (and many others) free of charge.

Brick for a Day: Stafford

On Saturday 14 July 2018, a small group took part in a tour of the brick buildings of Stafford led by David Kennett. Until the early eighteenth century, Stafford was a town of timber-framed houses, with High House the most noteworthy, whilst the churches, almshouses, and Shire Hall were of stone. However, a visitor in 1732 observed that in a generation it had become a town of brick. But Stafford's brick-fronted houses of the early to mid eighteenth century have not survived well; some are offices, others have become shops with the ground floor given over to plate glass. Several retain good quality doorcases.

Public buildings of brick in the town include the Stafford County Buildings (1893-95: H.T. Hare) and the Borough Hall (1876: Henry Ward), both of which have a ground floor executed in stone, and the Police Station (1959) and adjacent offices housing voluntary organisations. The various buildings of Stafford Technical College excited much comment. Two public buildings of brick awaiting either redeployment to some other use or demolition are the buildings of King Edward VI Grammar School (1862 and later) and the former Carnegie Borough Library (1914-15: Briggs, Wolstenholme & Thornely). The group also saw the remaining portion of the Stafford General Infirmary (1766-71: Benjamin Wyatt; altered 1907: Aston Webb), now in other uses within a business and retail park, and walked alongside the outer wall of H.M. Stafford Gaol, one of the oldest prisons still in use (original buildings, late 1780s: William Blackburn).

Comment was raised that few of the buildings were executed in Staffordshire blue brick, an exception being 'The Grapes' public house.

The 'Buildings Notes' prepared for the day have been revised and given illustrations with the intention of placing them on the society's website. Arising from the visit, two articles — 'Responding to Legislation: The County Buildings Stafford' and 'The Bad, the Mad, and the Sad: Buildings for the Re-formation of Character in Stafford' — are in preparation for future issues of *British Brick Society Information.*

D.H. KENNETT

Forterra King's Dyke Brickworks, near Whittlesey, Cambridgeshire

Due to circumstances beyond the control of the officers of the British Brick Society, the proposed visit to the King's Dyke Works of Forterra near Whittlesey, Cambridgeshire, had to be postponed from the projected date of 7 July 2018.

The King's Dyke Works is the last Fletton brickworks in England. When it closes as it will when the clay runs out, more than a century of production of Fletton bricks will come to an end.

It is hoped that the visit can be held on a a Saturday in April or May 2019, avoiding the Easter weekend and possibly Saturdays before either of the two bank holidays in May 2019.

Members who have expressed an interest in joining this visit and others who would like to participate are asked to contact Mike Chapman, *pinfold@freenatname.co.uk* .

MIKE CHAPMAN

Brick in Print

Due to space considerations, this feature of *British Brick Society Information* has been held over to the next issue although note is made elsewhere in these pages of individual pieces. Members would wish to know its contents should contact David Kennett *kennett1945@gmail.com* or by post to 7 Watery Lane, Shipston-on-Stour, Warwickshire CV36 4BE.

British Brick Society Information in 2019 and early 2020

During 2019, it is hoped to produce three issues of *British Brick Society Information,* with one concentrating on 'Brick and Brick Buildings in London', for which a number of articles and shorter notes have been proposed or received.

In view of the forthcoming Annual General Meeting in Bridport, Dorset, on a Saturday in May 2020, the first issue of *British Brick Society Information* to be sent to members in 2020 will consist of articles and shorter notes on 'Brick in South-West England'. A number of articles have been suggested for this or are in preparation, but more would be welcome. Submission dates for the forthcoming issues of *British Brick Society Information* are:

BBS Information, **141,** April 2019	25 December 2018
BBS Information, **142,** July 2019	18 May 2019
BBS Information, **143,** November 2019	28 August 2019

One of either **142** or **143** will be a 'Brick in London' issue.

BBS Information, **144,** April 2019	25 December 2019

'Brick in South-West England' issue pending the AGM in Bridport.

Early notice of an intended contribution and early submission would be much appreciated.

DAVID H. KENNETT
Editor, *British Brick Society Information,*
Shipston-on-Stour, September 2018

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 her/his new address.