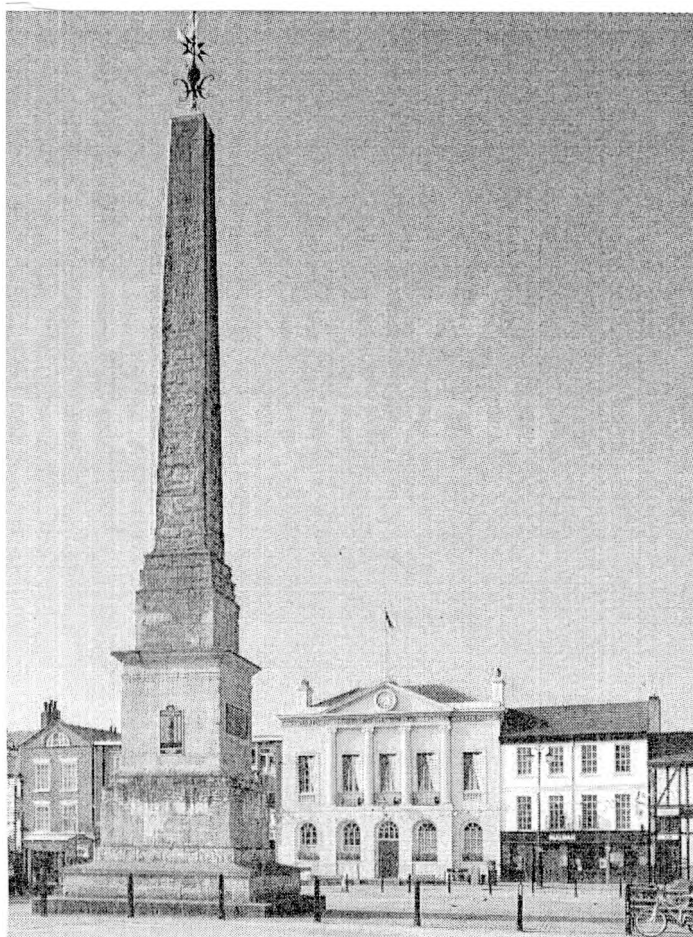


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British Brick Society web site:

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Cover Illustration:

The Market Place at Ripon, North Yorkshire. The British Brick Society is holding its Annual General Meeting in the city on Saturday 18 May 2019.

Editorial: Looking Back, Looking Forward

A paper in *British Brick Society Information*, 139, May 2018, entitled 'Searching for the Tower of Babel: Ur, Eridu, Babylon, Rome' and Terence Smith's 'Guest Editorial: Those were the Days!' in *BBS Information*, 137, November 2017, both suggest further points of interest to members.

As the author of the paper on 'Searching for the Tower of Babel: Ur, Eridu, Babylon, Rome', *BBS Information*, 139, May 2018, pages 13-23, I was unaware of the words spoken by the then candidate for the Democratic Party's nomination for the country's presidency, Robert Francis Kennedy (1925-1968), who was in Indianapolis IN on 4 April 1968, the night that Martin Luther King Jr (1929-1968) was shot on the balcony of the Lorraine Motel, Memphis TN, Addressing a largely African-American audience, Bobby Kennedy quoted the Greek poet Aeschylus:

Even in our sleep, pain which cannot forget falls drop by drop upon the heart, until in our own despair, against our will, comes wisdom through the awful grace of God.

Surely these words are more appropriate to the dead of the Twin Towers, New York than those from Virgil which are quoted (noted *BBS Information*, 139, May 2018, page 21). Bobby Kennedy's wise words prevented violence erupting in Indianapolis that night.

Terence Smith kindly contributed the Guest Editorial to *British Brick Society Information*, 137, November 2017, recalling his and my own schooldays at Luton Grammar School in the early 1960s, and, not least, the examinations he and I took. It seemed when he wrote that A levels would no longer be offered in Archaeology, Classical Civilization, or History of Art. The culprit in the ceasing to present these subjects was the examination board known as AQA.

On two subjects there is better news than it seemed there would be in 2017. At the Leeds International Medieval Congress in July 2017, I picked up a publisher's catalogue. Pages therein informed me of textbooks for both GCSE and A Level in Classical Civilization, as well as ones for the more expected subjects of Latin, Classical Greek, and Ancient History. This was not for AQA but for a different examination board: OCR which in part is the old Oxford and Cambridge Examinations Board — the examination board favoured by the private, fee-charging schools — combined with the former examinations board of the Royal Society of Arts. But there is something sad about the list of textbook authors, all 'experienced teachers and examiners' and generally three per book; they are women and men employed at fee-charging or highly selective state grammar schools in leafy places. There is nothing wrong with these schools: they do a good job both academically and educationally, although they are somewhat too socially exclusive. In 2018, Classics subjects — Latin, Greek, Classical Civilization, and Ancient History — are almost exclusively offered to pupils at these school.

Should the opportunity not be more widely available?

That opportunity was available in the post-1944 grammar school Mr Smith and I attended. So much so, that in the school generation before our attendance, Luton Grammar School produced a fine classical scholar: F.R.D. Goodyear (*d.* 1987) became Hildred Carlisle Professor of Latin at Bedford College, University of London, following both a State Scholarship and an Open Scholarship to study Classics at St John's College, Cambridge, where he was awarded every college and university prize available in his subject. And the school had a most accommodating Latin master, Arthur Root, who would annually re-write his timetable so that all those in the sixth form who needed his expertise — 'O' level resits, 'A' level pupils, Oxford and Cambridge entrance examinees — could be taught. So much so that one of our contemporaries, Peter Climance, was able to take both 'A' level Latin and 'A' level Spanish, which were blocked against one another, as well as 'A' level French, and achieved a decent pass in Latin, for which he was awarded the subject prize.

As one fortunate enough to spend much of his school life attempting to learn Latin, knowledge of the language has served me in good stead, not just in debunking the Roman Empire as a "good thing" — it was a brutal and dehumanising regime; no one with even the most remote connections with East Anglia can ever forget that Boudicca was flogged and her daughters raped — but also in the base for acquiring an ability to read a number of European languages other than English, something which having been an archaeologist

whose secondary interest had been in Roman bronze, glass, pewter, and shale vessels served me well. For the record, the first speciality was the artefacts of Anglo-Saxon cemeteries, both ceramic and metallic.

Soon after AQA made its announcement, a different commercial organisation offering A level examinations, Pearson Education, stated that it would be offering History of Art at A level. Pearson Education is an offshoot of a publishing company, Pearson Longman.

But no joy it would seem on Archaeology at school examination level.

Among the 286 buildings given listed building status in December 2018 is a rare example of a 1930s railway station. In the year of the centenary of the end of the Great War, it was fitting that 638 war memorials were given listed building status.

In 1931, the London and North Eastern Railway, the relevant company from 1922 to 1948, decided to turn the main London to Edinburgh line between Thirsk and Northallerton into quadruple tracks to allow the inter-city expresses to travel unhindered by slower freight trains. As a consequence, the Victorian station at Ottington (SF/381879) was demolished and a new station built, the principal building of which is in red brick within a concrete frame. The original entry is dignified by a stone surround. Now in private ownership, the station closed for passengers in 1958 and freight ceased to use it in 1964, but it has been kept in good order as a dwelling.



Fig.1 The former railway station at Ottington, North Yorkshire, was built in 1932 when the line between Northallerton was quadrupled, thus not slowing the express trains between London King's Cross and Newcastle-upon-Tyne and Edinburgh. It is now a private house and with the accompanying signal box has been Grade II listed status.

The former Ottington Station is in South Ottington, which like its neighbour, North Ottington, is bounded to the west by the River Wiske, the eastern boundary of the Archdeaconry of Cleveland, whose Anglican churches of brick while few in number are the subject of one of the articles in this issue of *British Brick Society Information* (pp.00-00).

Neither Ottington parish has troubled the guide book writers much. Colin Speakman, *Portrait of North Yorkshire*, London: Robert Hale, 1986, does not mention them; Arthur Mee, *Yorkshire North Riding*, London: Hodder & Stoughton, 1941, devotes fourteen lines to North Ottington and eight lines only to South Ottington,

both notes concentrating on the church. Nicholas Pevsner in *The Buildings of England: Yorkshire: North Riding*, Harmondsworth: Penguin Books, 1966, is even less generous to South Ottington, giving its church, dedicated to St Andrew (1844-47: Anthony Salvin), a mere six lines but in much smaller type than Mee. In the same Pevsner volume, St Michael's church at North Ottington is given eleven lines, but concentrates solely on the Norman origins of the building omitting mention of a fourteenth-century arcade and fifteenth-century windows to the aisle. However, there is note of a brick house. A mile north of the church is Ottington House, with the main front castellated and graced in the centre of its five bays by a pediment to the doorway raised on Tuscan columns.

Ottington House, like the much larger Beningborough Hall, visited by members of the society after the 2015 visit to York Handmade Brick Company, raises the question of how many brick houses there are in North Yorkshire. It is something to follow up.

The first two subjects considered above were the 'Looking Back', thinking about items which have appeared in previous issues of *British Brick Society Information*. Looking Forward we have the prospective programme of the British Brick Society in 2019 including the Annual General Meeting in Ripon on Saturday 18 May 2018. Ripon changed in the eighteenth century and its brickwork of that century stands out. Its origins have been described as owing much to a boom in the building trade 'as 'Georgian' brickwork replaced or concealed timber-framing, while the market place was enhanced by the obelisk (1702; restored 1781) and town hall (1801, incorporating the assembly rooms)'. Brickwork in Ripon is sketched in the short article on 'Ripon in Prospect' (pages 6-9).

Beyond Ripon, North Yorkshire has much to offer the brick enthusiast, not least the York Handmade Brick Company at Alne, which through the courtesy of David Armitage, members of the society have an opportunity to visit on Friday 17 May 2019, the day before the Annual General Meeting. This will be the society's third visit to the works, following those in April 1996 and September 2015.

The other meetings and visits in 2019 arranged by the society begin with the postponed visit to Forterra's King's Dyke Works, near Whittlesey, Cambridgeshire, the last Fletton brickworks in England, on Saturday 1 June 2019. The Spring Meeting is a walk around Alvechurch, Worcestershire, on Saturday 22 June 2019 to be followed in July or August by the London Meeting in the City of London. Details of each of these is included in this mailing.

The more long-standing members of the British Brick Society will remember the late Sidney Beadle. Sid died several years ago but his working notes were entrusted to his friend Len Kibble on behalf of the Edmonton Hundred History Society. Recently, these files were examined by BBS member David Cuffley and a list of their contents produced.

Sid lived in Enfield, once in Edmonton Hundred, Middlesex. Sid was preparing a manuscript on the various brickmaking sites and brickmakers of Edmonton Hundred, much of which exists in a preliminary typescript but needs revision. Sid's notes cover most of the parishes of the hundred particularly Enfield, Edmonton, and Southgate. There is also material on East Acton and a group of ring field with notes on various nineteenth- and early-twentieth-century brickmakers.

As the next issue of *British Brick Society Information* is to be devoted to articles and notes about 'Brick in London', it is hoped to include a copy of the appraisal by David Cuffley of Sid Beadle's notes in the hope that a member of the British Brick Society would be willing to examine the files in depth and perhaps prepare some of them for publication, both locally to the area where Sidney Beadle lived and in future issues of *British Brick Society Information*.

To end on a note that would be quite frivolous if it were not serious in its implications about English society, Terence Smith has reminded me of something we both heard on the 'Today' programme on Radio 4. A woman opined that no-one should possess more than *thirty* books! To which one says, 'how ridiculous', but the average number of books in houses in England is reputed to have now sunk to as low as *three*: in the early 1970s, it was slightly more but only *five*! Sadly, there must be a enormous number of houses with *no* books in them whatsoever, given that my own collection is at least more than one hundred times thirty.

Mr Smith informs me that his incomplete run of the Arden edition of the works of William Shakespeare numbers 37 volumes. And he has a few more books than this. Similarly, to be architectural: a set of the first editions of *The Buildings of England* — those in the small, jacket-pocket-size format — is 43 books, ignoring the second editions in the same format which also sit on the editor's bookshelves. Of those in the modern, larger format, suitable for one's car glove pocket, there are 47 county volumes in *The Buildings of England* alone plus two more to be published later in 2019, together with eleven city guides, and this not counting seven volumes in *The Buildings of Wales*, the fourteen books of *The Buildings of Scotland* and four volumes so far published of *The Buildings of Ireland*. It is little wonder that the editor's accumulated set occupies almost all of six long and sagging shelves. Wales and Scotland are complete, although like *The Buildings of Wales: Powys*, one would not be surprised to see a second edition of both *The Buildings of Scotland: The Lothians (except Edinburgh)* and *The Buildings of Ireland: North-West Ulster*: each as the initial volumes in their respective series, were published in the smaller format. Seven more volumes are projected to complete *The Buildings of England* and probably another four for *The Buildings of Ireland*.

The question can be asked, where would the editor of *British Brick Society Information* be without this resource readily available on his own bookshelves?

In the same vein, *Buildings of the United States* series currently amounts to twenty volumes on the buildings of eighteen individual states plus four city guides. One difference from those produced for Great Britain and Ireland is that the photographs are integrated with the text in the American volumes rather than being a separate section in the centre of the book. However, there are some significant omissions in the selection of buildings: using *The Buildings of Iowa*, I was surprised to see that the Roman Catholic cathedral in Sioux City IA was not included in the book.

The authors recruited by the Society of Architectural Historians since 1993 have so far produced about one-third of the series. That society's website informs us that sixty volumes are projected.

Also available for cities in the United States are the city guides produced under the auspices of the American Institute of Architects. Those on the writer's shelves are on the larger cities of the east coast and the Mid West: Omaha NE, Sioux City IA, and Kansas City MO being the furthest west his travels have taken him. And there are guidebooks not sponsored by either the SAH or the AIA to buildings of individual states — Kansas, Minnesota, and Ohio spring to mind, none of which have so far been covered by the SAH series — and some large cities. Including also matters other than architecture, the Americana in his sitting room number almost a thousand volumes, and that is just a small part of his total collection.

British Brick Society Information, 142, July 2018, will be devoted to 'Brick in London' as contributions have been received in sufficient number and variety for an issue to be sent to members built around this theme.

In the light of the forthcoming Annual General Meeting of the British Brick Society in Bridport, Dorset, in May 2020, the projected issue of *British Brick Society Information* devoted to 'Brick in South-West England' will now be that to be sent to members in April 2020. Additional notes and articles would be welcome and contributions should be with the editor by about 25 December 2019, to allow time for editing the issue.

DAVID H. KENNETT

Editor, *British Brick Society Information*

March 2019

Ripon in Prospect

David H. Kennett

In his contribution to the *Historical Atlas of North Yorkshire*, the Director of the Local Studies Research Centre, Ripon, Mike Younge explains that after the coming of the canal connecting the town to the River Ouse and the Humber in 1773:

The building trade boomed as 'Georgian' brickwork replaced or concealed timber-framing, while the market place was enhanced by the obelisk (1702; restored 1781) and town hall (1801, incorporating the assembly rooms).¹

Mr Younge also points to Victorian terraces and elegant villas on the outskirts of Ripon. Brick, however, was not new to Ripon in the 1770s; it appeared as a major enhancement of existing buildings almost a hundred years before and was well established as building material in the early decades of the eighteenth century. In *The Buildings of England: Yorkshire West Riding: Leeds, Bradford, and the North*, Peter Leach gives a wider picture of the cathedral city and its brick buildings.² These include the house next to the Town Hall, built in 1739 for a member of the Chambers family, whose kin included the architect, Sir William Chambers (1723-1796). The stuccoed house was probably being built, and perhaps just completed, before the young Chambers, aged sixteen, returned to Sweden, the country of his birth, where his father was a Scottish merchant in Gothenburg and whose influence ensured an opening for the young man with the Swedish East India Company: he made three voyages East, two of which were to China.³

Ripon may be most noteworthy for its cathedral, Ripon Minster, but the brick buildings of the city beyond the Minster Precinct stand out as indicative of the uptake of brick to enhance existing properties. The precinct surrounding Ripon Minster has fewer brick buildings but these are of high quality.

Overlooking the triangular Market Place from the centre of the south side is the Town Hall, a five-bay, stuccoed building erected to designs by James Wyatt between 1799 and 1801 as Assembly Rooms. It occupies the centre of one side of the Market Place. Rustication is a feature of the ground floor as are the round-headed windows. However, the chief architectural embellishment of the Town Hall is the engaged Ionic portico on the first and second floors of the three-bay centre beneath a pediment. The town's motto, 'Except ye Lord keep ye Cittie, ye wakeman waketh in vain', is prominent under the pediment. Until 1634, the chief citizen of Ripon was its 'wakeman'; Hugh Ripley (*d.* 1637), the last wakeman, was also the first mayor of Ripon and is buried in the nave of the minster but his tomb is a replacement of 1730 as the original was defaced in the Civil War. Part of Ripley's timber-framed house is in the south-west corner of the Market Place.

A century before the Town Hall was built, Daniel Defoe had described the Market Place as 'the finest and most beautiful square that is to be seen of its kind in England'. Although with one pair of seventeenth-century houses at nos. 17 and 18, which are of unequal size, the façades of majority of the buildings date to the eighteenth and nineteenth centuries. Peter Leach comments that their simple effectiveness is 'very easily eroded by only a small number of ... interpolations' put up in the mid twentieth century. The 'interpolations', of course, signify continuing economic prosperity.

Some of the best houses survive in the Minster precinct but these are not the original buildings. Only one of the houses for the seven canons, two-thirds the number that were at Nottinghamshire's Southwell Minster, survives: Thorpe Prebend House, a timber-framed building of mid-sixteenth-century and later construction which was encased in brick *circa* 1700, but is now rendered and in use as the Heritage Centre (see figure 1 at foot of page 4). On the opposite side of High Street St Agnesgate is the Old Hall, with a narrow range of red brick at the front built in 1738. Earlier is St Agnes House, of 1693 whose five-bay brick front is now rendered but this is a much older house as is indicated by its four raised cruck roof-trusses; the five bays they divide are unequal in width. The Old Deanery was an H-plan house built of stone in 1625 to which what may be the 'brick building towards the garden' which the Dean of Ripon, Heneage Dering, an amateur architect, was building in 1715. This was remodelled in 1799 and further work was done on the house in 1859. The Dean now lives in Minster House, an early-eighteenth-century brick house erected for the Oxley family. The west front has five bays, but the centre which is pushed forward is very wide; the south front has seven bays. Minster House was described by Peter Leach as 'the grandest house in Ripon'.



Fig.1 Thorpe Prebend House, Ripon, North Yorkshire. This is the only one of the seven prebendal houses still standing. The house is a timber-framed building of *circa* 1560 which was encased in brick a century and a half later.

From the Minster precinct little of the communal residence of the Vicars Choral called the Bedern, and the Chapel of St Mary (the Ladykirk) survives. Of the archiepiscopal palace of the period when Ripon Minster was one of the three sub-minsters of the York Diocese, only the fourteenth-century, stone-built Old Courthouse remains; it is now a private house. In the eighteenth and nineteenth centuries it was used as a gaol.

Most roads out of the Market Place lead south-east and south-west, the former in the direction of the Ripon Minster and beyond to the Ripon Canal, the latter to a crossing of the River Skell and ultimately to Harrogate and Leeds. However, around the western and northern fringes of Ripon are an important group of buildings, mostly created by official bodies. This arc of buildings is described from south-west through north-west and north to north-east.

Ripon Cottage Hospital, Firby Lane, occupies the building erected for the Ripon Dispensary in 1850, to which wings were added in 1888. This modest building is brick with stone dressings and Italianate in its style.

Like nearby Harrogate, Ripon has natural springs. In an attempt to capitalise on this, the Spa Baths on Park Street were built in red brick and orange terracotta in 1904-05 to designs by S. Stead. Suitably loud, the building was described in 1913 as 'an oriental rendering of the Renaissance, suggestive of luxury, opulence and refinement'. The Pump Room is lined with terracotta. Additional buildings include a water tower, contemporary with the original structure, and a swimming pool, built in 1936. The Spa Gardens were laid out in 1904 by the corporation gardener, J.T. Simpson, to which a bandstand was added in 1912.

Originally occupying a site near in the town centre, new buildings for Ripon Grammar School were erected outside the north-west of the town on Clothholme Road to designs by George Curson of Leeds in 1888-89 but the school had been there since 1827 in a modest villa with a porch that tries to imitate a Greek temple. The 1888 building is very different in tone: a no-nonsense piece of Leeds brick, fiercely red around the mullioned and transomed windows. A decade after the grammar school, Curson designed the Victoria Clock Tower at the junction of Palace Road and North Street using a Tudor Gothic style in ashlar. It commemorates Queen Victoria's Diamond Jubilee.

North-west of the town is a group of churches; two: Holy Trinity, Kirkby Road (1826-27: Thomas Taylor of Leeds) for the Church of England, and St Wilfrid's, Colgate Hill (1860-62: J.A. Hansom) for the Roman Catholics were built of stone. The third, a former Methodist chapel on Colgate Hill, is red brick with stone dressings. This building has twin entrances to the four-bay pedimented front. James Simpson of Leeds has been suggested as the architect for this carefully-crafted building of 1861.

Between the two building dates of the grammar school, the first buildings of the former College of Ripon and York St John were erected as the Diocesan Training College for Schoolmistresses to the designs of J.B & W. Atkinson of York between 1860 and 1862. Whilst the building is now flats, the new road leading to the building remains College Road. A similar diocesan training college in York, later St John's College, York,

was meant to train schoolmasters. The original building in Ripon is domestic in tone, of red brick with stone dressings, and an H-shaped plan with a seven-bay, three-storeyed centre and two-storeyed wings at right angles. A chapel was added by John Oldrid Scott in 1897-98. The training college puts Ripon, Yorkshire, on a par with one of the two counterparts in the USA: Ripon, Wisconsin, one of the many American College towns.

The brick-built Ripon Union Workhouse, Allhallowgate, is a late example under the 1834 Poor Law Amendment Act, being built in 1854 to designs by Perkin & Backhouse, a Leeds practice. The neo-Jacobean appearance is enhanced by shaped gables in the main building and in the gatehouse range. After the abolition of the workhouse in 1929, the building found a convenient use as the northern offices of the West Riding County Council, a body based in Wakefield, over 50 miles to the south. The building now fulfils an equivalent function for the North Yorkshire County Council, which is based in Northallerton, some 30 miles to the north.

The former House of Correction, St Marygate, is a building erected in two phases. The front part of three storeys, now covered with render was built of brick with stone dressings; it is an early example of the building type. Set at right-angles to the street, it was erected in 1686 and is now a private house, Dean's Croft. It may have been built in more than one building campaign. The two bays to the right and the top storey were not original but added fairly early in the building's life. All six bays have recessed two-light windows. Behind is a two-storey cell block of plain reddish-purple brick under a hipped roof. The cells and the corridor which separates them are brick vaulted. The rear part has a suitably forbidding appearance; it was built in 1816 to designs by Sir Thomas Robinson, third Baron Grantham (1781-1859), who in 1833 would succeed his aunt, Amabel, Countess de Grey, of Wrest Park, Silsoe, Bedfordshire, as Earl de Grey. The house he inherited was a rambling structure, with parts dating to the fifteenth century. Between 1834 and 1839, using a style derived from Parisian urban hotels of the reign of Louis XV, Earl de Grey himself designed a new house at Wrest Park, having designed lodges there for his aunt in 1826. From 1835 to his death, Grey was the first President of the Institute of British Architects.

Associated with the House of Correction is single-storeyed Court House, Minster Road, of ashlar. The building has four round-headed windows, separated by a Tuscan doorcase between the first and second windows. The interior of the magistrates' court is almost unaltered since it was built in 1830.

The canal has been mentioned above. Ripon Canal arrived in the town in 1773. It was engineered by John Smeaton and William Jessop. The first-named engineer proposed the canal in 1766 and after a survey, it took three years to construct. Its principal function was to transport coal from the Durham coalfield to the city. A mid- to late-eighteenth-century, two-storeyed warehouse at the canal basin was probably built when the canal was completed.

The canal was abandoned in 1956 but canal enthusiasts mounted a conservation campaign, with part being reopened in 1988 and the whole in 1996.

A railway was built connecting Ripon with the main line to Scotland at Thirsk to the north and Harrogate and Leeds to the south in 1848. The Leeds and Thirsk Railway was soon taken over by the North Eastern Railway and in 1923 became part of the London and North Eastern Railway. Never much more than a branch line, it was, however, on a major route in the late 1930s as one of the express trains, the *Queen of the South*, from London King's Cross to Edinburgh Waverley took a diversion from the main line to stop at Leeds and Harrogate: it rejoined the main line at Northallerton. This train did not include Ripon in its points of call. The line was closed to passenger trains in 1967 and its use by freight ceased two years later. The Beeching axe did Ripon no favours.

There are plans afoot to reopen the line from Ripon to Harrogate, thus giving the town a train service to Leeds, rather than a bus service which takes almost two hours to reach Leeds. With the bus and train stations in Harrogate adjacent to one another, the journey time can be shortened. At Ripon, itself, much of the trackbed has been utilised for a relief road. The station buildings, however, survive but are surrounded by modern housing. The station was built in 1854 with the wife of the first stationmaster laying the foundation stone. The stationmaster's house in a pale red brick is two-storeyed with an attic and its three bays are divided by brick pilasters. The adjacent station buildings are single-storeyed, also of brick, and in the centre have a gable above the original entrance; these are now a private house.

NOTES AND REFERENCES

1. M. Younge, 'Ripon', in R.A. Butlin, ed., *Historical Atlas of North Yorkshire*, Otley, West Yorkshire, 2003, pp.200-202. See photograph on the cover of this issue of *BBS Information* for the obelisk and the town hall.

2. P. Leach and N. Pevsner, *The Buildings of England: Yorkshire West Riding: Leeds, Bradford, and the North*, New Haven and London: Yale University Press, 2009, pp.664-674. Details of buildings mentioned in this note are mainly taken from this work, supplemented by C. Speakman, *Portrait of North Yorkshire*, London: Robert Hale, 1986, pp.206-211, and the limited information in C. Thompson, *The Book of Ripon*, Chesham: Barracuda Books, 1978. Leach and Pevsner, 2009, pp.637-664 are devoted to Ripon Minster.

3 In China the young Chambers saw pagodas, the inspiration for the Kew Pagoda, see D.H. Kennett, 'Remembering his Voyages East: Sir William Chambers and the Chinese Background to the Kew Pagoda', *BBS Information*, forthcoming.

BRICK AND TILE AT RISK: VICTORIA WARD, BEDFORD GENERAL HOSPITAL

The Victoria Ward of Bedford General Hospital (1897: H. Percy Adams) was opened in connection with Queen Victoria's Diamond Jubilee as a sixteen-bed children's ward. Installed between the windows of this brick-built ward were eighteen vertical ceramic panels depicting well-known nursery rhymes. In addition, two horizontal panels showing the stories of Cinderella and Dick Whittington are at the end of the ward. The faience panels were made by the specialist decorative tile-maker, W.B. Simpson & Sons, whose kiln was in Chandos Street, London, using 'bisque' supplied by Maw & Co, of Ironbridge, Shropshire.

W.B. Simpson & Sons had been established in 1833 by William Butler Simpson (1798-1882), who was joined as partners in 1860 by his two sons, William Fredrick and Edward Henry, who had been apprenticed with the firm.

The cost of each panel cost was 21 guineas (£21-00). Sixteen ladies, whose names are recorded on a pair of panels above the ward entrance, were responsible for raising the full cost of 462 guineas (£484-20) of the twenty-two panels, a not inconsiderable sum in 1897.

Victoria Ward is no longer a children's ward and a proposal has been made to strip the panels from the walls: some person opined that they are unhygienic, but both glazed tile and glazed brick are easily wiped or washed clean.

The panels are one of three sets of nursery rhymes surviving in a hospital. Torbay Hospital at Shipley, Devon, built between 1926 and 1928, had a set of twenty-one panels also by W.B. Simpson & Sons, but in the course of alterations, some were lost and others painted over: eight are still visible. Simpsons were invited to submit designs for panels for the children's ward of the Royal Victoria Infirmary, Newcastle-upon-Tyne (1900-06: W.L. Newcombe and H. Percy Adams) but the building committee chose designs from Doultons of Lambeth, who provided a set of sixty-one panels, most of which can be seen although some have been covered up. The old Charing Cross Hospital, Hammersmith, had a set of six tile panels showing domestic and agricultural scenes, installed in the 1890s; there were removed in 1978-79 and after restoration installed in the reception area of the first floor of the new Hammersmith Hospital on Fulham Palace Road.

Further information on the tiles and their subjects, with coloured pictures of each tile, can be found in [Molly Taylor], *Rhymes & Reasons: Victorian Tiles With the stories behind the Nursery Rhymes*, Bedford: The Bedford Hospitals Charity, 2006. Each of the panels is illustrated and there is the accompanying text of the rhyme together with an explanation of its origins.

This spiral-bound book, an attractive present for one's children or grandchildren, is available from The Bedford Hospitals Charity, P.O. Box 342, Bedford, MK40 3XS, United Kingdom.

More general information on tile panels is contained in L. Pearson, *Tile Gazetteer: A Guide of British Tile and Architectural Ceramics Location*, Shepton Beauchamp: Richard Dennis for the Tiles and Ceramics Society, 2005, pages 29 (Bedford), 218 (Hammersmith Hospital), 270 (Newcastle-upon-Tyne), and 471 (notes on W.B. Simpson & Sons).

D.H. KENNETT

Winter Bricklaying in Early Tudor London: Working for the Bridge Wardens 1537-1538

Terence Paul Smith

*Fear no more the ...
... winter's rages,
Thou thy worldly task hast done,
Home art gone and ta'en thy wages*
William Shakespeare¹

It is a commonplace that in the medieval and Tudor periods there was a distinct *building season*, with work ceasing during at least part of the winter. Work might be available for the most skilled masons, including 'brickmasons', who could be employed under cover cutting stones or bricks for the next season's work.² But actual construction would stop, and ordinary 'layers', in stone or brick, as well as labourers would be laid off.³ The picture, however, may have been skewed by concentration on large-scale projects by private builders or the Crown, work on which was frequently outdoors.

WINTER BRICKLAYING FOR THE BRIDGE WARDENS

The published weekly accounts for 1537-38 for London Bridge show a significantly different pattern, which may be illustrated by one aspect of building for the Bridge Wardens: bricklaying.⁴ The Wardens drew revenue for maintenance of the bridge (fig.1) not only from tolls but also from rents on many properties in and around London, and were responsible for building work connected with those properties.⁵ The accounts record such work as well as that on the bridge itself, and run, as usual at the time, from Michaelmas [29 September] to Michaelmas. During that period two bricklayers (also, occasionally, referred to as 'tilers') and various bricklayers' labourers were employed, all on a day-rate basis. Of the two bricklayers, William Swynson (or Swenson), who was employed throughout the year, received 8*d.* per day for 240 days and 7*d.* per day for a further seventeen days, a total of 257 days worked; Richard Chorleton (or Cherlton), who was not employed for the full period, received 8*d.* per day for 213 days. Bricklayers' labourers were sometimes paid 5*d.* per day but at other times only 4*d.* per day for 'labouring and attending on the said bricklayers and tilers in conveying stuff to the workmen's hands and works ...'.⁶ Swynson's different rates of 8*d.* and 7*d.* did not depend on the season. Possibly they reflect differing levels of skill required for specific tasks. At Nonsuch Palace at exactly the same time (1538) there were four classes of bricklayers: the 'Chief Warden' received 10*d.* per day, the 'Warden' 8*d.* per day, ordinary bricklayers 6*d.* or 7*d.* per day, and apprentices between 4*d.* and 6*d.* per day. A little later the Chief Warden became the Warden at 8*d.* per day and the (first) Warden became an ordinary bricklayer at 7*d.* per day.⁷

The work for the Bridge Wardens was at 'the new house in Cheap[side], Simon Lewis' [house] on the bridge, St Nicholas Shambles, Peternoster Row, Friday Street, Fenchurch Street, St Margaret Pattens, Lewisham, Deptford, and other places ...'; an entry for the week ending 15 December 1537 makes clear that those 'other places ...' included Southwark.⁸

Of the two bricklayers, Swynson (fig.2, top) was employed throughout the year. For half of the period (though not a *continuous* half) he was working a full six-day week. At other times he worked for five or sometimes (including Easter Week) for fewer days.⁹ However, for only three weeks was he unemployed: one, expectedly, was Christmas week 1537; the others were a fortnight in July 1538. Chorleton was employed from Michaelmas 1537 to the week ending 20 July 1538 (fig.2, bottom). During that approximately ten-month period the pattern of his employment was much the same as Swynson's, with Christmas week the only one in which he was not employed at all. Moreover, it is clear that after the week ending 6 July 1538 there was no longer sufficient work for *two* bricklayers. Swynson, it seems, was at first laid off, but then, two weeks later, re-engaged

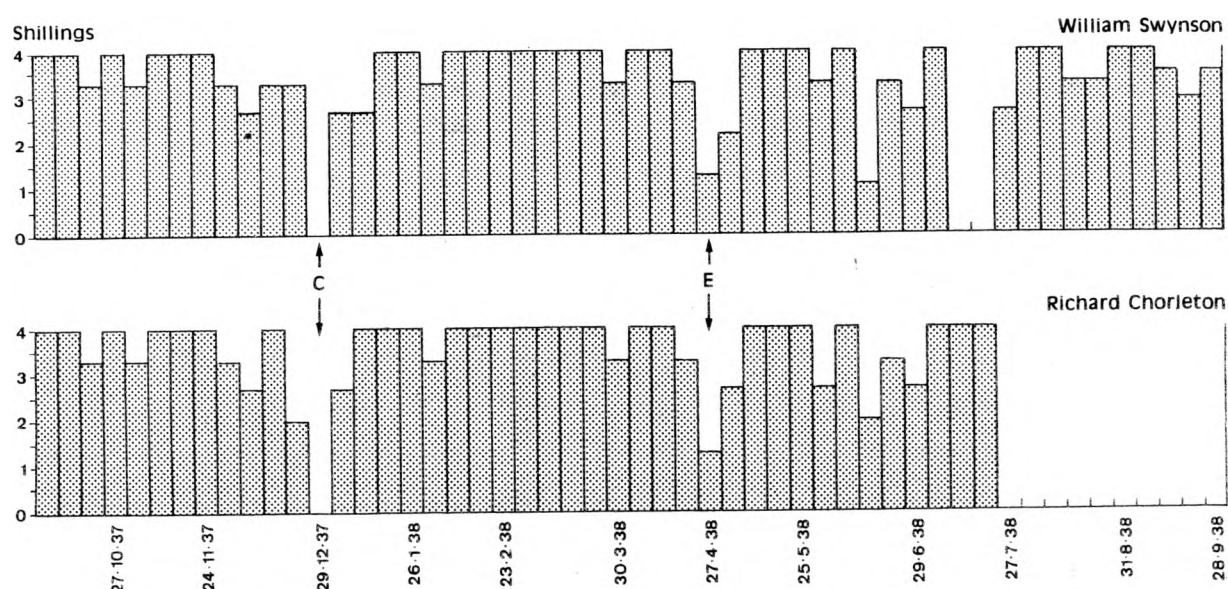


Fig.2 Weekly wages, in shillings, of the two bricklayers working for the Wardens of London Bridge, Michaelmas 1537 to Michaelmas 1538; the numbered dates are those of the last Saturday of each month; C = Christmas week; E = Easter week.

in place of Chorleton. Was it, perhaps, realised that Swynson was the better of the two bricklayers? Or was Chorleton sick?¹⁰ Either way, it is interesting that this fall-off in work occurred not in mid-winter, as we might expect, but in high summer — though it continued into late September and therefore into what was officially winter.

Three of the bricklayers' labourers were employed on a similar consistent basis: Thomas Grene (who worked for the bricklayers on 200 days), Thomas Ho[d]gett (212 days), and Nevell (no Christian name given: 212 days). The weekly earnings of Thomas Grene and Thomas Hogett are shown in figure 3. Although they are notably less than those of the bricklayers, the similar pattern of employment is evident. The earnings do not include those for other labouring jobs, which are mentioned in the summary annual account but not detailed in the weekly accounts: presumably the men are included under the various labourers who are mentioned anonymously from time to time. With these extra jobs, Grene worked a total of 259 days and Hogett and Nevell each worked a total of 271 days. Hogett's somewhat erratic employment towards the end of the period perhaps reflects the fact that after the week ending 6 July 1538 only one bricklayer was employed in place of the previous two. Less frequently employed to assist the bricklayers (although some again did other labouring jobs) were Thomas Allen, Roger Conne, James Jackson, William Jackson, Thomas Laurence, John Sharman, William Tanner, and Thomas Thorneley.

WEEKLY EARNINGS AND HOURS OF WORK

If we take summer 1538 as running from the week ending 30 March to that ending 7 September,¹¹ Swynson earned an average (mean) wage of just over 3s. 1d. per week in summer and of just under 3s. 6d. in winter.¹² The first figure is affected by his fortnight off in July: if those two weeks are omitted from the calculation then his average weekly wage in summer was just over 3s. 4½d. Since Chorleton was not employed for the whole period, it is not possible to make a similar comparison, but in the winter months of 1537-38 he earned an average weekly wage of just over 3s. 6½d. and for those summer months in 1538 during which he worked he earned an average weekly wage of just over 3s. 4¾d. It is of interest that, contrary to what we might expect, both men earned slightly more in winter than in summer.

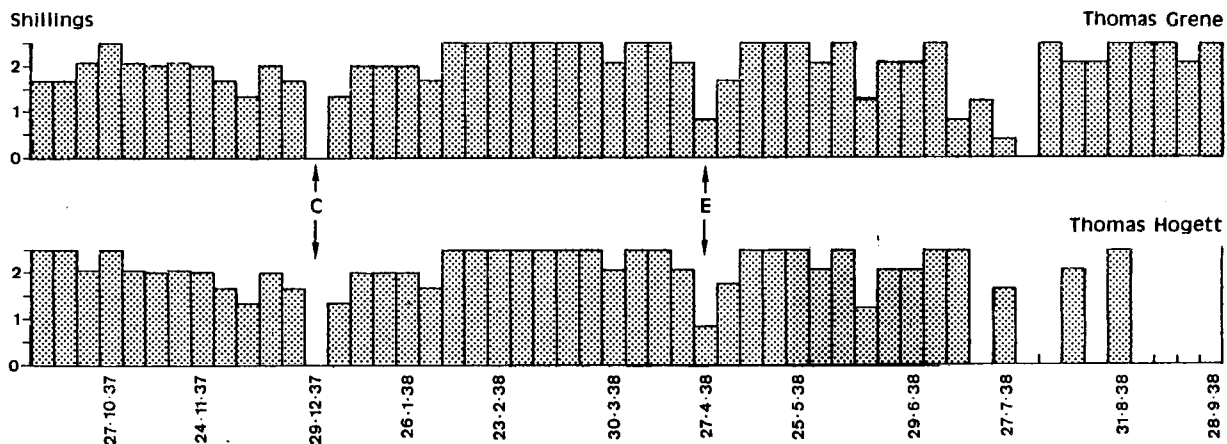


Fig.3 Weekly wages, in shillings, of two labourers assisting the bricklayers; conventions as for figure 2.

Not only that, but both men could earn the full rate of 8*d.* per day in winter and summer alike (fig.4), just as their labourers could earn the full rate of 5*d.* per day in both seasons, despite the fact that (official) hours of work were significantly shorter in winter than in summer: the 1538 regulations (probably following established custom) specified a working day from 5 am to 7 pm (with a total of 1½ hours for breaks) in summer and from 6 am to 6 pm (again with 1½ hours for breaks) in winter.¹³ These regulations may not always have been strictly enforced (or indeed enforceable) but Tudor working hours were certainly long, as noted by Thomas More's Raphael Hythloday when he contrasted the 'common lot of workmen almost everywhere' with the more felicitous situation in Utopia, where work was limited to six hours a day and 'no one has to be exhausted with endless toil from early morning to late at night like a beast of burden [*velut iumenta*]', his situation 'really worse than slavery'.¹⁴

More's nicely gauged irony is that such freedom from exploitation occurred *Nowhere*: 'Ὁν Τόπος (*Ou Topos*) — with an added piquancy from the hint of an alternative etymology from 'Εὖ Τόπος (*Eu Topos*): Good (or Happy) Place. As a contemporary judgement, his *velut iumenta* may serve as a corrective to a modern insistence that things were not *so* bad: 'the pace of work was slow,' it is claimed, and 'men did not exert themselves overmuch but adapted their pace to the long day ahead'.¹⁵ Admittedly, their lot was not the machine-driven, clock-governed grind of the Factory Age. And yet, the assertion (for which no evidence is offered) is less than convincing when one reflects on those twelve hours in, say February, when, as a later Tudor writer expressed it: 'a dry and withering cold ... congealeth the crudled blood, and frieseth the wetherbeaten flesh ...'.¹⁶ The point is not significantly affected if Swynson, Chorleton, and their labourers actually worked less than the *official* working day and even if much of their winter work was indoors (see below).

Such men might 'Quake in ... winter's state, and wish / That warmer days would come'.¹⁷ They must, nevertheless, have been glad of the opportunity for winter work, for all its hardships. Without it, they would be forced to seek other employment, with, of course, no guarantee of success. At worst, they could be unemployed for more or less long periods: and their wages were hardly sufficient to enable them to save for those lean months, even if they had the will or foresight to do so. On the other hand, as the cases of Chorleton and Hogett suggest, continued work in a particular winter offered no assurance of lasting work, even into the summer. Even with the possibility of alternative employment (or dual occupation), insecurity was endemic: work might fail and men be laid off at any time.

THE PATTERN OF WORK

Swynson's pattern of work in 1537-38 is shown in figure 5. He worked for 70.4% of the year. Sundays account for 14.2%. Of the rest, it seems (as previously suggested) that 3.3% represents his being temporarily laid off for

two weeks, leaving 12.1% for other days not worked. The last figure represents 44 days. Some of these may have been due to sickness or to lack of work — sometimes, perhaps, because of inclement weather. But some at least will have been religious holidays (holy days) in addition to Christmas and Easter. In the first five weeks of the working year considered here, for example, he (and Chorleton) worked two weeks of five days rather than of six days. This was probably due to the occurrence in those weeks of St Luke's Day (18 October, a Thursday in 1537) and of All Saints' Day (1 November, also a Thursday). The former, it is true, had been officially abrogated by an Act of 1536 which abolished many of the fifty-plus non-Sunday holidays (*festas ferianda*) of the immediately pre-Reformation Church calendar.¹⁸ But there remained a degree of open and ostentatious flouting of that legislation, even in Kent 'under the watchful eye of the Archbishop [Thomas Cranmer]', the whole diocese, as Cranmer complained, being 'very obstinately given to observe and keep with solemnity the holidays lately abrogated'.¹⁹

It is not possible to examine Chorleton's pattern of work in the same way because of its incomplete nature, but that of the labourers was very much the same as Swynson's. Thomas Grene, for example, worked for 54.8% of the year labouring for the bricklayers and 16.2% on other labouring jobs — a total of 71.0%, comparable with Swynson's 70.4%; Sundays again account for 14.2%, leaving 14.8% for holidays and other days not worked. Hogett and Nevell clocked up even more working days: 58.1% labouring for the bricklayers and 16.2% on other labouring jobs, a total of 74.3%; Sundays again accounting for 14.2%, this leaves 11.5% for other days not worked.

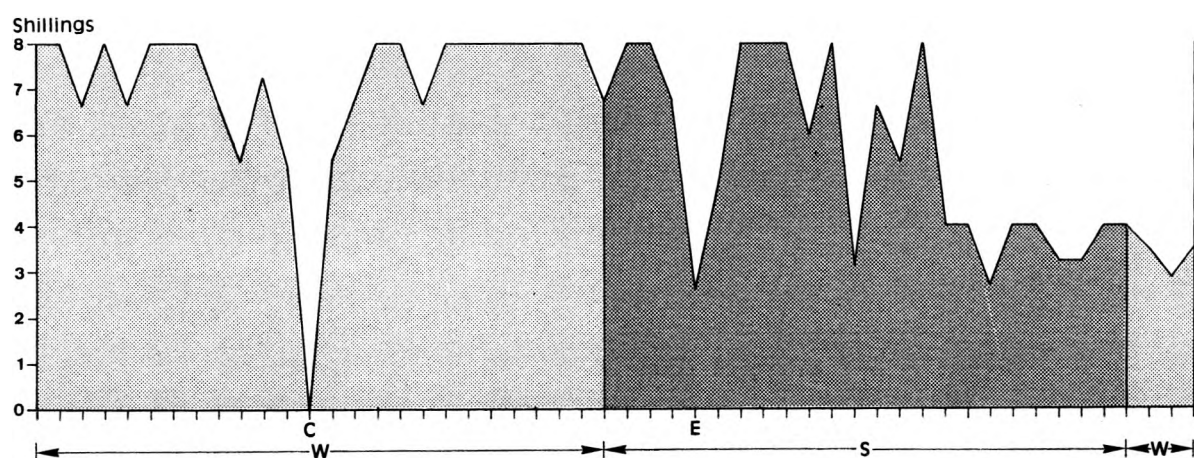


Fig.4 Wages in shillings, paid to the bricklayers. From the week ending 6 July 1538 only *one* bricklayer was employed each week: hence the low values at the end of the graph. S = summer; W = winter; C and E as figure 1.

THE NATURE OF THE WORK

For the most part the work carried out by the two bricklayers and their labourers is not specified. Where it is, however, it is always on a small scale, including repairs. It is clear, not least from the number of bricks involved (see below), that *all* the work must have been on such a scale. Much of it too, possibly all of it, would have been of a more or less mundane character. This, indeed, would chime with the impression of late Tudor London obtained from Ralph Treswell's surveys: wholly brick buildings were rare, and the material was used principally for 'garden walls, wells, chimneys and ovens, and occasionally for the sides of buildings'.²⁰ But some Tudor brickwork — notably in East Anglia, less often in London — was extremely complex, and one does well to resist the late John Harvey's *de haute en bas* judgement on those who, in the early Tudor period, 'became bricklayers and nothing more'.²¹

Some of the work for the Bridge Wardens was certainly indoors, such as ‘paving cellars [*selers*] at the new building’ in Cheapside, although this was not carried out until the week ending 13 April 1538. Indoors too may have been at least some of the work (much of it carried out in February and March 1538) on ‘chimneys’, since at the time the term included not only external stacks and shafts but fireplaces as well. It is only in the last sense that we can understand the term in, for example, the childhood reminiscences of Ben Jonson’s Squire Cokes: ‘the ballads over the nursery-chimney at home o’ my own pasting up’.²² Similarly, work on flues of privies [*twells of wedraughts*] in the week ending 26 January 1538 was probably indoors. In fact, ‘chimney’ could also be used for a shaft serving a privy rather than a fireplace, as at Holywell, Oxford, in 1516: ‘ij chemnes and ij dores [=doorways] of stone for the widdrawts’.²³

Work on such shafts would have included rendering the internal faces with mortar, a task reflected in the outburst of Shakespeare’s Earl of Kent: ‘I will tread this unbolted villain with mortar and daub the wall of a jakes with him’.²⁴ Such work was typically done by bricklayers themselves, a circumstance which led later in the century to disputes with the plasterers. Resolution was sought in a ‘settlement of dispute between the Companies of Bricklainers & Tylers, and Plaisterers by Lord Mayor & Court of Aldermen meeting at Guildhall’ on 3 March 1579. Plaster was understood to include hair as one of its ingredients, and it was agreed that ‘The Bricklayers [are] not to meddle in any wise with haire. Can rough cast, pargett walls with Lyme & Sand so that it be without haire. And that it shal be further Lawfull for them to pargett all chymneys both within & without’; if the owner of the building ‘will have the same done with Lyme & hayre, Then the Playsterers to do the same. And if he minde to have it done with Lime and Sande [= mortar] Then the Bricklayers to do it ...’. The matter however, was still a cause of dispute as late as 1613.²⁵ It is Shakespeare, again, who reflects both these methods (and a third) of rendering walls when he has Bottom the weaver declare: ‘Some man or other must present Wall; and let him have some plaster, or some loam, or some rough-cast about him, to signify wall’.²⁶

Small-scale interior tasks and even the building of chimney shafts, with the possibility of lighting a fire in the hearth, would have avoided the deleterious effect of frost on lime mortar, which was the principal reason for stopping work on large-scale building projects in winter. Without that problem, building could proceed even in the coldest months.

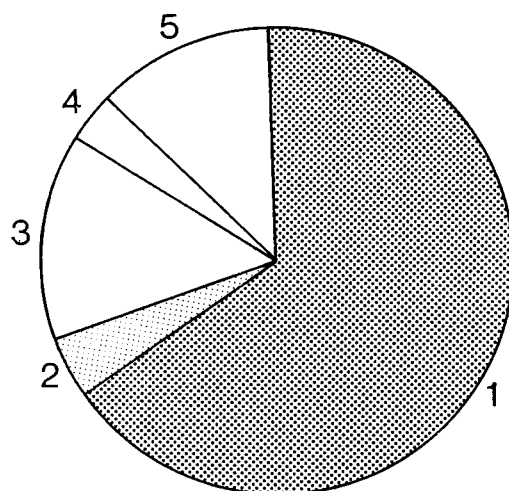


Fig.5 Swynson’s pattern of work: 1: work at 8d. per day; 2: work at 7d. per day; 3: Sundays; 4: two weeks laid off?; 5: holidays and other days not worked.

THE SUPPLY OF BRICKS

Winter bricklaying is reflected in the deliveries of bricks to the various projects, for these occurred in winter as well as in summer. Of all the bricks delivered between Michaelmas 1537 and Michaelmas 1538, 15,000 (24.6%) are noted in the account for the week ending 22 December 1537 as having been 'delivered to sundry places this quarter' — that is since Michaelmas 1537, and therefore within the winter period. In the same week, a further 1,000 (1.6%) were delivered to an unnamed place. In the week ending 23 March 1538 (still winter) a 'load' (=1,000: 1.6%) was delivered, again to an unnamed destination. In the week ending 13 April 1538 (summer), 32,500 (53.3%) were delivered: 30,500 to 'the new house in Cheapside', 1,000 to 'the Castle [tavern] in Wood Street', and 1,000 for 'repairs in St Nicholas [Shambles]'. In addition to these, the account for the week ending 15 December 1538 records the delivery of a further 11,500 (18.9%) to 'sundry places in the city, the bridge and Southwark between Easter and Michaelmas last' (mostly summer but including the beginning of winter). Because this entry overlaps summer and winter it is impossible to give a precise breakdown between the two seasons. It is clear, however, that more than a quarter (and not less than 27.8%) of the bricks were delivered during the winter period, some of them in December.

The summary annual account correctly totals the individual entries at 61,000 'within the time of this account'. This is not a large quantity, and underlines the fact that the bricklayers were employed on various small-scale projects. Even the 30,500 delivered to the Cheapside house do not constitute a large number.²⁷ They were probably used for 'chimneys', in the wide sense already noted, and perhaps for other features such as floors. The house itself was timber-framed, as usual in Tudor London: in the week ending 13 October 1537, for example, Robert Butler was paid 8s. 0d. for 'carriage of 16 loads of framed timber for the new frame in Cheapside'.²⁸

All the bricks used in 1537-38 were supplied by 'Hugh Brampson, brickburner' at a consistent cost, including carriage, of 4s. 8d. per thousand.²⁹ This is significantly (16.7%) more than the 4s. 0d. per thousand paid for bricks at Lincoln's Inn in 1537.³⁰ But the latter were made by contract on site rather than purchased from a commercial brickyard like Brampson's. (At Nonsuch Palace in 1538 the bricks cost only 2s. 0d. per thousand 'standing in the kilns' — a mere 42.9% of what the Bridge Wardens were paying — though the king was supplying *talwood* for firing.³¹ The cost of the latter would, effectively, have added to the cost of the bricks, as would that of carriage even over the short distance from the brickmaking sites to the palace.)

Some two decades earlier, the Wardens had purchased bricks, for the footings of some large storehouses at the Bridge House, mostly from Whitechapel and Limehouse at a cost of 4s. 6d. per thousand. It is interesting to note this and the later use of bricks from commercial yards, for in the early fifteenth century the Wardens were actually making their own bricks at 'kilns' at Lewisham and Deptford.³² The yards were established after some 'Dutchmen' had been engaged to inspect and test the local clay: at Deptford a small dock was constructed to aid in transport of the products.³³ One 'brickman' employed at the time to make Bryktill (*bricktile* = brick) at Deptford, and presumably of north European origin, was Henry Sundergyltes: in 1420-21 he was paid £25 15s. 8d. 'for making 119,000 bricks at Deptford, finding sand and fuel and other costs, with carriage thereof in the Bridge's shout to the Bridge House taking 4s. 4d. for each thousand'.³⁴ In the financial year beginning Michaelmas 1474 the Wardens paid one Philip Williamson for 4,000 bricks for building chimneys at two of its Deptford properties, which were demised to a Richard Gilmyn. The bricks cost 4s. 0d. per thousand.³⁵ Earlier, in 1461-62, the Wardens purchased ten loads of bricks from 'the Brick kilns [*Brekelylles* (*sic*)] outside Aldgate', paying one John Cauntton 5s. 0d. for their carriage to the Bridge House.³⁶ Making one's own bricks, as the Wardens had done, could be a precarious undertaking, incurring heavy losses if a firing failed, despite the fact that they made some money by selling surplus bricks: they may have come to the conclusion that it was economically less risky to purchase their bricks — as required — from commercial yards, once the latter began to develop.³⁷

Brampson is known to have established a commercial yard on 4 acres (1.6 ha) of land in Lollesworth Field, Spitalfields, leased from the Hospital of St Mary Spital in 1525,³⁸ although he had been engaged in the trade, in Whitechapel, for some time, aided by an inheritance of 10,000 bricks from his father John (d. 1504), also a commercial brickmaker.³⁹ Brickmaking at the time was a seasonal activity, the clay usually being dug in the autumn and left in heaps over the winter to be broken down by frost and rain; actual making began in March

and continued throughout the summer. In 1625, but probably reflecting earlier ‘best practice’, it was stipulated that bricks in the London area should be made ‘onely between the Feast of the Annunciation of the blessed Virgine Mary [25 March] and the last day of August yerely, and at no other time or season of the yeere’.⁴⁰ The fact that Brampson was able to supply the Bridge Wardens at various times of the year, including December, implies that he was building up stocks for future sale, rather than just manufacturing to order.

The repeated purchases from Brampson suggest that the Wardens were satisfied with his products despite the fact that at precisely this time the Common Council of the City of London was complaining about, and legislating for, both the quality and the size of bricks — presumably those supplied by commercial yards: the document, of 1538, claimed that bricks (and some other materials) were ‘not so good & well made as hath bene accustomed nor kepyng measure as of olde tyme’; it went on to insist that in future they ‘shalbe as well made & kepe the measure as hath bene accustomed at any tyme withyn theys fowerty yeres nowe last past, upon payne of forfeiture for every suche default iijs. iiijd’.⁴¹ Perhaps Brampson was one of the better brickmakers. Spitalfields remained an important brickmaking area and the industry there gave its name to Brick Lane (along which the bricks were transported), recorded as early as 1485.⁴²

The ability, within urban areas, to obtain a regular supply of bricks throughout the winter period perhaps lends credence to a contention made long ago by T.D. Atkinson: in *rural* districts, ‘carriage [of materials, including bricks] must have been impossible during the winter’ because of the poor state of the roads. But it is unwarranted to suggest that this is ‘is probably *all* the explanation needed of the cessation of much building work during the winter months’.⁴³ The effect of frost on lime mortar was also important, as, in large-scale projects, was the need to allow masonry (brick or stone) of a certain height to settle and for the lime mortar to set before continuing. London may have been better off with regard to roads than more remote rural districts, although even in the former the repeated carriage of bricks might itself cause damage, as happened in the Old Street area in the immediately post-Fire period.⁴⁴

CONCLUSION

Clearly, an urban-based corporate body responsible for a number of properties was able, at least on occasion, to provide all-year employment for bricklayers and their labourers. (The same is true of other building craftsmen employed by the Bridge Wardens in 1537-38.) Moreover, in this particular year, when there was a fall-off in work, it occurred in high summer rather than in the depths of winter. A commercial brickyard like Brampson’s, by stockpiling supplies for future sale, was able to supply materials, as required, for winter work. Employment by a corporate body, and in London, may not be typical of Tudor England as a whole; but it does suggest that the accepted picture of a building season, with ‘layers’ in brick or stone and building labourers laid off for a quarter of the year or so, needs to be nuanced: winter work was certainly available — under favourable circumstances — for at least *some* of them. Lear’s Fool — who was no *fool* — was thus uttering only a half-truth when he observed ‘there’s no labouring i’ the winter’.⁴⁵ Even so, such work provided no guarantee of secure employment for building craftsmen and their labourers. Fast-forward nearly five centuries and we have zero-hours contracts and unpaid internships: ‘There’s glory for you!’ as Humpty Dumpty said to Alice.⁴⁶

NOTES AND REFERENCES

1. *Cymbeline*, IV.ii.257-60 (Arden edn, ed. V. Wayne, 2017, p.302); of course, this refers to the end of *life*, not of the working day or week.
2. Complex shaped bricks in medieval and Tudor England were typically cut from standard bricks: N.J. Moore, ‘Brick’, in J. Blair and N. Ramsay, eds, *English Medieval Industries: Craftsmen, Techniques, Products*, London and New York: Hambledon Press, 1991, pp.227-8; T.P. Smith, ‘The Early Tudor Brick Chimney Brick from Bridewell Palace and its Significance’, *BBS Information*, 76, February 1999, pp.3-8.
3. For a balanced account: M. Airs, *The Tudor & Jacobean Country House: a Building History*, Stroud: Alan Sutton Publishing, 1995, pp.173-4. For an immediately pre-Tudor example: A. Hamilton Thompson, ‘The Building Accounts of Kirby Muxloe Castle, 1480-1484’, *Trans. Leics. Archaeol. Soc.*, 11, 1913-1920, pp.193-345.

4. V. Harding and L. Wright, eds, *London Bridge: Selected Accounts and Rentals, 1381-1538*, London Record Society, 31, 1995, pp.195-241.
5. P.E. Jones, 'Some Bridge House Properties', *JBAA*, 3rd series, 16, 1953, pp.59-73; *idem*, 'Four Fifteenth-Century Plans Relating to Bridge House Property ...', *London Topograph.Rec.*, 23, 1972, pp.36-59, as well as Harding and Wright, 1995, *passim*.
6. Harding and Wright, 1995, p.192. Here and throughout I am equating days *paid* with days *worked*. It is 'not inconceivable,' it has been claimed, that payment was made when 'work was interrupted by the weather for odd days': D. Knoop and G.P. Jones, *The Mediaeval Mason*, 3rd edn, Manchester: Manchester University Press, and New York: Barnes & Noble, 1967, p.118. *Perhaps*: but no evidence is offered, and it was not the case four centuries later when my father had to abandon skilled work in the building trade for menial employment in a factory in order to feed a (working) wife and two boys.
7. J. Dent, *The Quest for Nonsuch*, 2nd (1970) edn, reprinted Sutton: London Borough of Sutton Libraries & Arts Services, 1981, p.263. Swynson is presumably the same as (or possibly the father of) the 'wyllam swaynsone brycklayer' who was paid 2s. for 'ij days warke' (*sic*) for the London Carpenters' Company in 1551, thus 1s. per day; another (unnamed) 'brycklayer' was paid at the same rate and his 'p[re]ntys' received 1s. 8d. for the two days, thus 10d. per day; the two labourers, 'thomas cokes' and 'nycolas', probably assisting the bricklayers, were each paid 1s. 4d. for the two days, thus 8d. per day: B. Marsh ed., *Records of the Worshipful Company of Carpenters*, vol. 4, *Warden's Account Book 1546-1571*, Oxford: Oxford University Press for the Carpenters' Company, 1916, p.54. The bricklayers' rates compare favourably with those at the beginning of the century (1501-02), when three bricklayers working for the Bridge Wardens received 8d. per day: Harding and Wright, 1995, p.161; but the increase would have been offset by the chronic inflation of the time. In 1554-55 the wages paid by the Carpenters actually fell: a bricklayer and his labourer received only 7s. 6d. for five days work (n.25 *infra*), a shared rate of 1s. 6d., perhaps 11d. and 7d. respectively. Outside London, bricklayers were still receiving 1s. per day at Greenwich Palace in 1575 and at Eton College as late as 1588: N. Lloyd, *A History of English Brickwork ...*, London: Greville Montgomery, 1925, reissued Woodbridge: The Antique Collectors' Club, 1983, p.22. *Airs*, 1995, pp.195-203 is a judicious discussion of builders' wages.
8. Harding and Wright, 1995, pp.191-2 and 242. Of course, Deptford, Lewisham and Southwark were not parts of London in Tudor times — though they are now.
9. Easter Sunday in 1538 was 21 April, so Easter week ended on Saturday 27 April.
10. Chorleton's name is entered with a blank after it for the weeks ending 27 July, 17 and 31 August, and 28 September 1538, suggesting he was available for work if needed.
11. In regulations laid down for various 'hand craftsmen', including 'Briklayers', for the City of London in 1538, *winter* was deemed to run 'from the feast of the Natyvytie of our lady [8 September] untill the feast of thannunciation of oure blessyd ladye [25 March]': R.H. Tawney and E. Power, eds, *Tudor Economic Documents*, vol. I, *Agriculture and Industry*, London, etc.: Longmans, Green and Co., 1924, pp.115-116; spring and autumn/fall are ignored.
12. Actually, since the accounts run from Michaelmas to Michaelmas, in the combined portions of *two* winters.
13. Tawney and Power, 1924, pp.115-116
14. T. More, *Utopia: Latin Text and Translation*, ed. G.M. Logan, R.M. Adams, and C.H. Miller, Cambridge: Cambridge University Press, 1995, pp.126 (Latin), 127 (English); *cf.* pp.242/3. This is More at his best. But he had a far darker side. The literature is vast and discrepant. Two novels — J. Plaidy, *St Thomas's Eve*, London: Robert Hale, 1954, and H. Mantel, *Wolf Hall*, London: Fourth Estate, 2003 — offer opposing views, the truth lying somewhere between them. (Mantel's sequel, *Bring Up the Bodies*, London: Fourth Estate, 2012, p.237, interestingly, mentions winter bricklaying in London in 1536.) Plaidy's favourable portrayal, following R.W. Chambers, *Thomas More*, London: Jonathan Cape, 1935, is a *tad* more balanced than the work by which many encounter More: Fred Zinnemann's 1966 film of Robert Bolt's 1960 play: see R. Marius, 'A Man for All Seasons' in M. Carnes *et al.*, *Past Imperfect: History According to the Movies*, UK edn, London: Cassell, 1999, pp.70-73; *cf.*, *idem*, *Thomas More*, UK edn, London: Phoenix, 1999, *passim*; also J. Guy, *Thomas More: A Very Brief History*, London: SPCK, 2017, pp.81-85 (and pp.85-90 on Mantel's novel). The same author's *Thomas More*, London: Arnold, 2000, is a balanced introduction to a complex man — a saint (canonised 1935) to Roman Catholics: E.E. Reynolds, *The Field is Won: The Life and Death of Saint Thomas More*, London: Burns & Oates, 1968, is the best in this vein. *Cf.* n.23, *infra*.
15. W.G. Hoskins, *The Age of Plunder: King Henry's England 1500-1547* (*sic*), London and New York: Longman, 1976, p.109; Henry VIII reigned only from 1509.
16. Edmund Spenser, *The Shepheardes Calendar* (1579), Februarie (*Ægloga Secunda*) Argument; 'crudled' has, by metathesis, become modern 'curdled': *cf.* 'brent/burnt', n.31, *infra*.
17. *Cymbeline*, II.iv.5-6 (Arden edn, as n.1, pp.215-16).
18. E. Duffy, *The Stripping of the Altars: Traditional Religion in England c.1400-c.1580*, 2nd edn, New Haven and London: Yale University Press, 2005, p.394. 'Traditional' for this Roman Catholic author, means — *Roman Catholic!*
19. *Ibid.*, p.396.

20. J. Schofield, *The London Surveys of Ralph Tresswell*, London Topograph.Soc., 135, 1987, p.28.
21. J.H. Harvey, *An Introduction to [Early] Tudor Architecture*, London: Art and Technics, 1949, p.25 (my italics): features created by some early Tudor bricklayers (newel stairs, complex chimney shafts, corbel-tables, window tracery, etc.) make the comment misplaced. The book purposely ignores anything post-1547.
22. *Bartholomew Fair*, III.v. (line numbers vary with edition); so too in a 1542 condemnation of 'pyssing in chymnies' in Andrew Boorde, *Dyetary of Helth*, ed., F.J. Furnivall, Early English Text Soc., Extra Series, 10, 1870, pp.236-7, an unsavoury practice noted in *Henry IV Part I*, II.i.19-21 (Arden edn, ed. D.S. Kastan, 2002, p.185) and in *Hengist, King of Kent* ..., V.i.56-8, in G. Taylor and J. Lavagnino, eds, *Thomas Middleton [c.1570-1627]: Collected Works*, Oxford: The Clarendon Press, 2007, p.1479. 'Piss', it may be noted, was not then the vulgarity it has since become, being used in the King James Version of the Bible (1611), both as a noun (II Kings 18.27 = Isaiah 36.12) and as a verb (I Samuel 25.22, 34; I Kings 14.10, 16.11, 21.21; II Kings 9.8).
23. L.F. Salzman, *Building in England down to 1540: a Documentary History*, revised edn, Oxford: The Clarendon Press, 1967, p.282. *Withdraught* (from Middle English *withdragen*: 'withdraw') was often contracted to *draught*, as by Thomas More, *The History of King Richard III*, in e.g. J.J. Greene and J.P. Dolan, eds, *The Essential Thomas More*, New York: Mentor-Omega, and London: New English Library, 1967, p.193: 'Richard arose (for this communication had he sitting at the draught)'. (This must be coprological invention: More was only seven when Richard died. But it is mild compared with his foul-mouthed invective against Martin Luther — who, admittedly, could reply in kind! Cf. P. Ackroyd, *The Life of Thomas More*, London: Chatto & Windus, 1998, pp.226, 244.) See also the King James Version of Mark 7.19, followed by Matthew 15.17, and *draught house* at II Kings 10.27.
24. *King Lear*, II.ii.63-5 (Arden edn, ed. R.A. Foakes, 1997, p.229); *unbolted* = 'unsifted, lumpy'; cf. the 'untempered' mortar used as 'daub' on a wall in Ezekiel 13.10-11, 14 in the King James Version — but not in modern versions.
25. G. Beard, *Decorative Plasterwork in Great Britain*, London: Phaidon, 1975, pp.27-28. The demarcation lies behind two consecutive entries for 1554-55 in the Carpenters' Company accounts: 'Itm payd to a brykelayer & his laborar for v days apece vijs. vjd.' and 'to a plasterer & his laborar for v days a pece vijs. vjd.': Marsh, 1916, p.73.
26. *A Midsummer Night's Dream*, III.i.63-5; cf. V.i.160-161 (Arden edn, ed. H.F. Brooks, 1979, pp.55, 113).
27. For just how little could be built using even 150,000 bricks: P.J. Drury, "'A Fayre House Buylt by Sir Thomas Smith': the Development of Hill Hall, Essex, 1557-81", *JBAA*, 106, 1983, p.118 with n.69.
28. J. McCann, 'Brick Nogging in the Fifteenth and Sixteenth Centuries ...', *Trans. Ancient Mons. Soc.*, new series, 31, pp.106-133; for London: J. Schofield, *Medieval London Houses*, New Haven and London: Yale University Press, 1994, p.149.
29. Harding and Wright, 1995, pp.182, 205, 206, 215, 218, 244.
30. J.D. Walker, *The Records of the Honourable Society of Lincoln's Inn: the Black Books*, vol. I, 1422-1586, London: Hon. Soc. Lincoln's Inn, 1897, p.249.
31. H.M. Colvin, J. Summerson, M. Biddle, J.R. Hale, and M. Merriman, *The History of the King's Works*, vol. IV, 1485-1660 (Part II), London: HMSO, 1982, p.185; Dent 1970/1981, p.265; *talwood* = 'billets, firewood': cf. John Skelton (?1460-1529): 'Our talwood is all brent / Our fagottes are all spent': J. Scattergood, ed., *John Skelton: The Complete English Poems*, London: Penguin Books, 1983, p.281; 'brent' is 'burnt': cf. n.16, *supra*, and Brentwood (=Burnt Wood), Essex.
32. These may well have been *clamps*: 'kiln' and 'clamp' were used interchangeably at the time — and indeed much later.
33. Jones, 1953, p.63; Jones, 1972, pp.36-37; Schofield, 1994, p.151. 'Dutchman' — '*Docheman*' — it may be noted, was 'a catch-all adjective for northern Europeans': M. Rubin, *The Hollow Crown: a History of Britain in the Late Middle Ages*, London: Allen Lane, 2005, p.243. On the *Doche* see S. Thurley, *The Royal Palaces of Tudor England: Architecture and Court Life 1460-1547 (sic)*, New Haven and London, Yale University Press, 1993, pp.102-111; but his contention that the surname Jo(h)nson indicates 'Doche-ness' requires caution: T.P. Smith, "'The Wittiest Fellow of a Bricklayer in England': a note on Ben Jonson", *BBS Information*, 90, February 2003, pp.12-14. And why are so many so blasé about *dates*? Cf. nn.15, 21, *supra*. One really ought not to have to stress — except to schoolchildren — that the Tudor period ran from 1485 to 1603.
34. Harding and Wright, 1995, p.112; cf. Salzman, 1962, p.142, where his name is given as *Sondergyttes*; a 'shout' was a flat-bottomed boat or barge: cf. modern Dutch *schuit*. For an illustration of a 'shout' see S. Halliday, *The Great Stink of London: Sir Joseph Bazalgette and the Cleansing of the Victorian Metropolis*, Stroud: Sutton Publishing Ltd, 1999, p.155, lower print of a derelict boatyard on the site of St Thomas's Hospital; at p.129 is a *Punch* cartoon of 9 July 1858 showing Death (as a hooded skeleton) rowing such a boat on the polluted Thames; also in G. Weightman and S. Humphries, *The Making of Modern London*, London: Sidgwick & Jackson, 1983, p.160.
35. Jones, 1972, p.37.
36. Harding and Wright, 1965, p.141; in 1464/5 Caunton paid £4 6s. 8d. to the Bishop of London for land in 'le Southyde', Whitechapel, for making bricks: he was presumably the John Caunton of Whitechapel who died in 1474 and

described himself in his will as a brickmaker: K.G.T. McDonnell, *Medieval London Suburbs*, London and Chichester: Phillimore, 1978, p.113; a Philip Cauntton, brickmaker and alien, is named in the alien subsidy roll of 1455: McDonnell, 1978, p.181, n.26; he was, presumably, a relative (father, brother?) of John.

37. For sale of bricks in 1420-21: Harding and Wright, 1995, pp.53-59, 63-64; quantities were small, ranging from 500 to 8,000 with a median of 3,500; prices ranged from 4s. 8d. to 6s. 0d. per thousand.

38. C. Thomas, B. Sloane, and C. Phillpotts, *Excavations at the Priory and Hospital of St Mary Spital, London*, MoLAS monograph 1, London: MoLAS, 1997, p.102.

39. McDonnell, 1978, p.113. John, who was also based in Whitechapel, also left 10,000 bricks to the London Charterhouse and the same number to St Bartholomew's Priory, Smithfield. Interestingly, he was an overseer of the will of the brickmaker John Cauntton mentioned above. Hugh Brampton's son, another John, 'became a mercer and [it is claimed] the family [brick] business seems to have died out': McDonnell, 1978, p.113; but the younger John appears to have been engaged in the trade at Lollesworth Field, Spitalfields: Thomas *et al.*, 1997, p.133.

40. C.C. Knowles and P.H. Pitt, *The History of Building Regulation in London 1189-1972*, London: Architectural Press, 1972, p.22. Seasonal production was a consequence of climate and was the norm throughout northern Europe: further south, brickmaking could be pursued all year round: R.A. Goldthwaite, *The Building of Renaissance Florence: an Economic and Social History*, Baltimore and London: The Johns Hopkins University Press, 1980, pp.187-8, which, on brick, covers much more than the title suggests.

41. Tawney and Power, 1924, p.116; the 'fowerty yeres' is probably not to be taken literally, 'forty' often being used for an indefinite large number, as in e.g. *Coriolanus*, III.i.241 (Arden edn, ed., P. Brockbank, 1976, 210, with note), probably following biblical precedent: e.g. Genesis 7.17, Exodus 24.18, 34.29, Mark 1.13 and parallels: Matthew 4.2, Luke 4.2; Acts 1.3.

42. McDonnell, 1978, p.181.

43. T.D. Atkinson, *Local Style in English Architecture: an Enquiry into its Origin and Development*, London: B.T. Batsford, 1947, p.73 (my italics).

44. T.F. Reddaway, *The Rebuilding of London after the Great Fire*, reprinted edn, London: Edward Arnold, 1951, p.128.

45. *King Lear*, II.ii.258 (Arden edn as n.24, p.242). Perhaps the playwright was remembering when laying the brick foundations of the Globe Theatre was delayed by the harsh winter of 1599: J. Shapiro, *1599: a Year in the Life of William Shakespeare*, London: Faber and Faber, 2005, p.124.

46. L. Carroll, *Through the Looking Glass*, 1872, chapter 6. I am grateful to David Kennett for comments on an earlier draft of this paper, in which he urged me to consider saints' days more fully, and for his patience with one who offered, withdrew, and then resubmitted it. After six decades of friendship, there is glory for you!

Brick and its Uses by the Church of England: The Archdeaconry of Cleveland, Yorkshire, 1541-1836

David H. Kennett

INTRODUCTION

On Friday 17 May 2019, on the eve of the Annual General Meeting in Ripon, North Yorkshire, the British Brick Society has been invited to visit the works of the York Handmade Brick Company at Alne, North Yorkshire, courtesy of David Armitage. This follows visits to the works in April 1996 and on Saturday 19 September 2015. At the other end of the road through the parish is St Mary's, the parish church at Alne, the tower of which was rebuilt in the eighteenth century, with stone for its lower stages but with the uppermost stage constructed of red brick (fig.1).

In view of the society's impending visit to North Yorkshire and the presence of brick in the church at Alne, it seems appropriate to resurrect a dormant series,¹ contributions to which appeared in these pages some three decades ago and to do so in a geographical area from which few items have appeared in the half century during which *British Brick Society Information* has been published. As with this author's earlier contribution on the use made of brick in the churches of the former county of Berkshire,² this paper has been written from secondary sources, in the main from the most recent editions of *The Buildings of England* for the North Riding and the East Riding of Yorkshire and, amongst early-twentieth-century works, the two topographical volumes of *The Victoria County History: Yorkshire North Riding*, published in 1914 and 1923 respectively, although the work for the latter was largely complete before the Great War.³



Fig. 1 St Mary's church, Alne, North Yorkshire, with a brick top to the eighteenth-century tower.

Alne is one of the approximately one hundred parishes of the Archdeaconry of Cleveland, one of the five archdeaconries of the medieval diocese of York. The area covered by the archdeaconry has remained unaltered since the medieval period and therefore offers no problems of deciding what to include. In historical terms, it is the geographical area of the North Riding east of the Rivers Ouse, Use, Swale, and Wiske, together with the more northerly parishes in the Wapentake of Ouse and Derwent in the East Riding. Today, the archdeaconry is essentially the eastern 'third' of the post-1974 county of North Yorkshire and initially in 1974 its parishes were all in this modern county. For local government purposes, some have been transferred to the area of the City of York, a unitary authority, and yet other parishes are administratively within the former, brief-lived county of Cleveland, an area around the River Tees and its estuary.

This paper seeks to list in Appendix 1 (below) the churches in the Archdeaconry of Cleveland where brick was used in the three centuries between the settlement following reorganisation of Church of England dioceses in 1541 and the establishment of the Diocese of Ripon in 1836. During the later nineteenth century, further dioceses were established in Yorkshire (see below) but the Archdeaconry of Cleveland was unaffected by any of these diocesan changes.

In the Middle Ages, the Diocese of York was extremely large, encompassing not only the three ridings of Yorkshire but also both Nottinghamshire and a swathe of sparsely populated territory in north-west England comprising Westmorland together with Lancashire north of the River Ribble, Furness, a small part of Cumberland adjacent to Furness. There were five archdeaconries: Cleveland, East Riding, Nottingham, Richmond, and West Riding, the last sometimes being known as the Archdeaconry of York. The establishment of the new Diocese of Chester in 1541 deprived the Diocese of York of the Archdeaconry of Richmond which was then more than half of the North Riding; the new diocese also combined the Lancashire and Cumbrian lands of the Archdeaconry of Richmond with Cheshire and Lancashire south of the Ribble, both areas previously in the Diocese of Coventry and Lichfield, also geographically large in the middle ages. In 1836, however, in response to the growing population in the West Riding, a new Diocese of Ripon was created using Ripon Minster as its cathedral. This new diocese, the first in England for almost three centuries, served the Church of England in the Yorkshire and Cumbrian portions of the Archdeaconry of Richmond, essentially the western 'half' of the North Riding, and a large area of the West Riding — the Archbishop's Liberty of Ripon, the Deanery of Craven and most of the Deanery of Pontefract, to which was later added the western part of the Deanery of Doncaster. However, the area of Cumbria in the Archdeaconry of Richmond was removed from the Diocese of Ripon and placed in an enlarged Diocese of Carlisle in 1856; in 1847, a new diocese, that of Manchester, was created for most of Lancashire, the exception being the Deanery of Warrington which later became the geographical area of the Diocese of Liverpool, established in 1880.

At the same time as the Diocese of Ripon was established, Nottinghamshire was removed from the Diocese of York and added to the Diocese of Lincoln, which after 1836 covered Lincolnshire and Nottinghamshire until the foundation in 1876 of the Diocese of Southwell for Nottinghamshire and Derbyshire, the latter gaining its own diocese in 1920.

In the nineteenth-century, the Diocese of York included the Archdeaconry of Cleveland, namely the eastern 'half' of the North Riding, the Archdeaconry of the East Riding centred on Beverley Minster, the Archdeaconry of York, the middle ages also known as the Archdeaconry of Christianity, together with the Archdeaconry of Sheffield: the last-named became the basis of the new Diocese of Sheffield in 1920.

To bring the story up-to-date, whilst the Diocese of Ripon was later divided into three dioceses — Ripon (later Ripon and Leeds), Wakefield and Bradford — the three dioceses were recombined in 2014 for a new Diocese of Leeds and the Dales, which currently retains its three cathedrals.

BRICK IN THE CHURCHES OF THE ARCHDEACONRY OF CLEVELAND

Brick is recorded as a building material for one church in the Archdeaconry of Cleveland before 1541; it is one of the eight churches in the archdeaconry which are geographically in the historic East Riding of Yorkshire. Writing in the volume of *The Victoria County History: Yorkshire East Riding* for the Wapentake of Ouse and Derwent, J.D. Purdy notes the 1481 will of Edward Saltmarsh which left £13 together with *bricks and tiles* for the fabric of St Helen's church, Thorganby (fig.3). The same church has an undated memorial to Alice, widow of Edward 'Saltuiche'; her husband presumably being a member of the Saltmarsh family.⁴

The nearness of Thorganby to some of the other late medieval and sixteenth-century brick buildings in the East Riding can be noted. All Saints church, Aughton, has a north wall of brick, conventionally suggested as sixteenth-century or later. Aughton is less than a mile south of Thorganby but on the east rather than the west bank of the River Derwent.

In the century following the reordering of the diocese of England, no work in brick is recorded in the Archdeaconry of Cleveland, although in the East Riding, when major work was done at St Martin's church, Hayton, in the later decades of the sixteenth century the north wall of the north aisle was rebuilt in brick. Hayton is about 7 miles from both Thorganby and Wheldrake.

No work appears to have been done on the churches of the archdeaconry either during the Civil War (1642-1649) or in the Commonwealth period (1649-1660).

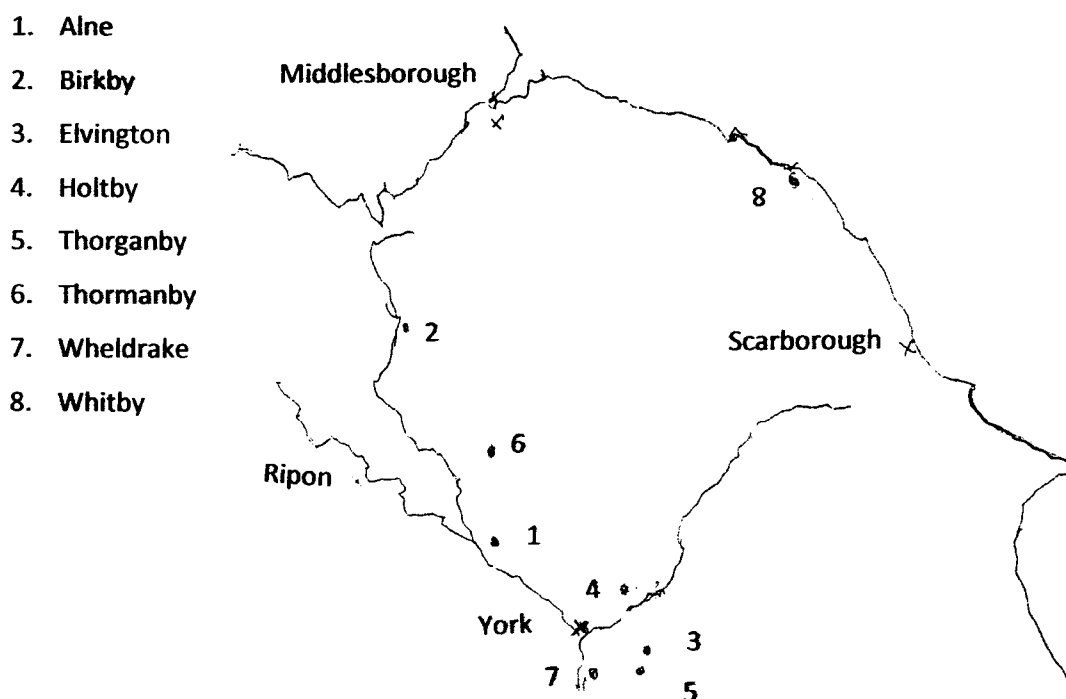


Fig.2 Location of churches with work done in brick in the Archdeaconry of Cleveland.

Between 1660 and 1836, thirty-one churches in the Archdeaconry of Cleveland were rebuilt either completely or in part. Of these thirty-one, at twenty-three stone was the principal walling material and the use of brick was either extremely limited or totally non-existent: the secondary sources used for this paper make no mention of its use. Brick was used at only eight churches: five where both nave and sanctuary were reconstructed in brick and at only one of these five was a new brick-built tower provided, although two retain a stone-built medieval tower; one church was a new, towerless building; and at two churches a new brick tower or portion of the tower was provided. One church was rebuilt in two phases in 1710 and 1719, after which there is a considerable hiatus in church work in brick in the archdeaconry until three new churches and a new belfry stage to a tower were built in brick in the 1770s. Thereafter, work in brick on churches in the archdeaconry is limited to complete buildings of 1792 and 1803 and a new tower of 1822.⁵ In contrast, in the same century and a half, work in stone on the churches of the Archdeaconry of Cleveland has been recorded for eleven of the fifteen decades between 1680 and 1830 (see below).

At Thorganby, St Helen's church (fig.3) was rebuilt in two phases for Francis Annesley, the lord of the manor. The nave and a south porch were rebuilt in brick with stone dressings in 1710 and the chancel at the end of the same decade in 1719. The church at Thorganby was built in an orange-red brick. The fourteenth-century chancel arch was retained as the fifteenth-century tower. Retention of these two fixed points, the tower with its arch into the nave and the chancel arch gave the builders guidance as to the scale of the rebuilding. Quite apart from considerations of finance, rebuilding in two seasons separated by almost a decade gave an opportunity for the new walls of the nave to settle. The gap in the reconstruction also allowed worship to proceed relatively smoothly in one part of the church whilst the other part was being rebuilt.

Work on rebuilding two churches in the archdeaconry was done in the 1770s: the towerless St Peter, Birkby (figs.5) in 1776, which utilised the foundations of the earlier, twelfth-century, church and St Helen, Wheldrake (fig.4), in 1778-79, which seems to have been built against the fourteenth-century tower but not on earlier foundations. At the former the fenestration was replaced in a Gothic style in 1872 but no such misfortune befell the latter. At the early-fourteenth-century tower at Wheldrake the top was replaced about a century after its original construction. Possibly either a lack of finance or the availability of labour due to depredations of the plague had delayed construction of the belfry stage. Materials used for the church at Wheldrake area pale-coloured for the bulk of the construction, a much darker brick for dressings above the doors and windows.



Fig.3 (top) St Helen's church, Thorganby, Yorkshire: a brick-built church with stone dressings and window surrounds and retaining its stone tower. The east window is reused.

Fig.4 (lower) St Helen's church, Wheldrake, Yorkshire



Fig.5 St Peter's church, Birkby, North Yorkshire, a brick-built church of 1776. Upper photograph from the south-east; lower photograph from the south-west.

At Wheldrake a white stone for the plinth, the stringcourse, the keystones, and the eaves cornice.

Population expansion in the late eighteenth century in the fishing town of Whitby caused the first of four new Anglican churches to be built in the new town on the west side of the harbour. A standard preaching box of brick and dedicated to St Ninian, was put up in Baxtergate in 1778. The later history of this proprietary chapel is complex, involving a change in the style of worship and a refusal to close.

Both the other complete churches are in rural settings. Holy Trinity, Holtby (fig.6), was rebuilt in a single campaign in 1792 using red and yellow brick with stone dressings. A decade later, another small church was put up, at Elvington, also dedicated to the Holy Trinity. This church, built in 1803, consisted of an embattled west tower, a nave and a short apse. Built of brick with stone dressings, it was demolished in 1876 for a new church designed by William White and built for the rector, the Rev A.J. Clarke.

The two tower reconstructions are that at Alne (fig.1) and one of 1822, a squat affair, barely higher than the apex of the roof at Thormanby (fig.7) Another eighteenth-century brick tower in the North Riding is that in the ruins of St Mary, East Cowton; this thin structure was added to or rebuilt at a church with a chancel of *circa* 1500. This is the only brick portion of a church in the Archdeaconry of Richmond known to the writer.

After the York Diocese was reduced in size, more work was done in brick in the Archdeaconry of Cleveland. The third church in Scarborough, dedicated to St Thomas, was built in 1840 of brick but this commissioners' church was rendered; its north aisle was added in 1857. A polygonal apse of brick was provided at the church dedicated to the Holy Redeemer, Great Barugh, in 1850. This continues the form of the sanctuary seen at St Helen, Wheldrake, of 1778.



Fig.6 Holy Trinity church, Holtby, North Yorkshire

BRICK AND STONE IN CHURCHES IN THE ARCHDEACONRY OF CLEVELAND, 1660-1836

Brick was used at eight churches in the archdeaconry; six buildings including a nave and a chancel both of brick, together with two churches where the tower was completely or partially reconstructed in brick. At the other twenty-four churches where major work was done between 1660 and 1836, stone was used exclusively.⁶

Probably predating the Civil War, finance for the rebuilding of St Nicholas, Roxby, may have been provided by Sir Matthew Boynton (d.1638) the monument to whose wife (d.1634) is there. This seventeenth-century church has mullioned windows with arched lights, which were retained in the rebuildings and restorations of 1818 and 1909.

The crossing tower of St Mary, Scarborough, fell down in 1659 and was rebuilt in 1669; it was remodelled in the Victorian era. An insecure late-seventeenth-century date exists for work at several churches. The old church at Upleatham has a west tower added to a late-twelfth-century church and work at St Chad, Sproxtton, is post-1660 with no firmer indication of its exact date. The tower at All Saints and St James, Nunnington, was probably added to an existing church or rebuilt in 1672. At St Mary, Carlton Husthwaite, where the chancel, nave and west tower were rebuilt, the new pulpit has a date of 1678, so the building work must have been done in this year or, more probably, in earlier years. The restoration of St Edmund, Merske, is more firmly dated to 1683. A south porch was added in the seventeenth century to complete the complex history of St Peter, Osmotherley, but no firm dating is known for this latest feature. Also undated are the seventeenth-century straight-headed windows at St Martin, Sinnington, a small church of chancel, nave and bell turret, which retains its twelfth-century west and south doorways.

The ruins of St John, High Worsall, are of a building of 1710. At All Saints, Deighton, a south porch was added to an existing church in 1715; the nave and chancel here were later reconstructed in 1901 but could incorporate eighteenth-century walling. A major restoration took place at the church at Dunnington in 1717. At St Andrew, Normanby, the nave and chancel of the twelfth-century church were rebuilt in 1718 whilst retaining some older features including the chancel arch of *circa* 1300. Work at Dunnington and Normanby was contemporary with that in brick at Thorganby.

Limited work on the churches of the Archdeaconry of Cleveland was done between 1720 and the 1760s. The complex history of St Mary Magdalene, Yarm, where the west tower is Norman, includes a stone-built five bay nave and a Venetian east window of 1730 but the arcades belong to a restoration of 1878. Rebuilding of the west tower at St Cuthbert, Kirkleatham took place or was completed in 1731 and the small church of St Margaret, Aislaby, now known as Aislaby old church, rebuilt in 1732 with a Venetian west window. There was a rebuilding of St Andrew, Ingleby Greenhow, in 1741 and remodelling of St Mary, Whitby, took place in 1744 and again in 1764. At Kirkleatham, the nave and chancel were rebuilt in 1763, suggesting that it had taken a generation for the parish to accumulate sufficient funds for a total rebuilding even though the local landowners had erected the mausoleum in 1740. The small church of All Saints, Brandesby, was rebuilt between 1767 and 1770, contemporary with the rebuilding of the tower of Alne church.

Two churches in the archdeaconry were rebuilt in brick in the 1770s — Birkby St Peter in 1776 and the nave and chancel of St Helen, Wheldrake, in 1778-79 — and a new church built of brick at Whitby, dedicated to St Ninian. In the same decade five churches had new work in stone: a complete new church at Thornton-le-Baas in 1770, the nave at St Peter and St Paul, Stokesby, in 1771, the chancel at St Michael, Coxwold, in 1774, the chancel at St Hilda, Hinderwell, in 1774, and 1778 may be the correct date for some, if not all, of the work at St Andrew, Normanby.

At comparatively few churches in each decade between 1780 and 1810 was work done in stone. The old church at Skelton became disused in the 1960s but probably dates to around 1785. It has round-headed windows and a Venetian window in the medieval chancel; the woodwork is dated 1785. A complete church was built at St Cuthbert, Middleton-upon-Leven, in 1789 and another complete church may have been provided at St Thomas, Glaisdale, between 1792 and 1794: the nave and west tower, with the west gallery are of this date, but the chancel is of 1876, suggesting a Victorian rebuilding. A new nave was provided at each of St Hilda, Danby, in 1789, at All Saints, Great Ayton, in 1790, and at St Peter and St Paul, Stainton, in about 1800. Nave and chancel were built at St Aidan, Gillamoor, in 1802. Work in brick was similarly sparse in these three decades: two completely new churches, at Holy Trinity, Holtby, in 1792, and at Holy Trinity, Elvington, in 1803.

One needs also to draw attention to church rebuilding and restoration in stone which have only a stylistic dating to the eighteenth century. One prominent rebuilding is the aisles of the late-fifteenth-century church at St Nicholas, Guisborough. The Chapel-at-Hill in Osgodby is an oblong building with a Venetian west window. The Norman west tower of St Lawrence, Kirby Sigston was rebuilt in the eighteenth century. The same vagueness of dating applies to the installation of new windows: notably at the Norman church of St Peter, Hilton, which may be seventeenth-century rather than later.

The second and third decades of the nineteenth century saw much more work in stone on the churches of the Archdeaconry of Cleveland. A new church was built at St Leonard, Loftus, in 1811, and the nave with a bellcote was rebuilt at All Saints, Nether Silton, in the following year. Between 1814 and 1818, restoration work was carried out at St Giles, Skelton, a medieval church with a firm date of 1247. In these years, a west tower was added to St Augustine, Kirkby-in-Cleveland, where round-headed windows and a west gallery were also inserted in 1815. A new west tower was added to St Hilda, Hinderwell, in 1817; here a west gallery was inserted in the following year. In the 1821, a new church was erected for St Stephen, Fylingdales, and All Saints, Ingleby Arnecliffe, was rebuilt in the same year. In 1822, a small west tower was added to St Martin, Seamer. A year later, in 1823, a new nave was built at St Hilda, Sneaton, whilst in the second half of the decade, the nave at St Peter, Brefferton, was rebuilt between 1826 and 1831 between the late medieval chancel and west tower. A small tower was added to the Anglo-Saxon church of St Gregory, Kirkdale, in 1827. A second church was built in Scarborough between 1826 and 1828. The west tower and the nave, both built of sandstone, survive from the original building at Christ Church, where the chancel and polygonal apse are work of the 1873 restoration. In 1828, Ignatius Bonomi designed a new church of St Peter, Redcar; the tower was built over two building seasons. The west gallery is probably contemporary. In the same two decades, the only work in brick was a new tower at the church dedicated St Mary Magdalene at Thorgamby (fig.7) of 1822.

In 1835, the year before the diocesan reorganisation, a new church dedicated to St Stephen was provided at Snainton. The small building constructed of small stones, consists of a nave and chancel in one

and replaced a medieval church. In the same year a completely new church, designed by Ignatius Bonomi, was built at St Andrew, Upleatham. Christ Church, Westerdale, was rebuilt in 1838. Also beginning in 1838, rebuilding of the medieval parish church overlooking the Market Place at Middlesborough, dedicated to St Hilda, began to the designs of John Green of Newcastle. Building work was completed in 1840. The next Anglican church to be erected in Gladstone's "infant Hercules" was not constructed until 1864-66, the red brick church dedicated to St John the Evangelist, designed by John Norton; also of red brick, Robert Johnson's St Paul followed in 1871.

In total, thirty-nine complete churches were constructed in the century and three quarters after 1660; in the same period, nine churches gained a new tower and five received new fenestration. A new nave was built at four churches and a new chancel at two. Two churches had a porch added. What one may conclude from this brief survey of church building work between 1660 and 1836 in north-east Yorkshire is that there are periods when there is a steady stream of building work on the small churches of the area, mostly in stone less often in brick, but that whilst individual churches are rebuilt they are rarely great edifices but the small buildings of rural communities, constructed to be of sufficient size to accommodate everyone who wished to attend but almost none of great size: St Mary Magdalene, Yarm, is the exception. There is insufficient work for a builder to rely upon church restoration; the work is more probably done by a local jobbing builder who possibly had another trade or business, such as an undertaker or quarryman if primarily working in stone or possibly as a brickmaker if his work was largely using brick.⁷



Fig.7 The church dedicated to St Mary Magdalene at Thormanby, North Yorkshire; left: from the south-west; right: from the east.

APPENDIX 1

BRICK IN THE CHURCHES OF THE ARCHDEACONRY OF CLEVELAND

REFERENCES

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PRELIMINARY NOTE

All entries are given in the following format:

Place Dedication

Grid Reference or address Figure

Brick features:

Other Materials:

References

Alne St Mary

SE 495654 Fig.1

Brick: Belfry stage of west tower conventionally dated 1776. North aisle has a brick parapet, probably redone at about the same time.

Other Materials: Local stone used for aisleless church *circa* 1100 from which the chancel arch and chancel door remain. This church was rebuilt in mid twelfth century with a west tower; a north aisle was added about a century later. East window inserted in the fourteenth century, at the same time as a north chapel was constructed, or perhaps rebuilt; the chapel contains an alabaster effigy of a lady of this date. The north aisle was remodelled in the fifteenth century and its arcade altered. In the mid eighteenth century, the west tower was remodelled.

References: Pevsner, *YNR*, pp.59-60; *VCH YNR*, 2, pp.89-91.

Birkby St Peter

NZ 332925 Figs.5

Brick: Complete church of 1776, a rectangular building with internal measurements of 51 ft 6 in by 20 ft 8 in (15.4 by 6.3 metres) with an eastern apse, 5 ft (1.5 metres) deep, built on the site of an earlier, probably twelfth-century church. The 1776 church had round-headed windows; these were blocked and replaced by ones in a Gothic style in 1872.

Other Materials: One twelfth-century stone capital, now hollowed out, serves as a font.

References: Pevsner, *YNR*, p.81; *VCH YNR*, 1, p.402.

Elvington Holy Trinity

SE 702476 not illustrated

Brick: Demolished church, built in 1803. Building with embattled west tower, nave, and apse, it was built of brick with stone dressings. It had 'semi-Gothic' windows. Inside, there was a west gallery.

Other Materials: New church of 1876-77 by William White for the Rev A.J. Clarke, on site south of old church.

References: Pevsner, *YER*, p.223; Pevsner/Neale, *YER*, p.404; *VCH YER*, 3, p.16.

Holtby Holy Trinity

SE 675543 Fig.8

Brick: Complete church constructed of red and yellow brick mixed with stone dressings had been built in 1792 but was given Norman details by J.R. Naylor of Derby in 1881 after earlier repairs in 1841.

Church has west tower, nave and chancel.

References: Pevsner, *YNR*, p.191; *VCH YNR*, 2, p.144-5.

Thorganby St Helen

SE 689417 Fig.4

Brick: Early-eighteenth-century rebuilding of nave, porch, and chancel for Francis Annesley, the lord of the manor; nave and porch done in 1710, the chancel in 1719. Orange-red brick used with stone quoins above a stone-capped plinth.

Other Materials: Window and door surrounds of the eighteenth-century church are of stone; windows are round-headed. Gables have stone capping with obelisks at the corners. West tower was probably built in the fifteenth century and was retained; also surviving from the medieval church is the chancel arch, constructed in the fourteenth century.

References: Pevsner, *YER*, p.355; Pevsner/Neale, *YER*, p.721; *VCH YER*, 3, p.119 with pl. opp. p.128.

Thormanby
SE 496750

St Mary
Fig.9

Brick: Brick tower of 1822 is squat and hardly peaks above the nave roof its belfry and bells are accessible only by a ladder.

Other Materials: This small stone building of twelfth-century origin was initially a nave and chancel, to which a north aisle was added *circa* 1200 but this was taken down sometime after the Reformation when the aisle was blocked but the arcade retained. In the chancel, the east end was rebuilt in the thirteenth century and a priest's door inserted in the south wall in the fifteenth century. A south porch was built in the eighteenth century.

References: Pevsner, *YNR*, pp.368-9; *VCH YNR*, 2, 208-9., with sketches of the view from the south and of the interior showing the blocked arches.

Wheldrake
SE 683450

St Helen
Fig.5

Brick: The big rectangular nave and five-sided apsidal chancel were rebuilt in 1778-79 in a pale brick with dark brick dressings above a stone plinth. Fenestration consists of round-arched doorways and tall windows and oval windows above the doorways. Next to the polygonal apse is a north vestry.

Other Materials: Stone tower constructed in the early fourteenth century, the top of which was renewed about a century later. In the eighteenth-century work stone is used for the plinth, stringcourse, eaves cornice, and keystones.

Important wooden artefacts coincident with the rebuilding are the royal arms of 1779 by John Brown of York and an inscription, placed under the tower, relating to the new work.

References: Pevsner, *YER*, p.369; Pevsner/Neale, *YER*, p.752; *VCH YER*, 3, pp.126-7 with pl. opp. p.128.

Whitby
Baxtergate NZ 898109

St Ninian
not illustrated

Brick: The first of four new churches in the town and opened in 1778, this rectangular building, constructed over the preceding two years, was built as a proprietary chapel and has always been free of parochial control. The visible front wall is of handmade brown brick laid in Flemish Bond.

Entry is by two flights of steps with iron railings to the central door; the doorcase has an open pediment. The street frontage has large, three-light windows with intersecting tracery, each with a single transom, either side of the door and a truncated version of this above the door. Internally there are galleries on three sides, whose oak posts were supplied by a mast-maker, Isaac Allanson of Whitby; his men were used to build the chapel when the shipbuilding trade was slack. An internal porch was constructed in 1821. Church restored in 1881-1890 when the apsidal chancel was added with E. H. Smales as the architect responsible.

In the late-twentieth century, threatened with closure the church which followed the Anglo-Catholic tradition defected from the Church of England and became a congregation independent of any affiliation.

Other Materials: None recorded.

References: Pevsner, *YNR*, p.396; *VCH YNR*, 2, p.523.

NOTES AND REFERENCES

1. The only pieces to appear in the series 'Brick in Churches' were D.H. Kennett, *Brick in Churches I: Berkshire*, *BBS Information*, 43, November 1987, pp.10-14, and L.E. Perrins and T.P. Smith, 'Brick in Churches II: Hertfordshire', *BBS Information*, 45, July 1988, pp.12-15. A paper was prepared on the use of brick in churches in Bedfordshire and Buckinghamshire, with a note of the single instance in Oxfordshire of a pre-1840 church built of brick. Northamptonshire sources were examined for pre-Victorian brick churches but none was found. The Bedfordshire portion is now under revision with the hope that it will appear in a future issue of *British Brick Society Information*. Also in preparation is a paper entitled 'Liturgy and Building: Three Eighteenth-Century Brick Churches in County Durham' which examines the parish church at Stockton-on-Tees built in 1710-1712 and two churches in Sunderland, Holy Trinity built 1719 and 1735 and the demolished St John the Evangelist built 1769.

2. When Kennett, 1987, was researched I was unaware of two papers by H.M. Colvin and B.L. Clarke, 'The rebuilding and repair of Berkshire churches during the seventeenth, eighteenth and early nineteenth centuries, Part I', *Berks. Archaeol. J.*, 53, 1952-53, pp.65-99, and '... Part II', *Berks. Archaeol. J.*, 54, 1954-55, pp.58-118. These are far more authoritative and much more fully researched than anything I have written.

3. A preliminary version of this paper was prepared in conjunction with the society's visit to the York Handmade Brick Company on 19 September 2015 but was held over because of space considerations. No new sources have become

available to the writer in the intervening three years. Basic information on churches in Yorkshire North Riding remains the entries in the topographical sections of W. Page, ed., *The Victoria County History: Yorkshire North Riding*, volume 1, London: Archibald Constable, 1914, and *idem*, volume 2, London: Archibald Constable, 1923, both with reprints London: Dawsons, 1968; and N. Pevsner, *The Buildings of England: Yorkshire: North Riding*, Harmondsworth: Penguin Books, 1956, one of the few volumes of *The Buildings of England* series which has not yet been revised and so has yet to appear in the large format.

4. See the article on Thorganby in K.J. Alison, ed., *The Victoria County History of Yorkshire East Riding*, 3, 1976, p.118.

5. For bibliographical details of the churches using brick in the Archdeaconry of Cleveland see Appendix I.

6. Space considerations have required that detailed references to individual churches in the Archdeaconry of Cleveland are omitted. All are noted in N. Pevsner, *The Buildings of England: Yorkshire North Riding* under their parish. Their building history is also dealt with in the two volumes of *The Victoria County History of Yorkshire North Riding*. A wider discussion of the difference in building materials used for eighteenth-century churches between those in the East Riding and those in the North Riding and in County Durham was also omitted due to space considerations.

7. This point needs further elucidation. Little is known of the organisation of the rural building industry in the eighteenth century, except that dual occupations, both among masters and among their men, were not uncommon.

BRICK AT RISK; MOSQUES IN CHINA

In the *Journal* section of *The Guardian*, 8 April 2019, there was a most disturbing report of the destruction of mosques in Xinjiang Province, the westernmost part of China, which is ethnically and culturally Uighur and follows a liberal form of Islam, with a particular emphasis on the gentle aspects of Sufism.

Rachel Harris, a specialist in Uighur culture and religion at the School of Oriental and African Studies, University of London, wrote of the recent destruction of the mosque in Keriya, a splendid-looking brick building of three storeys with a canted centre to the main façade. This mosque, thought to have been built in 1237, has now been flattened; it was renovated in both the 1980s and the 1990s. In the Qumul region of eastern Xinjiang, at least 200 of the regions 800 mosques have been destroyed and it is anticipated that another 500 will be demolished. Those which have been bulldozed away are often brought to nothing in a single night and without warning to the local populace.

D.H. KENNETT

Brick Making in Gedling Borough, Nottingham

Mike Chapman

The built environment within both Gedling Borough and the adjacent City of Nottingham, dating from the early nineteenth century to the present day, is dominated by the use of red brick.

The Victorian age ushered in a new phase of the Industrial Revolution, when Britain became the Workshop of the World; it required vast schemes of mills, factories, and housing to provide for the new ideas of mass production and to cope with the influx of people required to work in the new premises and to live near them. These schemes developed on a scale never seen before in this country also required huge civil engineering works to provide the services, such as clean water and effective sewerage disposal together with fast and reliable transport links. Whilst a local canal network has been in place for many years and Nottingham was on the navigable River Trent, from the mid-nineteenth century the city benefitted greatly from many connections to the national rail network giving access to both freight and passenger services across England: the lines of the Midland Railway connected Nottingham with Derby, Birmingham, and Gloucester to the south-west; with Manchester and Liverpool to the north-west; with Chesterfield, Sheffield, Leeds, and York to the north and ultimately via Carlisle with Glasgow and Edinburgh in Scotland; with Lincoln and Grimsby to the north-east; and to the south with Leicester and Bedford from 1853, and ultimately in 1868 with London at the new terminus at St Pancras. The Great Northern Railway connected the city with Grantham and Boston, with beyond these the Lincolnshire seaside resorts, Skegness and Mablethorpe. After 1897, the London extension of the Manchester, Sheffield and Lincolnshire Railway, then renamed the Great Central Railway, gave an alternative and faster route to London Marylebone via Loughborough, Leicester, and Rugby.

Whilst the use of brick in construction had already been well established in the eighteenth and early nineteenth centuries, the Victorians saw brick as the building material of choice, with the advantages of versatility, supply, and cost over other materials such as stone.

Supply and cost, as today, were major considerations in any building project, and for these two factors to be met, vast numbers of bricks had to be available from local manufacturers. For the establishment of local brickworks, suitable and sufficient supplies of clay, the basic raw material in the brickmaking process, had to be available. In this respect, the area now covered by Gedling Borough had a very significant advantage. The geology of the area includes large deposits of Keuper Marl, which is clay that is reasonably easy to extract and ideal for large-scale production of high-quality bricks. Another factor in the establishment of the industry was a good supply of hard-working people. Important also was local coal, this being essential for the firing of brick to transform the clay into a durable building material.

These vital clay deposits are found all along the “Mapperley Ridge Line” stretching from Carlton Square, up Carlton Hill, through Mapperley, and on to Dorket Head. Prior to the Industrial Revolution, brickmaking, based on the Keuper Marl, was well-established, albeit based on a number of small, family-owned businesses supplying local needs, and in many cases working only through the Spring and Summer seasons (essentially late March to late September) and all reliant on the humble horse-and-cart (carrying approximately 250 bricks as a load) for either local delivery or onward to a canal wharf for loading on to a barge with a capacity of 10,000 bricks.

Evidence for these activities is recorded along both sides of Carlton Hill, Woodborough Road into Mapperley Plains, and to Dorket Head, the latter being the site of a large and important brick factory. A good example of the evidence for a former brickworks is the Honeywood Estate which was built on the site of the former Thorneywood Brickworks, which closed in the early 1960s (figs.1 and 2). The original owner-developer of the Thorneywood Brickworks was William Burgass (fig.6a). The access road to the housing development from Porchester Road is named Burgass Road after him.

For the voracious appetite of the numerous building projects in the whole area, the capacity of the local brick industry has to be massively increased. Assisting this was the repeal in the Finance Act of 1850 of the unfair tax on bricks, the Brick Tax which was first imposed in 1785 and applied initially to all building materials;

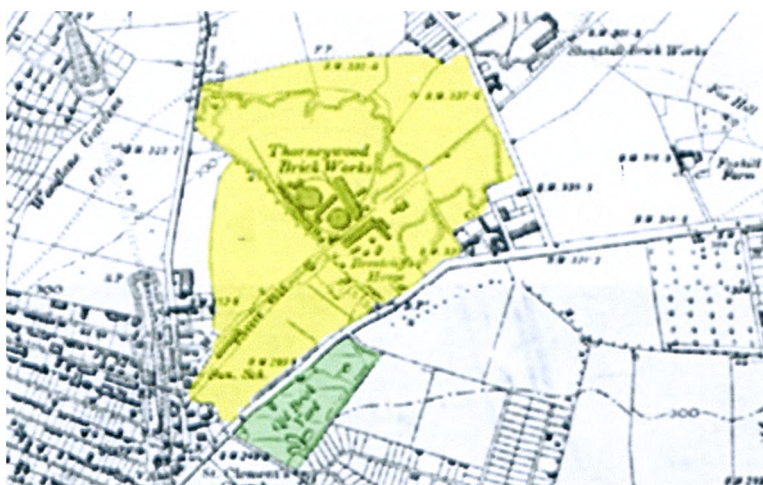


Fig.1 (top) Location map for the Nottingham Patent Brick Company's works at Thorneywood, Carlton.
 Fig.2 (lower) Aerial photograph of the Nottingham Patent Brick Company's works at Thorneywood, Carlton.

Financed by local investors, a number of such brickmaking companies were formed after the 1850s, which in turn enabled large areas of clay-bearing land to be purchased, together with new manufacturing techniques ultimately capable of producing millions of bricks per year. Many of these new techniques in brickmaking were revolutionary enabling the mass production of high-quality bricks at low cost, exactly what was required to satisfy the needs of the market, provide secure employment, and a good return on investment from the company's shareholders.

Apart from the Carlton area, Mapperley and Dorket head were recognised as having large and relatively easily worked supplies of Keuper Marl. New works were established in these districts.

A number of limited companies were formed by groups of brickmaking engineers and investors, some of whom had already gained experience in the operation of smaller brickworks and were now keen to establish larger concerns. Examples of these were the Mar Hill Brick Company, the Nottingham Builders Brick Company, Standard Hill Brick Company, of which were based along Carlton Hill, and most significantly the Nottingham Patent Brick Company, with works at Carlton, Mapperley, and, after 1897, at Dorket Head. Figure 3 shows the



Fig.3 (left) Catalogue of Nottingham Builders' Brick Company Limited.

Fig.4 (centre) Brick made by the Mar Hill brickyard, owned by a Mr Morris located near Carlton Square.

Fig.5 (right) Brick from the Bulwell Brick Company Limited's works, located on Wells Road.



a



b



c

Fig.6 Men who lead the Nottingham Patent Brick Company. a: William Burgass; b: Edward Gripper; c: Edward Parry.



Fig.7 A Gripper brick prior to the formation of the Nottingham Patent Brick Company.

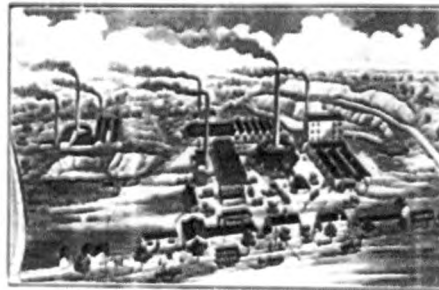
cover of a trade catalogue of Nottingham Builders Brick Company. This finally closed in the 1950s. Figure 4 shows a brick from the Mar Hill brickyard, owned by a Mr Morris, and located near Carlton Square. Figure 5 is one of the products of the Bulwell Brick Company; its works were located on Wells Road, an area now covered by a housing development.

The history of the Nottingham Patent Brick Company is worth recording in some detail. It was established in 1867 by William Burgass (fig.6a), a local brickmaker and coal merchant from Carlton, and Edward Gripper (fig.6b), originally an Essex farmer, who prior to this date had established a large works at Mapperley and was already supplying bricks to the new London terminus at St Pancras of the Midland Railway,



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WORKS: Mapperley Hill, Thorneywood, Arnold SIDINGS: Sherwood L. & N.E.R., Thorneywood L. & N.E.R.
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Fig.8 (top) The brickworks of the Nottingham Patent Brick Company at Mapperley between Woodthorpe Road and Sherwood Rise. The round structures with a central chimney are the original Hoffman kilns used by the company, one of which was in continuous use from 1868 to 1965.

Fig.9 (lower) Advertisement for the Nottingham Patent Brick Company.

of which figure 7 is a possible example. Together with other Nottingham businessmen, such as Arthur Wells and Robert Mellors, both men being well-known and highly-respected in the area, created the company in 1867. The involvement of men such as Wells and Mellors ensured that sufficient paid-up share capital was available to form a joint stock company with limited liability. Thereafter, the Nottingham Patent Brick Company Limited would ultimately supply some sixty million bricks to the St Pancras project. This company acquired the patent for a revolutionary type of kiln in which the bricks were fired. This kiln, called the Hoffmann kiln, after its inventor, Friedrich Hoffmann, enabled continuous firing of bricks and resulted in massive improvements in brick quality, and coal use, and ultimately in reductions in the cost of production. All of these gave a huge advantage over the previous intermittent type of kiln in common use prior to Hoffmann's invention. The company initially utilised another new process for actually forming the bricks. This was called the 'Dry Clay' system, which used Platt's of Oldham presses. This system reduced the amount of moisture necessary to form the bricks and thereby reduced the time and cost of drying the bricks prior to firing in the kiln. The process was later replaced by the wirecut extrusion method still in use today. These innovations and the determination of Messrs Gripper and Burgass enabled the whole brickmaking process to be revolutionised, laying the foundations for the highly automated process of today, with the origins of this firmly rooted in Gedling Borough.



a



b

Fig.10a Brick from the Nottingham Patent Brick Company Limited.

Fig.10b Brick from Messrs Robinson & Sykes, whose works was the forerunner of the present Dorket Head works of Ibstock PLC.

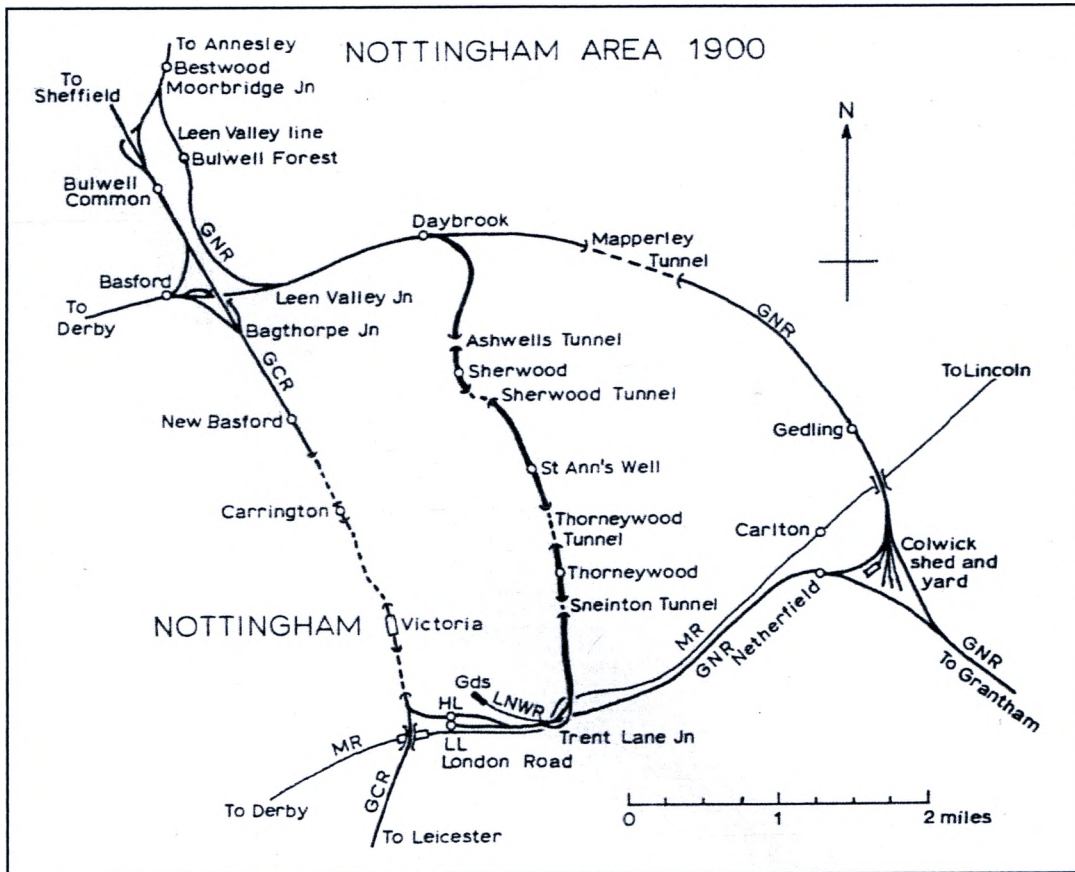


Fig.11 The Nottingham Suburban Railway, the stimulus to brickmaking in Gedling Borough.

Courtesy J.A. Sheard, *Clay Stealers to St Pancras Station*, Nottingham: A Gladstone Historical Project, 2011, page 75.

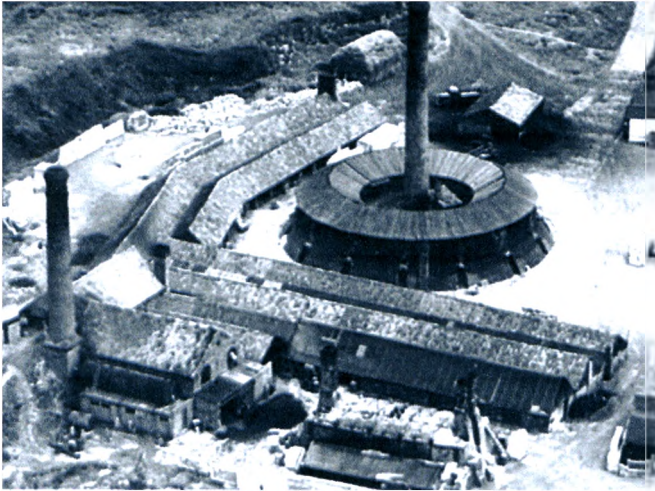


Fig.12 (left) The original works of the Nottingham Patent Brick Company's works at Dorket Head with a circular continuous Hoffman kiln in the centre.

Fig.13 (right) The "new brick factory" at Dorket Head constructed in 1963, with a continuous tunnel kiln.



Fig.14 (left) Topping out the first tunnel kiln at Dorket Head.

Fig.15 (right) A glimpse of the modern and highly automated brick factory at Dorket Head after rebuilding in 1996.

Figure 8 shows the Nottingham Patent Brick Company's works at Mapperley situated between Woodthorpe Road and Sherwood Rise, with its early, circular Hoffmann kilns, each with a central chimney. One of these kilns was in continuous use from 1868 to 1965. Figure 9 is an advertisement for the company. Hoffmann kilns feature prominently.

The Nottingham Patent Brick Company Limited was ultimately run as a very successful business, acquiring the Dorket head works of Messrs Robinson and Sykes in 1897, and continuing to invest by securing further clay supplies and updating the brickmaking process. Figure 10a shows an example of the early products of the Nottingham Patent Brick Company and a brick marked Robinson, Arnold is depicted in figure 10b.

The business was also helped by the construction of the much-needed Nottingham Suburban Railway (fig.11), an initiative of the Great Northern Railway (GNR), opened in 1889 and running from the Trent Lane Junction on the GNR's Nottingham to Grantham route, through Thorneywood, St Ann's Well, and Daybrook

to connect with the GNR's Derbyshire Extension route which crossed the River Derwent north of Derby to access the GNR station on Friargate, Derby. The Nottingham Suburban Railway was laid out by its Chief Engineer, Edward Parry (fig.6c). Mr Parry later became the Managing Director of the Nottingham Patent Brick Company.

The Nottingham Suburban Railway enabled sidings to be built to both the works at Thorneywood and Mapperley, with connections to several important lines around Nottingham. Coal for firing the kilns and finished bricks could now be transported more easily and cheaply to markets around the country. London was a prime market for the company's products, with large numbers of bricks being used to construct the capital's sewerage system, all still in use today.

The railway line also allowed a siding to be built to connect to the Nottingham Builders Brick Company's works located adjacent to the junction of Porchester Road and Carlton Hill.

By the 1960s, the clay supplies for the Nottingham Patent Brick Company's works at Carlton and Mapperley had become exhausted and the company focused its operations at Dorket Head (fig.12). Additional clay supplies adjacent to the works were acquired and in 1963 a new brick factory was constructed based on yet another revolution in kiln technology, the continuous tunnel kiln (fig.13), the topping out of which is shown in figure 14. So successful was this that further expansion took place in the 1970s and 1980s. The Dorket head works was rebuilt in 1996, to provide a modern, highly automated brickworks in anticipation of the twenty-first century (fig.15).



Fig.16 Three generations of the Bennett family associated with the brickworks at Dorket Head. From left to right: Charles Bennett, C. Lawrence Bennett, and C. Leslie Bennett.

The continued success of the Nottingham Patent Brick Company through the early and middle years of the twentieth century was linked to four generations of another local family, the Bennetts (figs.16 and 18). This family, with origins around Derby had already established several brickworks in the vicinity of that city. In the late nineteenth century, Charles Bennett joined Nottingham Patent Brick Company as a boy of nine, at a time when child labour was still common in brickyards; he gradually worked his way up to become Works Manager of the Mapperley brickyards. He also became a local councillor, an original trustee of the Porchester Gardens estate, and a benefactor of the Mapperley Methodist church. This family connection continued with C. Lawrence Bennett and C. Leslie Bennett, both of whom in turn became the managing Director of the company, with the latter responsible for the introduction of much of the mechanisation into the manufacturing process, which in the 1960s was ahead of its time. Some of C. Leslie Bennett's achievements in producing ground-breaking innovations in materials handling and shown in figure 18: automated building of 'green' bricks into packs, for onward placement by fork lift truck, thus doing away with the manual labour needed for this work. The last member of the Bennett family to be associated with Nottingham Patent Brick Company was Peter Bennett, shown in figure 18 lighting one of the new tunnel kilns at Dorket Head.

In recognition of its importance, the then Nottingham Brick PLC business, with factories at Maltby in South Yorkshire, and Thurmaston, Leicester, was acquired by the Marley Company and through further industry consolidation is now owned by Ibstock PLC, the largest brick manufacturer in the United Kingdom. The Dorket

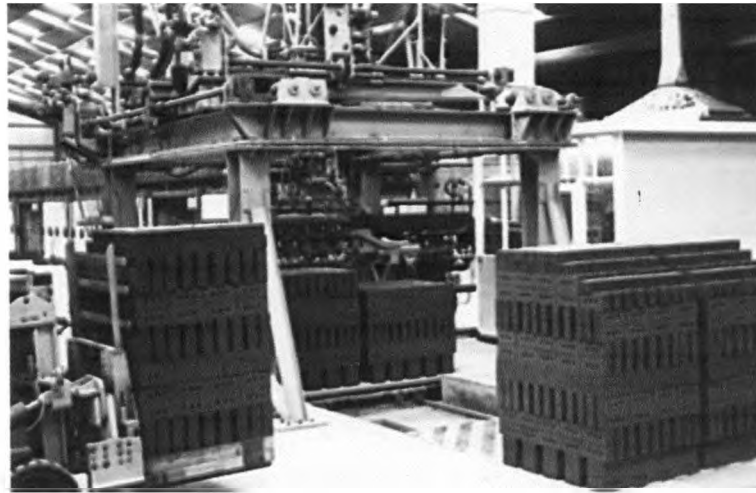


Fig.17 (upper) C. Leslie Bennett's ground-breaking achievements in materials handling.

Fig.18 (lower) Peter Bennett, the last member of the family to be associated with the Dorket Head brickworks lighting one of the new tunnel kilns.

Head factory is one of the most modern and highly productive brickmaking plants in the country, providing local employment across Gedling Borough, and supplying bricks for both local and national housebuilding schemes. Dorket Head is a truly local enterprise, supplying a national need, and something for which Gedling Borough is rightly proud.

FURTHER READING

D.G. Birch, *The Story of the Nottingham Suburban Railway, Volume 1: Conception, Construction and Commencement*, Nottingham: Booklaw Publications, 2010.

D.G. Birch, *The Story of the Nottingham Suburban Railway, Volume 2: Operational Years*, Nottingham: Booklaw Publications, 2012.

D.G. Birch, *The Story of the Nottingham Suburban Railway, Volume 3*: Nottingham: Booklaw Publications, 2018.

M. Fretwell, *East Midlands Named Bricks*, Nottingham, blog

J. A. Sheard, *Clay Stealers to St Pancras Station*, Nottingham: A Gladstone Historical Project, 2011.

Brick Query: Greek or Cyrillic Letters on a brick



Fig.1 The brick with Greek letters from a house in Mutford, Beccles, Suffolk.

Mike Stock from the village of Mutford, near Beccles, Suffolk, recently sent the British Brick Society about a brick on the chimney of his nineteenth-century house. Repointing the brickwork he noticed a series of Greek or possibly Cyrillic letters chiselled into one of the bricks in the chimney (fig.1).

It is generally agreed that from the left, the letters read:

π	phi	p	
φ	phi	ph	but looks badly drawn and misunderstood
ρ	rho	r	
o	omricon	o	small 'o'
σ	sigma	s	but looks badly drawn or is wrong suggestion for this letter
c	sigma	s	is much better drawn but only half shown in the photograph

David Kennett has suggested that this may be 'phros' possibly being an attempt at phrost, using both ' π ' and ' φ ' for 'f', a letter not present in the Greek alphabet. This would then be a crude attempt to spell 'frost' using Greek letters.

In the course of his email to the society, Mr Stock asked a number of questions. First, on the significance of the use of Greek letters on a house; second, whether this was common in north-east Suffolk; and, this, if the south-east face of the stack was a significant place on which to incise Greek letter.

To the first of these questions, one suspects that as Mr Stock in a further question asks, 'it was all just random and no significance' and the letters were 'probably chiselled by a previous occupant' or by the original builder 'as a prank or with an interest in Greek'. It may, of course record a frost encountered by someone doing work on the chimney. David Kennett, who walked over much of north-east Suffolk in the 1980s, has not

encountered this but then he possibly was not looking too closely at individual bricks in chimney stacks. The significance of the south-east face of the chimney has to be left as an open question.

Occurrences of this phenomenon elsewhere would be welcome. Replies to either Michael Hammett, enquiries secretary to the British Brick Society, or the David Kennett, the society's editor: email addresses on the inside front cover of this issue of *British Brick Society Information*.

MIKE STOCK and DAVID KENNETT

Book Notice: Brick Now

Philip Jodidio, *100 Contemporary Brick Buildings*,

German translation by N. Krehl-von Mülendahl, K. Brigitta Köper, C. Court, H. Wolfe, C. Behlen, and K. Haag;

French translation by J. Bosser, C. Debard, and B. Pélissier,
Cologne: Taschen, 2017,

642 pages, numerous unnumbered colour photographs and black and white figures,
ISBN 978-3-8365-6235-5, Price £49-99, two hardback volumes in hard slipcase.

When I proposed to our editor that I should write a notice of this publication, I did not foresee the difficulty of doing so. As the title indicates, the book claims to include one hundred contemporary brick buildings (but in fact only ninety-nine: see end of paragraph); and to provide a fair coverage one ought to assess them all: but devoting just a quarter page to each would occupy 25 pages, even without more general comment and possible illustrations. On the other hand, to pick out individual buildings, whether for praise or criticism, and to ignore others would be unduly subjective — reflecting my own prejudices: for, inevitably, there are buildings I admire, others I dislike, and yet others on which I have no strong opinion. And yet, such a publication, of obvious relevance to the British Brick Society, could scarcely be left *unnoticed*. I have settled for offering some general comments without citing individual buildings or providing illustrations from amongst the hundred — although one must mention a curious interloper: Carlos Ott's Harlow Boathouse, Balsam Lake, Ontario, Canada, 2010-12 (pp.440-444) is of timber, stone, glass, and steel — but with no brick!

The book begins with a brief historical introduction in each of the three languages (pp.7-9, 13-18, 22-25 respectively), with photographs ranging from a Baghdad ziggurat erected in the fourteenth century BC to Peter Eisenman's Wexner Center for Arts at Ohio State University, Columbus, of 1989. It includes, at page 6, a superb photograph of one of my all-time favourite twentieth-century brick buildings: the Fagus Factory at Alfeld, Germany, of 1911-13 by Walter Gropius and Adolf Meyer. (The building first excited me as a sixth-former, at about the same time that I was enthralled by a vinyl record of Beethoven's *Ninth Symphony* and by the title poem of Richard Murphy's collection *Sailing to an Island*, London: Faber and Faber, 1963. Almost six decades on, my appreciation of all three has not diminished.) The introduction ends with a double-page spread of Alvar Aalto's Experimental Summer House, Muuratsalo, Finland, of 1952-54 — appropriately, for in this building the architect toys with bricks of various shades of red and of different sizes laid in several ways — mostly in Stretcher Bond but with some in Stack Bond and others laid with their bedfaces showing. It is a delightful *aperitif* for the feast that follows.

And a feast it *is*. It comprises the one hundred projects of the book's title, drawn from around the world and ranging in date from 1973 to 2016 — though the author claims that they are all '21st-century examples' (p.9) — and in alphabetical order of architectural practice, though beginning with 123DV of Rotterdam, which does not fit easily into an alphabetical listing. Some of the buildings I was already familiar with, having provided accounts for 'Brick in Print' in these pages, and some, in London, I have visited; others, that I will never visit, were new to me.

There are succinct biographies of the architects and/or accounts of the practices. Each entry gives the name of the project and usefully, for those wishing to visit, a precise address — except (and understandably) for some private houses, where the address is 'not disclosed'. Some other details, including the cost of the

project, are sometimes, but by no means always, provided. Curiously, this information is given only in English. In all three languages are brief descriptions of the projects and the captions to the illustrations.

The primacy of (American) English in this German publication is indicated not only by the circumstance that the English text appears first but also by the fact that those basic details of each project are given *only* in English and that the publisher locates itself in Cologne, not using the German spelling of Köln. (An entertaining consequence of the trilingual presentation is the problem of translating the lyrics of 'The Yellow Brick Road' from the 1939 film *The Wizard of Oz*: '... a whiz of a Wiz! If ever a Wiz! there was' (p.9) understandably defeats the translators (pp.18, 25)!) !

What emerges from these two volumes — in which the photographs speak more eloquently than *any* language — is the very different ways in which so simple a material as brick can be employed: as a colleague at Museum of London Archaeology Service, the late Tony MacKenna, once said to me, a brick building is so much more than the sum of its parts. There is an example of crushed brick embedded in concrete to create intriguing surfaces; but for the most part — as one would expect — bricks are used whole. Some are hard, smooth machine-made products, others are roughly textured machine- or handmade products. Different bonding patterns are illustrated, with occasional use of a dominant Stack Bond, of bricks laid only with their bedfaces showing, or of Rat-Trap Bond. A perhaps surprising number of buildings use honeycomb or similar wall constructions omitting individual bricks — though some, more explicably, are in hot climates requiring effective ventilation. Other rich textual effects can be achieved, even using hard machine-made bricks, by projecting and/or recessing bricks on a regular or irregular basis or by laying them on stretcher and header faces and with frogs exposed.

The vast majority of bricks illustrated are red, although other colours — black, buff, grey, white — are also present and some are of variegated hue. Occasionally, differently coloured bricks are used together, either randomly or to create regular or irregular patterning — or in one case, pictures of faces.

The forms of the buildings themselves also vary, from the strictly orthogonal, through those using triangular and/or trapezoidal components, to those employing curves of different kinds, creating distinctly organic forms. Some buildings show very restrained brickwork forms whilst others are decidedly quirky. In one case there is a curiously tipped-up structure, reminiscent of some of the BEST stores in the USA by James Wines and SITE. Together, the buildings included comprise a demonstration of just how versatile this simple building material is. (A few examples are renovations rather than new-build and two are temporary structures no longer in existence.)

The second volume has a useful index, which includes architectural practices and projects — the latter helpfully listed separately as well as under country and town/city/village: e.g. the Anish Kapoor Studios building appears under 'A' and as 'London, Anish Kapoor Studios' under 'UK'.

The price of £49.99 is reasonable enough for what one gets: two admirably produced hardback volumes in a hard slipcase with a wealth of excellent colour photographs on high-grade paper. And yet, one wonders whether it might not be too extravagant an offering. Two paperback volumes in a soft slipcase — *à la* Peter Gössel and Gabriele Leuthäuser's *Architecture in the 20th Century*, also from Taschen, 2005 — would make the work accessible to a wider readership.

Accessibility is certainly what it deserves. The trilingual text may be meagre, but the colour photographs are of consistently first-rate quality. Perhaps I scarcely need to add that I wholeheartedly recommend this stunningly attractive production — *a must* for anyone interested in contemporary brick architecture, or just in bricks more generally: *a whiz of a book if ever a whiz of a book there was!* It is one of several works Taschen offer at remarkably reasonable prices. Whether this will continue after 'Brexit' is just one amongst many imponderables, and here is not the place to adjudicate between the doomsayers and the pollyannas.

TERENCE PAUL SMITH

BRICK IN PRINT

Between February and December 2018, the Editor of *British Brick Society Information* became aware of a number of articles and books of interest to members of the society. 'Brick in Print' has been a regular feature of *BBS Information* for several years with surveys usually appearing twice a year. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the Editor of *BBS Information*. Websites and television programmes may also be included. Unsigned entries in this section are by the editor.

D.H. KENNETT

Seth Barnard, *Building Mid-Republican Rome: Labor, Architecture, and the Urban Economy*, New York and Oxford: Oxford University Press, 2018, 336 pages, black-and-white illustrations, ISBN 978-0-19-087878-8, price £55-00, hardback.

Caesar Augustus (c.31BC-AD14) claimed to have found Rome a city of brick and left it a city of stone, but brick only became *the* building material of the city of Rome in the final third of the second century BC. Before that, Rome was built of stone, so the volume considers clay tile manufacture but not brickmaking. Having said that, Barnard's work is valuable for its detailed examination of the process by which a great city was built in the period 396 to 168 BC. The author examines the close links between the expense of building and the implications for a nascent urban society, with the development of slavery as a means of hewing the stone and transporting the blocks from quarries several miles away.

John Goodall, 'You'll never be bored: Chenies Manor, Buckinghamshire', *Country Life*, 11 April 2018, pages 64-69.

The British Brick Society visited Chenies Manor in May 1999. What members saw in the two surviving outer ranges is only a fragment of a once much larger courtyard house. These, and particularly the south range, were the accommodation provided for the retainers: a single room either on the ground floor or on the first floor, each with a fireplace and a latrine. These rooms are marked on the south wall by six substantial projections with stepped gables and within the building envelope of the main range massive chimneys, substantial stacks reaching almost to the level of the ridge of the main roof and topped by tall, ornate carved chimneys. From the west the stacks read 2 – 2 – 4 – 3 – 4 – 2. Those with four stacks have much larger gables. There has been dendrochronological work done on both ranges. The south range was probably built around 1552.

The fragment of the west range is older, with a dendrochronology suggesting construction in 1537 or 1538. This range was part of the new work seen by John Leland, the early Tudor antiquarian:

The olde house of Cheyneis is so translated by my Lorde Russel ... that little or nothing of it ... remayneth ontranslatid; and a great deale of the house is ... of brike and timber: and fair lodgings be new erected in the gardenin ...

'My Lorde Russel' was John Russell, the son of a Melcombe Regis shipowner and aspirant to join the local gentry in 1506; he spoke Spanish, a rather useful attribute when the ship carrying the king and queen of Castile was blown off course into Weymouth Bay in 1506. As interpreter, the young man accompanied the Castilians to Henry VII's court at Windsor and his career had begun. He just rose up the social scale. In 1525 or 1526, John Russell married a Buckinghamshire heiress, Anne Sapcote of Chenies. Within a decade, the courtier, as he now was, had developed the house to sufficient size and splendour to receive Henry VIII and again in 1542. Politically astute, he served Henry's son, Edward VI, and Henry's daughter, Mary Tudor, with equal ease. Edward made him Earl of Bedford, gave him the site of Woburn Abbey, whence in fleeing the London plague of 1625 the family removed itself. They are still there.

Chenies was the principal seat of the Russells for barely a century. Its decline is well-documented for the eighteenth century: the majority of the former great house was demolished by 1728 but the west range was a farmhouse and the south range deteriorating. In 1735, it was described as

A very large old house, brick built with some very large and lofty rooms, but the apartments ate not very regular and of no more value than to be pulled down.

It survived this and another demolition proposal in 1760 as well as removal of the stained glass to Woburn in 1750. A decade later, the south range was converted into five tenements.

A younger son, Lord Wriothese Russell, became the incumbent of St Michael's church in 1829. As a married man he needed a suitable house. With the aid of Edward Blore, the architect, he restored the house and used the Long Room as a school. Further work was done in 1840 and in the 1860s.

After the sale of the house in 1954, its accompanying land was purchased by Lt Col Marston DSO MC who acquired the house in 1957 and passed it on to his newly-married daughter, Elizabeth, and her husband, Lt Col Alistair Macleod Matthews. Mrs Macleod Matthews was the driving force behind the restoration of Chenies. The house is now the property of their son, Charles, and his wife, Boo, who have continued the restoration and open it to the public.

Lachlan Goudie (presenter), 'Mackintosh: Glasgow's Neglected Genius',
BBC4 Monday 16 July 2018.

Jonathan Adams (presenter), 'Frank Lloyd Wright: The Man Who Built America',
BBC4 Sunday 15 July 2018, originally broadcast in 2012.

We all saw pictures of the second fire in four years to afflict the Glasgow School of Art, both leading the news bulletins on television with its dramatic real-time pictures and more considered accounts in newspapers: in the English broadsheets, the fire was the lead for several days. The final phrase in Lachlan Goudie's title says it all, a prophet is not without honour except in his own country: for too long, but especially in his own lifetime, Charles Rennie Mackintosh (1868-1928) was more honoured in the capitals of *Mitteleuropa* than he was in Scotland. He was unknown and unsuccessful when living in England except in the transformation of the interior of 78 Derngate, Northampton. While designing buildings having a strong relationship with the principles of Art Nouveau in central Europe, the architect provided Scotland and Glasgow and its environs in particular a group of buildings which could only have been produced in Scotland.

The presenter dealt exceptionally well with the buildings and their affinities but left time both for his paintings and for the work of his equally talented wife, Margaret Macdonald (1865-1933). Both husband and wife were painters of considerable skill and she produced friezes in gesso and paint which bear comparison in their skill and composition with those of their contemporary, Gustave Klimt (1862-1918).

Esther Freud, a semi-permanent resident of the Suffolk coastal village of Walberswick, wrote a novel, *Mr Mac and Me*, London: Bloomsbury, 2014, about Mackintosh and his relationship with the same Suffolk village: Mackintosh and Macdonald escaped there for a holiday just as war was about to break out in August 1914. A "furriner" to most Suffolk people, not least the girlfriend of the local constable, they were viewed with suspicion by most of the village inhabitants and even more so by the local magistrate, who should have known better, when letters from his German and Austrian correspondents were found in Mackintosh's lodgings in the local public house, the daughter of which was the policeman's girlfriend; Macdonald he was banished from the county.

In 2018, the sesquicentenary of Mackintosh's birth, Glasgow's Kelvingrove Art Gallery and Museum mounted the first Mackintosh retrospective for more than two decades. The exhibition closed on 14 August 2018 but there was a review in *Country Life*, 18 July 2018, pages 102 and 103.

On the evening previous to transmission of the Mackintosh programme, BBC4 had repeated the 2012 documentary about Frank Lloyd Wright (1867-1959) whose early buildings — the houses in Chicago, 1893-1912, and the buildings for the Johnson Wax Company in Racine, Wisconsin, in the 1940s — are magnificent examples of control of materials, not least brick, and in the case of the Johnson Wax buildings excellent

examples of bricklaying. But the later ones — mainly in concrete, steel, and glass — seem to have lost that control.

One may question the premise of Adams' subtitle, 'The Man Who Built America'. Yes, Frank Lloyd Wright designed buildings in about half of the states of the United States of America and when he died, he had lived through over half the history of his nation as an independent country, including a second phase of his career after the shocks caused by the Wall Street Crash had dissipated. But the USA is too large for one man to have 'built America', even if he did work there for almost eighty years.

Watching programmes on each man a day apart brought out an essential contrast in their personalities: the modesty of genius in Charles Rennie Mackintosh and the underlying bombastic arrogance of Frank Lloyd Wright. Portrayal of the latter was not helped by the presenter's obvious adulation of his subject.

Taco Hermans, 'Tower Houses in the Netherlands',
in R. Orman, ed., *A House that Thieves Might Knock At*, [*Tower Studies*, 1 & 2], pp.47-61,
Donington: Shaun Tyas, 2015,
ISBN 978-1-907730-40-5, hardback, price £45-00

The sub-title of the volume is *Proceedings of the 2010 Stirling and 2011 Dundee Conferences on 'The Tower as Lordly Residence' and 'The Tower and the Household'*. A contribution to the Stirling conference, the paper considers and illustrates a series of tower houses in brick built along the Langbroekerwatering and other areas of land reclamation in the late twelfth and early thirteenth centuries but the towers were built between c. 1250 and c. 1350. Most are square in plan: those at Duurstede (p.53), Heenvliet (p.59), Holy (p.57, with plan and cross-section), and Lunenburg (p.52) are illustrated by colour photographs. The tower at Hinderstein (p.54) has been incorporated in a later dwelling, and that at Dever (p.50) is D-shaped. The tower at Heenvliet (p.59) is unusual in having four small circular towers at the corners.

The author concludes that the tower house, a solitary tower whose rooms are stacked and undivided, in the Netherlands is the smallest castle which has all the characteristics of a castle in it. The patrons were members of the ministerialis class or members of the lower nobility. Whilst there was a defensive intent, the main function of the tower was to proclaim the status of the builder.

In the same volume, a contribution by Hermans to the Dundee conference, 'Towers and Households: Eating at Polanen Castle' (pp.189-197), provides a fascinating insight into the meat component of the diet of the three separate buildings on the moated site of this demolished brick tower. A photograph (p.197) of the site under excavation, from which these results are reported, shows the lowest courses of the foundations of the complex originally begun before 1295 and demolished after a siege in 1351; thereafter a ruin, it was totally razed in 1394.

Anne F. Sutton, 'The Lands of Richard of Gloucester in the Counties of Lincolnshire and Nottinghamshire 1471-83',

The Ricardian, 28, 2018, pages 69-115.

This is the third of Anne Sutton's explorations of the patrimony of Richard III when Duke of Gloucester; the earlier ones were published in L. Visser-Fuchs, editor, *Richard III and East Anglia*, 2010, pages 19-30, and *The Ricardian*, 26, 2016, pages 41-86. These articles are necessary background reading to understand the impetus to build in brick in Yorkist England (1461-1485).

Like its predecessors, the article is concerned more with land and landowners than with buildings but it offers interesting sidelights on the social structure of England's second largest county. A generation after the Income Tax of 1436, death in battle had temporarily removed the powerful Beaumont and Welles families from influence in Lincolnshire: John Beaumont had built Rochford Tower, near Boston, and Lionel Welles had married into the Willoughby family of Spilsby, where there was an early brick house, now demolished. The builder of Hussey Tower, Boston, had been succeeded by his son, Sir William Hussey, a chief justice; and the owner of Ayscoughfee Hall, Spalding, Nicholas Alwyn, was Mayor of London in 1499 when aged 70.



Fig.1 Gainsborough Old Hall, Lincolnshire, visited by the British Brick Society after its Annual General Meeting in 1999. The papers by Anne F. Sutton and by David Stocker in the book edited by Christopher Woolgar, noted in this 'Brick in Print', make reference to the building.

Richard's principal agent in Lincolnshire was Sir Thomas Burgh, builder of Gainsborough Old Hall, the brick building visited by members of the society after the Annual General Meeting in 1999.

For a detailed account of Gainsborough Old Hall see the essays in Philip Lindley, ed., *Gainsborough Old Hall*, [being *Occasional Papers in Lincolnshire History and Archaeology*, 8], Lincoln: The Society of Lincolnshire History and Archaeology, 1991.

A.N. Wilson, 'Return to T.S. Eliotland',
BBC4, Monday 8 October 2018

Poetry, especially the poems of Thomas Stearns Eliot, seems a difficult subject for television, as opposed to the regular Sunday 4.30 pm slot (under various series titles) on Radio 4. Yet here was one of England's better-known literary figures presenting an hour-long programme which covered 'The Love Song of J. Alfred Prufrock', 'The Waste Land' and 'Four Quartets' and their locations, both of composition and imaginative.

Brick was featured in both London and the countryside. In London, there were views of Eliot's residence within Crawford Mansions, Crawford Street, one of the many blocks of high-class flats south of Marylebone Road; his place of work at Faber & Gwyre (later Faber & Faber) on Russell Square; and his place of worship, the Anglo-Catholic St Stephen's church, Gloucester Road, Kensington. Red brick and white stone characterise the exterior of Crawford Mansions whilst the former house, now publisher's offices, on Russell Square is London stocks. The church (1866-67: Joseph Peacock) is coursed stone externally but was originally polychrome brickwork within. The bricks have been painted over.

'Burnt Norton', the first of 'Four Quartets', is an actual house, in Aston-sub-Edge, Gloucestershire, at the northern extremity of the Cotswolds where the hills look down on the Vale of Evesham. We saw Wilson approaching through the brick walls of the park: this would be as far as the general populace would get as neither the property nor its grounds are open to the public, but it sparked an interest. Burnt Norton is named after the fire which destroyed an earlier dwelling, that built by Sir William Keyte: this burnt down in 1741. The early-eighteenth-century house was a replacement for a stone-fronted house with multiple gables erected in 1620, to which had been added a brick south front in 1710: the programme did not show this or an engraving of it. But the late Jacobean house was still standing and it and the estate were bought by Sir Dudley Ryder in 1753. Ryder's descendants became the Earls of Harrowby and in 1901 the fifth earl commissioned the comparatively young Guy Dawber (1861-1938) to remodel and enlarge the house: by then, Dawber had over a decade's experience of working in the Cotswolds. Dawber's new service wing was built in brick, but this was absent from the programme.

B. Cherry and N. Pevsner, *The Buildings of England: London 3: North-West*, London: Penguin Books, 1991, p.637 notes Crawford Street but not Crawford mansions; *ibid.*, p.462 includes a brief description of St Stephen's church. D. Verey and A. Brooks, *The Buildings of England: Gloucestershire 1: The Cotswolds*, London: Penguin Books, 1999, p.148 notes Burnt Norton under Aston sub Edge.

Christopher Woolgar, editor,
The Elite Household in England, 1100-1550, [Harlaxton Memorial Studies Volume XXVIII],
 Donington, Lincs.: Shaun Tyas, 2018,
 xiv + 498 pages, 16 pages colour plates, 9 figures,
 ISBN 978-1-907730-64-1, hardback, price £49-50.

The volume, from the thirty-third multi-disciplinary Harlaxton conference in 2016, surveys the important, but less-frequently studied, social and economic aspects of the great house: in the period 1415-1550, brick houses in England were built by members of the social elite. The twenty-three essays examine 'The Elite Household' (pp.5-28), 'Politics and the Household' (pp.29-92), 'The Household: Literature and Writing' (pp.93-150), 'Education and Courtesy' (pp.151-203), 'Music and the Household' (pp.204-257), 'Households of the Clergy and Women' (pp.258-316), 'Service and the Household' (pp.317-371), and 'Goods, Consumption, and the Household' (pp.372-455). Good indices cover subjects (pp.456-468) and people and places (pp.469-496).

Of specific interest to students of brick are two papers. The first, by David Stocker, 'Stranger on the Shore: Gainsborough Old Hall — Yorkist 'Merchant Clique' in Lancastrian Lincolnshire?' (pp.56-74), examines the building seen by members of the British Brick Society after the 1999 Annual General Meeting. There is an interesting analogy with Chenies Manor House: both buildings have a range of lodgings with massive brick chimneys on the outside which combine fireplaces on several floors with individual garderobes. The feature would be worth further investigation.

The second paper of interest, 'Lady Margaret Beaufort: A Progress thorough East Anglia and Essex' by Susan Powell (pp.295-316), records a journey made by Henry VII and his mother, starting from the Tower of London on Sunday 29 July 1498 and ending at Woodstock, Oxfordshire, on Thursday 20 September 1498; after a month's sojourn, Lady Margaret went to her house at Collyweston and the king to Westminster. Many of the houses where they and their households — up to ten persons for Lady Margaret — had been built or

Lady Margaret's great-granddaughter, Elizabeth I, made a similar progress in 1578 thorough Essex, East Anglia, and Cambridgeshire (see Z.M. Dovey, *An Elizabethan Progress*, Stroud: Alan Sutton Publishing, 1996). Someone should compare these two journeys and the houses where the two ladies stayed.

PUBLISHER (Adapted)

Received for Review

Susannah Charlton, Elain Harwood and Clare Price (editors), *100 Churches, 100 Years*, London: Batsford for the Twentieth Century Society, 2019, 208 pages, numerous colour and monochrome photographs, ISBN 978-1-84994-514-1, price £25-00 hardback.

A review of this volume is in preparation for the forthcoming 'Brick and Churches' issue of *British Brick Society Information*.

British Brick Society Information: Possible Future Themed Issues

British Brick Society Information, **142**, July 2018, will be devoted to 'Brick in London' as contributions have been received in sufficient number and variety for an issue to be sent to members built around the theme.

In the light of the forthcoming Annual General Meeting of the British Brick Society in Bridport, Dorset, in May 2020, the projected issue of *British Brick Society Information* devoted to 'Brick in South-West England' will now be that to be sent to members in April 2020. Additional notes and short articles would be welcome and contributions should be with the editor by about 25 December 2019, to allow time for editing the issue.

Two further potential themed issues are under consideration. Two potential papers for an issue devoted to 'Brick in Asia and Islamic Africa' are in progress: 'Remembering his Voyages: Sir William Chambers and the Chinese Background to the Kew Pagoda' and 'Danger in the Riverine Mud: Collecting Clay in Mali'.

In the final stages of revision is a paper, 'Before the Hierarchy: the Diocese of Middlesborough — Spaces for Roman Catholic Worship in Yorkshire, the North Riding and the East Riding, 1660-1851. Also in progress is a paper entitled 'God is *Not Yet* Dead: Church Building in Warwickshire Towns in the last Fifty Years'. Either could be the seed paper for a possible issue of *British Brick Society Information* considering 'Brick in Churches', of which there have been several in the past.

The issue would also contain a review article arising from S. Charlton, E. Harwood, and C. Price, editors, *100 Churches, 100 Years*, London; Batsford for The Twentieth Century Society, 2019.

Those interested in submitting contributions to either or both of these potential themed issues or to a more general issue of *British Brick Society Information* should contact the editor.

DAVID H. KENNETT

Editor, *British Brick Society Information*

kennett1945@gmail.com

Changes of Address

If you move house, please inform the society through its Membership Secretary, Dr Anthony A. Preston at 11 Harcourt Way, Selsey, West Sussex PO20 0PF.

The society has recently been embarrassed by material being returned to various officers from the house of someone who has moved but not told the society of his/her new address.

BRITISH BRICK SOCIETY

MEETINGS in 2019

Saturday 18 May 2019

Annual General Meeting

Ripon, North Yorkshire

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

To be preceded on the early afternoon of Friday 17 May 2019 by a visit to York Handmade Brick, Alne, North Yorkshire.

Contact Michael Oliver, mickshelia67@hotmail.com

Saturday 1 June 2019

Brickworks Visit

Forterra's King's Dyke Works, near Whittlesey, Cambridgeshire

The last Fletton brickworks in England. Due to difficulties in arranging the visit, this meeting was postponed from 2018. The visit is limited to 12 persons.

Contact Mike Chapman, pinfold@freenetname.co.uk

Saturday 22 June 2019

Spring Meeting

Alvechurch, Worcestershire

Nineteenth-century brick buildings including church with polychrome brick interior by William Butterfield and variety of houses and buildings on the Birmingham and Worcester Canal.

Contact David Kennett, kennett1945@gmail.com

A Saturday in July or early August 2019

London Meeting

City of London

Arrangements are in progress for a visit to brick structures in the City of London, to include the Skinners' Company Hall and possibly St Paul's Cathedral. Other sites are under consideration.

Contact David Kennett, kennett1945@gmail.com

Planning for possible visits in 2020 is in progress and dates will be announced in a future mailing: it is hoped to arrange a visit to either or both Banbury and Cardiff Bay. Visits to Tewkesbury and the industrial area of Worcester is planned for future years.

At the 2018 Annual General Meeting in St Albans it was agreed to hold the 2020 Annual General Meeting in Bridport, Dorset, on a Saturday in May 2020.

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

Full details of future meetings will be in the subsequent BBS Mailings

The British Brick Society is always looking for new ideas for future meetings.

Suggestions of brickworks to visit are particularly welcome.

Offers to organize a meeting are equally welcome.

Suggestions please to Michael Chapman, Michael Oliver or David Kennett.