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Contents

Editorial: Brick Buildings in South-West England — an Explosion of Resources	2
The Chandler's Ford Brick Industry 1860-1915	
by Jim Beckett	8
Baileys Hard 'Beehive' Brick Kiln, Beaulieu Estate, New Forest	
by Frank J. Green	30
Hidden in Plain Sight: The Discovery of a Brick Kiln at Bridgwater, Somerset	
by Brian Murless	34
A Brickmaker's Epitaph from Devon	
by Alun Martin	46
Brick in Print: Brick Houses in South West England	47
Endpiece: Literary Matters — An Evocation of Brick in South West England	51

Cover Photograph:

Bricks made at Chandlers Ford. That marked 'H & Co.' was made at the Hooper & Ashby brickworks. See 'The Chandlers Ford Brick Industry', this issue of *British Brick Society Information*, pages 8-27.

Editorial: Brick Buildings in South-West England — an Explosion of Resources

Nearly forty years ago, Patrick Brown of Bristol University, a lecturer in the Department of Architecture, surveyed *Buildings of Britain 1550-1750 South West England*, Ashbourne: Moorland Publishing, 1981. It was one of only two books issued in the series: the other was *Yorkshire* by the series editor, the late David Hey, which appeared in 1979. The series sought to portray buildings of the first two post-medieval centuries in England in seven fairly arbitrary regions. South-West England was deemed to be all that was south and west of Oxford, but eschewing both traditional and more recent county boundaries, so half of Hampshire but not the whole county and similarly the western part of Berkshire together with a fragment of southern Gloucestershire were included, roughly England south of the A40 and west of the A34. Almost a century ago, the two roads crossed at Carfax in Oxford; this was before Oxford's northern bypass was built in the 1930s and motor cars were excluded from the city centre in the late 1980s. In the early 1950s, you could still drive west along The High and Queen Street and then by way of New Road, passing Oxford Castle with the county gaol on your left, and Park End Street go under the Great Western Railway just south of Oxford Station whereas the route east from there was via Hythe Bridge Street, George Street, Broad Street, and Longwall to turn left on to The High to cross Magdalen Bridge.

As far as this issue of *British Brick Society Information* is concerned, the area covered by South-West England is the counties of Berkshire, Cornwall, Devon, Dorset, Hampshire, the Isle of Wight, Somerset, and Wiltshire, with the River Thames as the northern boundary. Between 1100 and 1540, the region had only four dioceses: Exeter covering Devon and Cornwall; Bath and Wells for Somerset; Salisbury which included both Dorset and Berkshire as well as Wiltshire; and Winchester for Hampshire and also Surrey. This medieval ecclesiastical geography explains why William Waynflete (c.1390-1487) who was Bishop of Winchester from 1447 to his death built in brick at both Esher and Farnham, both Surrey, as well as extending in brick the long-standing palace buildings at Bishop's Waltham, Hampshire. Similarly, the Bishop of Salisbury had a palace at Sonning, Berkshire, where excavation just before the Great War revealed the presence of early-sixteenth-century brick buildings.

Post-Reformation Dorset was incorporated in the new Diocese of Bristol and further changes were introduced in 1836 when Berkshire and Buckinghamshire were incorporated in the Diocese of Oxford; Dorset was restored to the Diocese of Salisbury; and the Bishop of Bristol held also the see of Gloucester before late-nineteenth-century disengagement and a re-ordering of diocesan boundaries so that now the bishop exercises oversight over the Archdeaconry of Malmesbury in north Wiltshire as well as Bristol and its immediate region. Cornwall gained its own diocese in 1886, building an almost new cathedral in Truro in subsequent decades.

Coming back to Patrick Brown's book, he wrote before editions of *The Buildings of England* were revised in their content and transformed in their format: the new, large format was introduced in 1983. Of the seven counties of South-West England by the definition here adopted only Wiltshire has yet to be re-revised: a second edition was published by Penguin Books in the pocket-size format in 1975, although it is rather too fat for the average sports coat pocket, as the writer has found out on visits to Devizes in 2018, and Marlborough and Preshute in 2017, all returning home by public bus within a day. All the other counties have one or, in some instances, two volumes in the larger, car-glove-pocket-size format: Berkshire (2010), Cornwall (2014), Devon (1989), Dorset (2018), Hampshire (2010 and 2018), Isle of Wight (2006), and Somerset (2011 and 2014). Counties on the fringes of South-West England have been fully covered in the revised format: Gloucestershire (1999 and 2002), and north and west Oxfordshire (2017): the revised edition of *The Buildings of England: Oxfordshire: Oxford and the South* is eagerly anticipated.

The old Royal Commission on Historical Monuments England only visited one county in the area, Dorset, but surveyed its buildings dating to before 1850 in considerable detail, the county to be visited by the British Brick Society for its Annual General Meeting in Bridport which was to have been held on 20 May 2020 but has been postponed because of Covid-19. No fewer than five volumes in eight parts of the RCHME survey appeared between 1952 and 1974. The RCHME also did a survey of the buildings of Salisbury in two volumes, published in 1980 and 1993 respectively. Before the Second World War, the RCHME surveyed the buildings of Oxford constructed before 1714, publishing their findings in a single volume in 1939.

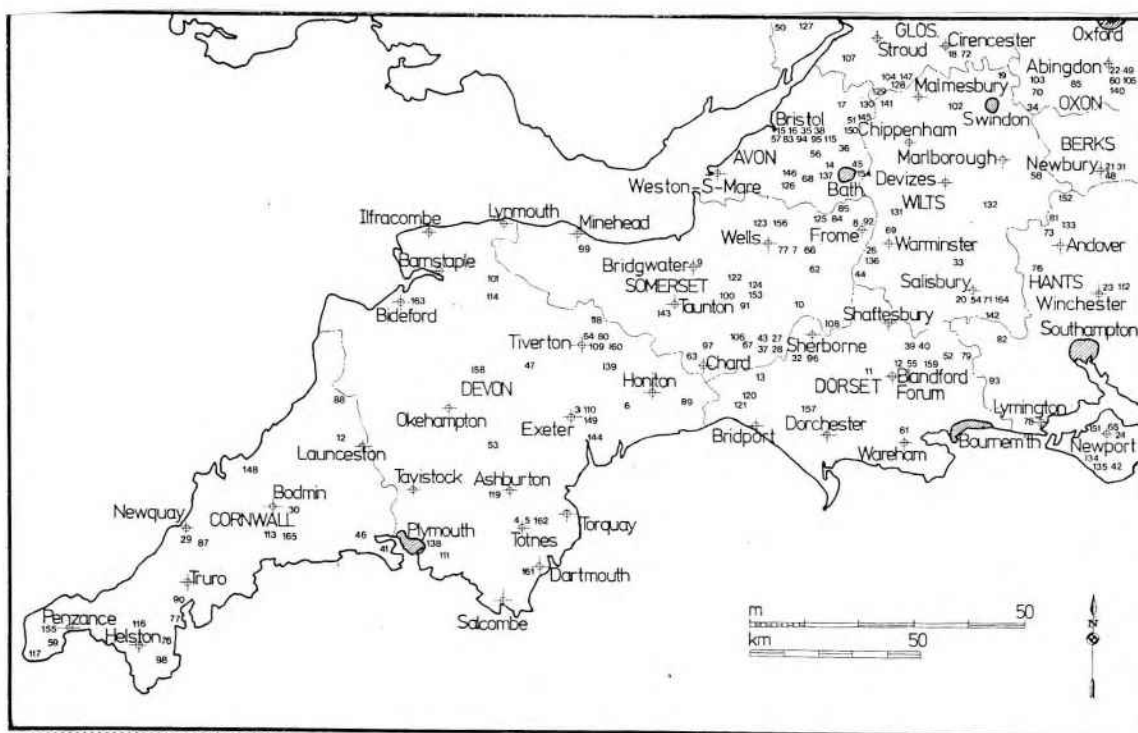


Fig.1 South West England: Counties and Principal Towns

Source: P. Brown, *Buildings of Britain 1550-1750 South West England*, Ashbourne: Moorland Publishing, 1981, map on page 12.

The numbers on the map refer to the location of the illustrations in that book. Those of brick are 3, 9, 12, 13, 16, 17, 21, 21, 22, 23, 31, 40, 48, 49, 52, 54, 55, 58, 60, 61, 71, 93, 109, 112, 142, 144, 148, 151, 152, 159, 160, 163, and 164. For an analysis by building type see Table 1, page 5 of this issue of *British Brick Society Information*.

If for many years the *Victoria County History of England* was dormant, topographical volumes covering parts of Cornwall, Gloucestershire, Somerset, and Wiltshire have been published since 2000. Wiltshire and, later, Somerset revived their volumes by having a highly active county committee and a resident editor. In addition, just beyond the fringe of South-West England, the *Victoria County History* is well on the way to completing its work on Oxfordshire, probably to be the fourth county completed since 1945. The earlier three were Cambridgeshire, Northamptonshire, and Warwickshire. In addition, the whole series, from the earliest volumes in the 1900s, is now online. Of our counties within the defined area and on the fringe, research for the five volumes on Hampshire and the Isle of Wight was completed and the volumes published before the outbreak of the Great War whereas research for the four volumes covering Berkshire was likewise completed before 1914 but not all were published by then.

Some of the counties have their own early historian. Dorset is an extremely fortunate. The county historian, John Hutchins (1698-1773), curate of Milton Abbas and from 1744 rector of Wareham, spent his life travelling through his native county accumulating the knowledge which was published in 1774, the year after his death, as first edition of the monumental *History and Antiquities of Dorset*. A much enlarged second edition, in four volumes, under the editorship of Richard Gough and J.B. Nichols, was published between 1796 and 1815, with a single copy of the third volume saved from a fire at the printers in 1808. The third, now definitive, third edition, edited by W. Shipp and J.W. Hudson, appeared, again in four volumes, during the 1860s with the last volume being issued in 1870; this writer has found its county historian invaluable in preparing contributions to this and future issues of *British Brick Society Information*. Cecil Cullingford attempted a popular general history of the county in *A History of Dorset*, Chichester: Phillimore, 1999 in the 'Darwen County History series', whilst another general history was J.H. Bettey, *Dorset*, Newton Abbot: David & Charles, 1974, in the publisher's 'City & County Histories' series.

Elsewhere work on the history and buildings of individual counties in South-West England, written before 1900, is patchy. Some counties have fared better than others. Somerset has little of a general nature before the topographical volumes of the *Victoria County History* began again in the 1970s and the brave

attempt by the county's editor, R.W. Dunning, at an overview in his *History of Somerset*, Chichester: Phillimore, 1983. Like Cecil Cullingford on Dorset, it is one of the volumes issued in 'Darwen County History' series by the publisher; the series also includes volumes on Hampshire by Barbara Carpenter Turner, published in 1963 by the series original publishers, Darwen Finlayson, on Devon by Robin Stairs in 2000, and on Bristol and Gloucestershire by Brian Smith and Elizabeth Ralph issued in 1996.

In contrast, Cornwall and Wiltshire have a good early historian and Devon a conscientious twentieth-century one. Richard Carew in Cornwall took thirteen years from 1589 to 1602 to complete *The Survey of Cornwall*, of which a second edition with comments by Thomas Tonkin appeared in 1811. This was republished in 2004 by the Devon and Cornwall Record Society. When the writer read an Archaeology degree at Prifysgol Cymru in the mid-1960s, he was, of course, well aware of the work of Sir Richard Colt Hoare (1758-1838), *The Ancient History of Wiltshire*, published in 1812, but it was much more recently that he became aware of the six volumes of *The Modern History of Wiltshire* which appeared between 1822 and 1843. With pictures of Salisbury Cathedral and Stonehenge on the front and rear faces of the dustjacket, Bruce Watkin wrote *A History of Wiltshire*, Chichester: Phillimore, 1989, for the 'Darwen County History' series.

Devon, of course, was the home county of one of the pioneering local historians of the twentieth century, William George Hoskins (1908-1992), whose *Devon*, 1954 and reprints, stands out as almost a single topographical volume comparable to many of the pre-1945 volumes of the *Victoria County History*. Given Hoskins' work, it is understandable that the *Victoria County History* has not sought to examine Devon, although it is working on Middlesex, on which Michael Robbins wrote an equally comprehensive guide to the county for the same series as Hoskins' *Devon*: unfortunately, after two volumes the series was abandoned by the publisher. Like Norfolk and Suffolk — with Francis Blomfield, *An Essay Towards a Topographical History of Norfolk*, 5 volumes, 1739-75; 2nd edition, 11 volumes, 1805-11, both continued and edited by Charles Parkin, and Walter Copinger, *The Manors of Suffolk*, 7 volumes 1905-11 and *Suffolk Records*, 5 volumes and an index volume, 1904-07, respectively — the modern and previous senior editors of the *Victoria County History of England*, prefer to examine counties where apparently less has been done. Blomfield, it should be noted, said nothing about buildings, despite many of the medieval and Tudor brick houses still being extant, and many cases inhabited, when he wrote but have been demolished in the last two and a half centuries. However, the perambulating parson did save the Paston letters for posterity.

A previous paragraph mentioned a volume edited for the Devon and Cornwall Record Society. Founded in 1904 and issuing volumes since 1906, this is not quite the oldest of the county record societies in south-west England: that for Somerset has maintained a continuous series of publications since 1887, while the first incarnation of the Hampshire Record Society ran from 1889 to 1897. Just beyond the area, the Oxfordshire Record Society was founded in 1919 whilst those for Bristol and Wiltshire began in 1930 and 1937 respectively. After the Second World War, the Dorset Record Society commenced publications in 1964, with the energy of the Hampshire Record office providing the impetus for a revival of the Hampshire Record Society in 1976. Gloucestershire Record Society began in 1988 and the Berkshire Record Society was founded in 1993, publishing its first volume in 1994. The record societies for both Wiltshire and Gloucestershire are offshoots of long-established archaeological societies.

Whilst many of the publications of all record societies will be tangential to the study of both brick and buildings, there are nevertheless some useful volumes published by them. Some concern buildings themselves. The late Norman Pounds edited *The Parliamentary Survey of the Duchy of Cornwall Lands* in two volumes for the Devon and Cornwall Record Society, volumes issued in 1982 and 1984 and in 1967 the same society produced *Plymouth Building Accounts of the 16th and 17th Centuries*, edited by Edwin Welch, which covered three public buildings including the Guildhall in the city, built 1606-07. Somerset Record Society published *Sir Stephen Glynne's Church Notes for Somerset*, edited by M. McGuire, in 1994. Dorset Record Society's volume 5 was *Two Seventeenth-Century Inventories*, edited by Lettice Ashley-Cooper in 1971. Both refer to St Giles House, Wimborne St Giles, the first to the old house in 1639, the second to the new house in 1699. Another Dorset volume is Robin Machin's edition of the *Building Accounts of Mapperton Rectory, 1699-1703*, a rather magnificent seven-bay house of rich red sandstone. At least one volume in the Wiltshire Record Society's recent publications is of interest: *The Letters of John Peniston, Salisbury Architect, Catholic, and Yeomanry Officer*, edited by Michael Cowan as their volume 50, 1996, whilst John Crook used volume 6, 1984, of the Hampshire Record Society for *The Wainscot Book: The Houses of Winchester Cathedral Close and their Interior Decoration 1660-1800*.

TABLE 1
BRICK IN BUILDING TYPES IN SOUTH WEST ENGLAND

<i>Buildings Type</i>	<i>Illustrations</i>	<i>Illustrations of Brick Buildings</i>	<i>Percentage, Illustrations of Brick Buildings</i>
Streets and Places	44	16	36%
Great Houses	24	5	21%
Almshouses	18	9	50%
Schools	13	1	8%
Churches and Chapels	24	1	4%
Town Halls and Market Halls	17	2	12%
Naval and Military Buildings	1	0	0%
Buildings in Countryside	24	0	0%
[Basic Vocabulary	30	9	30%]
Total illustrations	165	33	20%

Source: Patrick Brown, *Buildings of Britain 1550-1750: South-West England*, Ashbourne: Moorland Publishing, 1981

Note: The building types are arranged in line with the book's chapters, with the Frontispiece of a house on Castle Street, Bridgwater, Somerset, included under 'Streets and Places' and the illustrations to the chapter on 'Basic Vocabulary' reallocated to their building types. The Citadel, Plymouth, is given its own category in this analysis. As far as a person working far from the area is able to judge, the percentages relating to individual building types for the counties of south-west England are a reasonable reflection of the use made of brick in individual building types between the reigns of Elizabeth I and George II. Dorset has 62 country houses with a Hearth Tax rating of 12 hearths or more; of these thirteen or 21% were built in brick. Almshouses erected between 1550 and 1834 in Dorset, Hampshire, and Wiltshire, where the principal building material is known to the writer split 32 of brick and 14 of stone.

One area of great interest to building historians and those with brick interests — the writer counts himself among both groups — is the Hearth Tax, a tax levied on the number of fireplaces and/or chimneys in a house. It was levied in the reigns of Charles II (*r.* 1660-1685) and his brother, James VII and II (*r.* 1685-1688). It was abolished for England and Wales in 1689 as being intrusive: collectors had the right to enter any house to check on the number of fireplaces. Of the seven counties and Bristol, within the region, only Berkshire, and Wiltshire are without a published Hearth Tax for the whole county. As long ago as 1910, the parish return for St Constantine (Kerrier) in Cornwall was published by the Devon and Cornwall Record Society. The volume prints documents for the parish from the fourteen to the seventeenth centuries. Robert Holworthy edited the *Hearth Tax for Somerset, 1664-5*, in 1916 for Dwelly's National Records which has been reprinted twice, in 1994 and in 2012. The next publication in the area was for Dorset, the returns of the assessments of 1662-64; with a lengthy introduction by C.A.F. Meekings, it was issued by the Dorset Archaeological Society in 1951. It also contains an analysis of the 1673 Hearth Tax record for the county. The Isle of Wight Record Office issued *Hearth Tax Returns for the Isle of Wight 1664-1674* in 1981. In the 1980s, there were a number of self-published Heath Tax returns for the south-west counties edited by T.L. Stoate: returns for Cornwall between 1660 and 1664 and for Devon in 1674 as well as providing an index for the earlier publication on Somerset in 1996. The assessment for Hampshire in 1665 was published by the Hampshire Record Society in 1991 and the Bristol Record Society published *Bristol Hearth Tax 1662-1673* in 2018.

Whilst there is no published volume of a Berkshire Hearth Tax, there is an analysis by Jameson Wooders in Joan Dils and Margaret Yates, editors, *An Historical Atlas of Berkshire*, Reading: Berkshire Record Society, 2nd edition, 2012, pages 78-79, whilst in the preceding double-page spreads, first Adrian Ailes

and then Geoffrey Tyack consider 'The Berkshire Gentry in the Seventeenth Century' and '[Berkshire] Country Houses before 1750' respectively. Joan Dils has examined 'A Sideways Look at the Hearth Tax: Shrivenham, Berkshire, in the late seventeenth century' in *Oxoniensia*, 66, 2001, and a generation earlier, J.E. Little published *Hearth Tax for the Parishes of Uffington, Baulking, Woolstone, Kingston Lisle, and Fawley* in the series *Berkshire Tracts* in 1968. Both this group of parishes and Shrivenham are now administratively in Oxfordshire.

Just beyond south-west England, Maureen Weinstock edited *Hearth Tax Returns for Oxfordshire 1665* for the Oxfordshire Record Society in 1940 and the website of the Gloucestershire Record Society indicates as forthcoming a volume on the county's Hearth Tax, probably to be issued in 2021.

An Historical Atlas of Berkshire has been mentioned. At the other end of south-west England, the *Historical Atlas of South-West England*, edited by Roger Kain and William Ravenhill for the University of Exeter press in 1999 covers Devon, Cornwall, and the Scilly Isles, the only other counties in the region to have such an atlas. The Devon and Cornwall Record Society have been active in producing editions with commentary of a number of early county maps. O.J. Padel and William Ravenhill did *Joel Gascoigne's Map of Cornwall, 1699* in 1991; Mary Ravenhill and Margery Rowe produced two full volumes and later a supplementary volume on *Devon Maps and Mapmakers: manuscript Maps before 1840* in 2002 and 2010 respectively; whilst K. Batten and F. Bennett complemented this with *The Victorian Maps of Devon: County Maps 1838 to 1901*, Devon Books, 2000. The most recent volume of the Devon and Cornwall Record Society, published in 2019, is Richard Oliver, Roger Kain, and Todd Gray, *William Birchynshaw's Map of Exeter, 1763*. In another county, Elizabeth Crittall, the local editor for the *Victoria County History*, produced the early-nineteenth-century *Andrews and Drury's Map of Wiltshire* as Wiltshire Record Society, 8, 1952.

All of the publications mentioned have relied upon the archives kept in county record offices in Bristol, Dorchester, Exeter, Oxford, Reading, Southampton, Taunton, Truro, and Winchester, as well as those in the National Archives at Kew and numerous private collections. The books can be found in appropriate county libraries in these towns and cities. Long runs of building and architectural periodicals are available in those universities which have construction or architecture departments, including the libraries at Oxford Brookes University, Headington, and at the Frenchay Campus of the University of the West of England, on the eastern outskirts of Bristol.

Members wishing to follow up the comments in the opening paragraphs on the historiography of the history of the counties of South-West England and/or expand their knowledge of the sources should consult the essays in C.R.J. Currie and C.P. Lewis, editors, *A Guide to English County Histories*, Stroud: Sutton Publishing, 1994, paperback 1997. It covers work done up to about 1990.

The material on Hearth Tax publications was compiled in October 2019 for all counties of the four countries of the British Isles by the Editor of *British Brick Society Information* by imputing 'Hearth Tax' into 'Keywords' in the Advanced Search of Amazon's books section. A similar exercise produced a list of historical atlases whilst reference to the websites of individual record societies allowed the writer to find publications on historic maps. The resulting reference charts can be sent as an email attachment to any member who would like a copy by application to David Kennett, whose email address is on the inside front cover.

As members of the British Brick Society will have assumed from the situation regarding the Covid-19 virus, it will not prove possible to hold the society's Annual General Meeting at the Town Hall, Bridport, Dorset, on Saturday 16 May 2020. Depending on the situation regarding the Coronavirus, it may be that the society can hold its postponed 2020 AGM in either late September or October 2020. If the British Brick Society is not able to explore this possibility. If not, it is anticipated that the 2021 Annual General Meeting will be held in Bridport on a Saturday in June 2021 with the 2022 AGM being held in Lincoln, also on a Saturday in June.

The British Brick Society very much regrets that due to circumstances beyond its control, it has not been possible to hold this year's Annual General Meeting on the advertised date.

Stay well, stay safe.

DAVID H. KENNETT

Editor, *British Brick Society Information*,

Shipston-on-Stour, 9 April 2020



Fig.1 Bridport Town Hall, designed by William Tyler RA in 1785 and built in red brick over the next two building seasons. William Tyler (*d.*1801) of London was primarily a sculptor a founder member of the Royal Academy and this is his only surviving building. The clock tower and cupola were added *circa* 1805. William Tyler was also the architect of a new County Gaol in Dorchester in 1784 but this was superseded by William Blackburn's goal of 1789. In the same year as he designed the Dorset County Gaol, Tyler also designed a County Goal for the western division of Kent at Maidstone, which has also been demolished. His work on the two jails was preceded by rebuilding of the Ordnance Office in Old Palace Yard, Westminster. Later, he was commissioned by the Duke of Gloucester to alter the latter's house at Hampton Court and design a house for the duchess in 1792 and 1800, respectively. As a sculptor, at least 35 monuments are known.

The Chandlers Ford Brickworks 1860-1915

Jim Beckett

INTRODUCTION

For those who share the writer's enthusiasm for Industrial Archaeology, particularly with regard to the brick industry, the research and study of local brick makers generally remains of interest to only those who have a connection to the area in question. The history of brick manufacture in Chandlers Ford, however, is worthy of a wider audience for the following two reasons. Firstly, for a brief period during the 1870's bricks made there achieved national fame and secondly, one of the yards in the village was the forerunner of Bursledon Brickworks which now houses one of the very few museums in Britain dedicated to the display of bricks and brickmaking machinery.

Chandlers Ford lies in Southern Hampshire, midway between Southampton and Winchester (Map 1). When the railway arrived in 1847 a station was built near the point where the line crossed the turnpike road. At this time the village was no more than a hamlet centred in an agricultural area six miles from the nearest town and the village did not become a civil parish until 1897. Until this date it remained a small part of six parishes, the most important being North Stoneham.

The brickworks described are those situated within the modern boundary (2019) of Chandlers Ford (Map 2). The basis for inclusion of a works is that it has appeared on one or more editions of the maps produced by The Ordnance Survey.

Geologically, the area lies mainly on strata from the Wittering Formations, part of the Eocene Epoch.¹ The Tertiary clays and sands which extend in a wide band from west to east in southern Hampshire have given rise to numerous brickworks, perhaps most notably those around Fareham, about 12 miles south east of Chandlers Ford and Bishops Waltham, 7 miles to the east. The description *brickyard* or *brickworks* used in the following pages includes works producing not only bricks but tiles, pipes and other similar products.

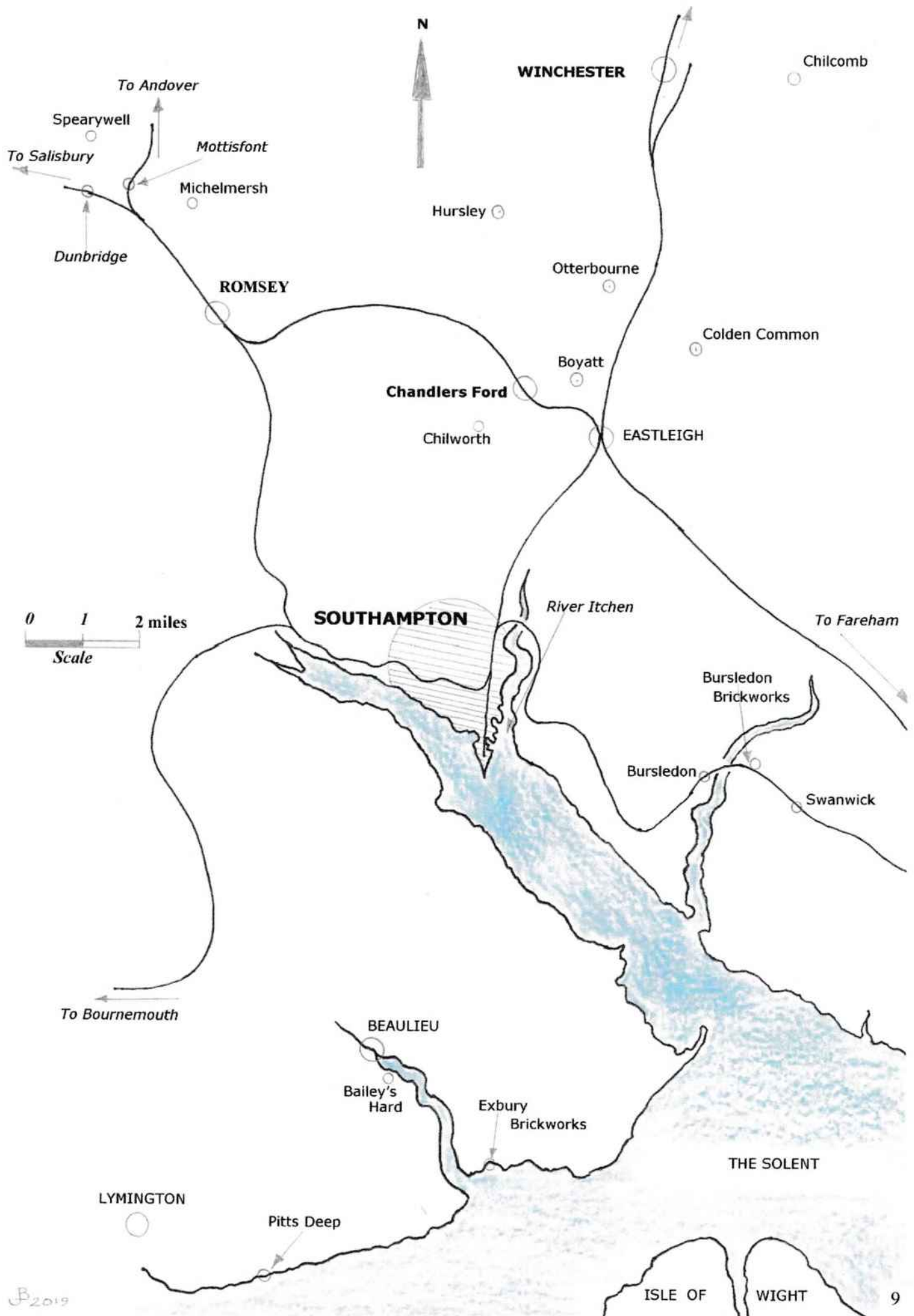
BRICK INDUSTRY BEGINNINGS

The earliest brickworks of any significance was situated at the southern extremity of Chandlers Ford in the parish of North Stoneham. (Opposite the ASDA superstore. NGR SU428189). and is shown on the OS First Series, one-inch map. This does not help with dating but the census record for 1861 confirms the existence of a brickyard. The six-inch OS map surveyed 1867/68 shows this works as a disused clay pit with no buildings, but a new yard, with kilns and buildings, is shown some quarter mile to the north and marked as Marlbrook Brickyard. The land was part of Velmore Farm and the 1861 census shows that the head of household was Francis. J. Bull, age 17, born in Southampton and one of the sons of Joseph Bull. In a nearby dwelling described as, 'Brick yard', lived William Steele, Brickmaker, his wife and three sons.

A report of the proceedings of The London Bankruptcy Court² during March 1883 shows that the lease to Velmore Farm was then in possession of Messrs Joseph Bull and Sons, building contractors of Southampton and that brick making was one of the activities taking place on the land. From this it can be deduced that the farm and brickyard had been operated by that company for over twenty years. Further evidence of brickmaking on this site is provided by a newspaper report from 1869. This tells of William Reading, Agricultural Labourer and Carter, in the employ of Francis Joseph Bull, who was found drunk in charge of a horse and cart while taking a load of bricks to Chandlers Ford Station.

Bull's main workshop was in the St. Marys district of Southampton. A description of the works by George Measom,³ around 1860, stated that the company employed over 600 hands and the various workshops contained numerous steam driven machines. He adds that, 'the planing mills, the steam-engine, and the tramway, are all objects of interest', but does not refer to any brickmaking activity. It may be that Joseph Bull

Map 1 (opposite) Central Southern Hampshire showing the main railway lines and some of the places mentioned in the text.





had not yet engaged in brick manufacture or that the existence of the yard had not been reported to George Measom. The William White Directory of Hampshire for the year 1878 lists Joseph Bull & Sons as brickmakers and the Kelly's Directory for Hampshire has a similar listing for 1885. Both show the location as North Stoneham, which was the civil parish containing much of Chandlers Ford at the time.



Fig.1 The Bell Yard side of the Royal Courts of Justice displays some of the 35 million bricks used in construction.

35,000,000 BRICKS

Joseph Bull and Sons were appointed building contractors for the New Law Courts in London⁴ on 7 February 1874 (Fig.1). Situated in The Strand, and at £750,000 for the building fabric alone, it would be one of the costliest construction projects of the era. The architect was George E Street (1824-1881), a master of the Victorian Gothic Revival style. He began his career in Winchester, where, for three years from 1841, he was a pupil of Owen B Carter. He designed churches all over England, including Southampton, where St. Marys Church was built by Bull and Sons. In 1855, Street had written a book, *Brick and Marble in the Middle Ages: Notes of Tours in the North of Italy*.⁵ He was clearly interested in brick as a construction material for high status buildings.

Such was the importance of this building project that progress was followed weekly in detailed newspaper reports, and by being the source of the bricks used in construction, Chandlers Ford became famous during the late 1870's. It was a fame that lasted many years. For example, in January 1933, *The Hartlepool Northern Daily Mail*, reporting on the fiftieth anniversary of the opening of the Royal Courts of Justice reminded readers that, 'thirty-five million bricks, brought from Chandlers Ford, Hampshire,' were used in the construction. Over the ensuing years, this snippet of information has been taken up by writers, particularly of local history and repeated on numerous occasions, but from where did it originate? Initially, Chandlers Ford was not named as the location of the brickworks being used.

Map 2 (opposite) Chandlers Ford and Surrounding area in 2018, showing the location of the Main Site and other brickyards mentioned in the text. The M3 Motorway marks the south-eastern boundary of the modern village.

Contains OS data © Crown copyright and database right 2018.

A report published in *Hampshire Advertiser* on 2 May 1874 (abridged from *The Standard*) soon after building had begun, stated,

The brickwork, of course, will be the first care, and for the whole of the substance of the building the best hard burnt stock bricks are being used. The brickwork that is to show will be laid in red bricks of a new shape, specially designed for the work by Mr. Street and made by Messrs Bull and Sons at **Chilworth near Southampton**. These red bricks of fine clay, as sharp as terra-cotta are 10 inches by 5 by 2¼, and five courses will equal four ordinary shaped bricks, making for a far neater job.

The report suggests that only the facing bricks were to be made by the contractors. The brickyard at Chilworth may have been a works shown on the 1868 OS 6inch map about 2 miles south west of Chandlers Ford (SU410183). Perhaps the initial supply began here but then moved to a site nearer Chandlers Ford station. The earliest mention linking Chandlers Ford with the bricks was in *The Times* newspaper on 24 October 1877 when, referring to building progress, they wrote,

The Carey Street front and that towards Bell Yard will be of stone, combined with a peculiar long red brick, which is made by the contractors, from Mr. Street's design, at **Chandlers Ford**, Hampshire.

As the building approached completion *The Times* published the following on the 10 January 1882,

[The structure] is throughout of Portland stone and brick, stock-brick, and red brick from Chandlers Ford. A million cubic feet of brown stone have been brought round from the Portland quarries to be piled up here and 35,000,000 bricks have been used in the edifice.

It is slightly ambiguous regarding the bricks from Chandlers Ford. Did stock bricks *AND* red bricks come from there? Stock bricks were often referred to as those originating around London.

The scant evidence so far discovered points to the probability that the bricks destined for the Royal Courts were made in three different yards. Chilworth, Marlbrook and a yet to be identified works near to the station at Chandlers Ford. The advantage of having direct access to the railway would have meant that the bricks would not have had to be taken to the station by horse and cart.

The writer will now turn his attention to the most important location in Chandlers Ford for brick making which was near to the railway and was probably where Bull and Sons had a works between about 1877 and 1882.

CHANDLERS FORD BRICKWORKS: THE MAIN SITE

In 1876 the area of land south of the railway fell into the ownership of Tankerville Chamberlayne, having inherited the estate from his late father, Thomas Chamberlayne. The Chamberlayne Estate owned land in central southern Hampshire and on the Isle of Wight, and through his agent, Archibald Hodgson, Tankerville was happy to exploit the increased rents received from letting land for mineral extraction rather than agriculture.

Some legal documents and correspondence have survived and are held in the Hampshire Archives. Several of these records have been vital in building the story of brick manufacture in Chandlers Ford and the most important among these is a sketch map, drawn around 1885 (Map 3). This shows the extent of land, let by the Chamberlayne Estate, with an 'Option of Working-out Blue Clay', for brickmaking. The area was about half a mile wide by about three quarters of a mile long and extended south from Chandlers Ford Station and west from the main Southampton to Winchester road. It had the same footprint as the land presently occupied by Chandlers Ford Industrial Estate. In the following pages this area will be referred to as The Main Site. The sketch map also showed the names of the lessees who were occupying the various parcels of land at the time of drawing in 1885. Bull and Sons name was not one of those recorded on the map but that does not mean to say they were not present prior to 1885. At the time of writing the exact location of Bull and Sons' brickworks has not been established. The fact that it has been impossible to prove that all thirty-five million bricks were made in Chandlers Ford does not detract from the fame and importance the village received from the publicity.

The brickyard operators named on the 1885 sketch map were the starting point for research into the owners of the seven works shown.⁶ Surprisingly only two appear to have had brickmaking as their main business at the time the map was drawn. They were Ann Macklin and John Thomas Wren.

Ann Macklin (1819-1903) inherited the brickworks along with a Winchester based building business on the death of her husband in 1882. She sold the building business but decided to keep the brickyard which she ran until her death in 1903, at the age of 84. The yard was taken over by Mr W.L.Mills but only lasted until 1907, when he became insolvent.

J.T Wren (1830-1908) was a builder who, in 1865, acquired the Mottisfont Clayworks, near Romsey. He moved to Chandlers Ford during the 1870s but appears to have kept the Mottisfont Works, as well as owning a brickyard at Michelmersh, sand pits and chalk pits, and a house building business. Despite this he settled in Chandlers Ford and evidence suggests that brick manufacture was his primary occupation. Four other names appeared on the 1885 sketch map and these were as follows.

Francis Aslatt (1858-1917) was a grandson of John Aslatt, founder of an important coach building business based in Southampton. In the 1880s he was a partner in the brickmaking business, Pemberton and Aslatt, with yards in Bitterne and elsewhere. The partnership was dissolved in 1885 and in 1888 the brickworks in Chandlers Ford came under the ownership of Alfred Watts, a builder and property developer specialising in worker's housing in Southampton.

Edwin Carter (1826-1890) was based in Winchester where he ran a building business. His main preoccupation, however, was lime burning, which he continued for many years, advertising, 'White lime for plaster, Grey Lime for Brickwork', regularly in the local press. He appears to have begun making bricks in Chandlers Ford as early as 1872 and continued until at least 1915, although by this time the business was run by his son, Lewis.

John Crook (1830-1904) was another building contractor and by 1880 he owned a works on the main site and was able to advertise,

RED BRICKS of superior quality, equal to the celebrated Fareham Bricks, put on rail at Chandler's Ford, for any other station. For price and samples apply to John Crook, York House, Northam, Southampton.

John Crook executed major building works in Hampshire such as Churches College in Petersfield but the complexity of building a prestigious Head Post Office in Southampton was his undoing and he filed for bankruptcy in 1894. The brickworks appears to have closed soon after.

Alfred Watts (1832-?) was a Southampton-based builder who operated the yard shown on the sketch map (Map 4) as being in the possession of Francis Aslatt. He was the leasee of that parcel of land from 1878 or earlier but had vacated it before the sketch map was drawn. Nevertheless, his name is shown on the map as renting a small plot alongside the main turnpike road to Winchester. This suggests he was the builder of a row of cottages around 1870, erected for local brick workers (Fig.2).

Samuel Stevens (1817-1903) built the standard gauge tramway connecting the seven yards on the main site to the main line at Chandlers Ford station (Fig.3). This was at his own expense and the work was undertaken around 1870 at the request of the landowner, Thomas Chamberlayne. The tramway is described later. Samuel, and later his son, Harry were building contractors based in Northam, Southampton. They operated a brick works on the *Main Site* from 1870 until about 1903, but the building company, under the name of H.Stevens & Co. continued trading for many years.

Hooper & Ashby were major suppliers of materials to the building trade. Established around 1864, in Southampton, they manufactured Portland Cement and bricks, white bricks coming from Exbury Brick Works in the New Forest and after 1881 red bricks from Chandlers Ford. Hooper & Ashby were of such importance to the Chandlers Ford brick industry that they will be considered again later, under Samuel Batley.



Fig.2 A terrace of cottages in Bournemouth Road, Chandlers Ford. They were built for brickworkers around 1870, probably by Alfred Watts.

The seven names mentioned above have all been researched in some detail, but the scope of this article does not allow sufficient space to reproduce the findings here. Of greater importance, perhaps, are the terms agreed between landowner and lessee on this, The Main Site, for brick making in Chandlers Ford. We shall probably never know from where the idea originated to use this particular area for the exploitation of clay, but a major factor must have been the close proximity of the railway. When Samuel Stevens was asked to build the tramway, the intention of Thomas Chamberlayne would have been to offer the advantage of rail transport to brick manufacturers in the terms of their leases. By connecting each of the yards individually to the main line at Chandlers Ford Station, he would be able to charge higher rents and royalties. Stevens probably did well out of the scheme because in return for building and maintaining the permanent way he was able to use the tramway for his own brickyard, free of all royalties. In addition, he would receive half of the royalties paid by all the other brickyards on The Main Site. The tramway lasted for over thirty years and in 1904 the agreement was ended when Thomas Chamberlayne's son, Tankerville, purchased the rights from Samuel Steven's son, Harry, for £65.⁷

The area let for each brickworks was around five acres (two hectares) and most of the leases were for 21 years with a break clause at 7 and 14 years. Sand, which was a requirement for brick moulding here, was included at no charge from a pit situated nearby. Water was not mentioned but there were several streams adjacent to the yards. The landlord specified that the clay and sand must be used for brick making only on site and not taken elsewhere. A record of manufactured goods outwards and coal inwards was to be kept in a special book which was to be available for inspection by the Estate Steward or his agents. The annual rent was fixed in such a way as to maximise profit for the landowner but at the same time not discourage potential clients. The royalties would be calculated on an estimate of the likely quantity of bricks produced so that a balance might be achieved. Table 1 shows how the rent and royalties varied over time. The inflation rate was almost zero throughout the period and the charges reflect demand for brick making land in Chandlers Ford and perhaps the varying quality of the available brickearths.⁸

TABLE 1
RENTS AND ROYALTIES

NAME	DATE OF DOCUMENT	APPROX. RENT PER ACRE	ROYALTY INCLUDING USE OF TRAMWAY
Alfred Watts	1878	£10.00	1 shilling (5p) per 1000 bricks or tiles. 4d (2p) per ton of coal inwards.
Edwin Carter and Son	1878	£11.50	2/6 (12½p) per railway wagon, approx. 3000 bricks or 10 tons of coal.
J.T.Wren	1888	£10.00	As Carter above.
Hooper & Ashby	1889	£10 plus £8 for clay pits	2 shillings (10p) per railway wagon, approx. 3000 bricks or 10 tons of coal.
C.C.Stuart *	1899	£6.60	9d (4p) per truck in or out.
W.L.Mills *	1903	£20.00	10d (4p) per 1000 bricks transported on the tramline. 8d (3p) transported by road. Minimum quantity of bricks to be made, 300,000
Lewis Carter * Fryern Brickyard (*draft leases)	1894	£6.00	1/3 (6p) per 1000 on the first 300,000 and 1s (5p) for the remainder. This yard was not connected by rail.

OTHER BRICKWORKS IN CHANDLERS FORD

From around 1890 the demand for bricks increased dramatically, largely due to the decision of the LSWR to move their carriage and wagon works to Eastleigh, a few miles to the east. In addition to construction of the works, houses had to be built for the workers, and at the same time Chandlers Ford was expanding rapidly. The Hooper and Ashby brickworks had already run out of clay at their first yard on The Main Site and had to move to a second location nearby. Even here they soon exhausted the clay and, during 1889, extended the area which could be dug.

Two other brickyards opened at about this time. One was in Common Road, about half a mile from the Main Site (NGR. SU432217). It is thought this was owned by W.C. Kenny, a prominent Southampton businessman, and was named, The Brownhill Park Brick Co.; it was listed in issues of *Kelly's Directory* from 1895 until 1915 and was sufficiently large to employ an engine driver. It re-opened for a short time in 1939 called, Common Road Brickworks, owned by H.J. Penny. The other brickyard opened around 1890 was, Fryern Hill Brickworks, (NGR SU445215), about a mile to the north of the main site. The works here appear to have been owned by Isle of Wight born John Bignell, a brickmaker, who moved here with his family in the 1880's. The brickyard is shown as 'disused' on the 1908 revision of OS six-inch map, but another works appears close by, also called Fryern Hill Brickworks (NGR SU445215). It was this works that was established by, Lewis Carter, Edwin's son, around 1897.⁹ The foreman here was Herbert G. Hillier, grandfather of well-known local historian, Barbara Hillier. The brickworks was listed in *Kelly's Directory* until 1915, and appears to have closed in July 1920, when the brick-making plant and utensil-in-trade were sold by auction.¹⁰

This concludes the details of brickworks the writer has discovered in Chandlers Ford. There were, however, several other operators. Notable among these were: Playfair & Toole, Southampton based building

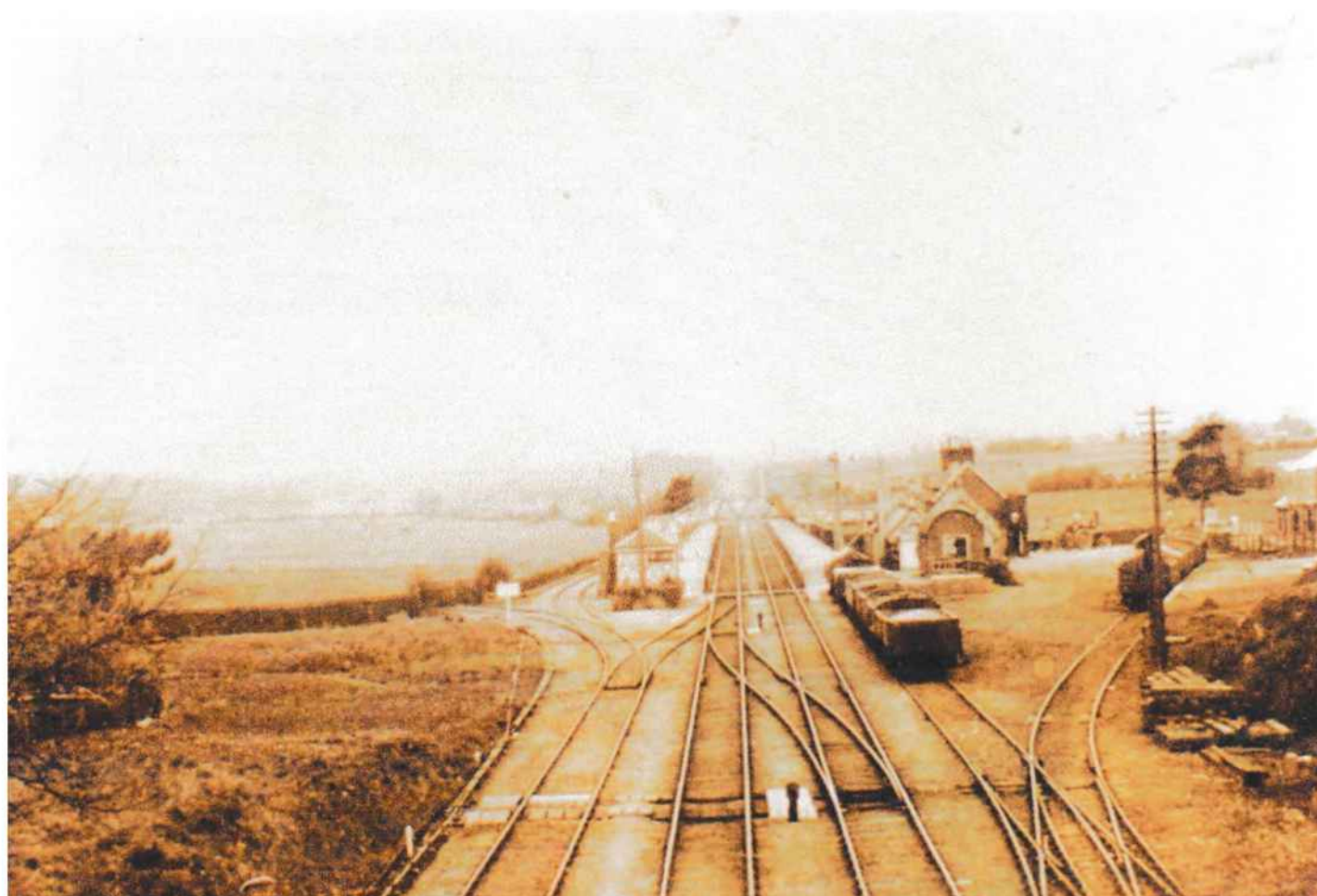


Fig.3 Chandlers Ford railway station from Bournemouth Road, looking north-east. The single-track line curving to the left served the brickyards. (c.1900)

contractors with a headquarters in Northam, John S. White, a Winchester coal merchant and property developer and Charles Noyce, an agricultural machinery engineer and builder who was based in Chandlers Ford. These last three were active at the very end of the nineteenth century but it has not been possible to attribute a definite location for any of their brickworks although at least some must have occupied yards on the main site as these became vacant due to bankruptcy, retirement or death.

CHANDLERS FORD: THE BRICKYARDS, THE WORKERS, AND THE VILLAGE

Throughout the nineteenth century the village of Chandlers Ford and its surroundings remained entirely rural, with the one exception of the brickmaking industry which provided employment for a large section of the local inhabitants. Agricultural labourers accounted for most of the remaining workers in the area and these would have often been employed for casual work in the brickfields.

Table 2 shows that the number describing themselves in census returns as working in the brick industry increased from 6 in 1861 to 54 in 1901. The actual numbers employed during busy periods would have been swelled by agricultural workers, some of whom may have travelled several miles into work, and other family members, wives and children. In 1901 there were around nine brickworks in Chandlers Ford which equates to an average core personnel in each works of six men, although the Hooper and Ashby works would have employed a larger number than this (Fig.4) and John Wren was employing 20 men and two boys in 1881. No

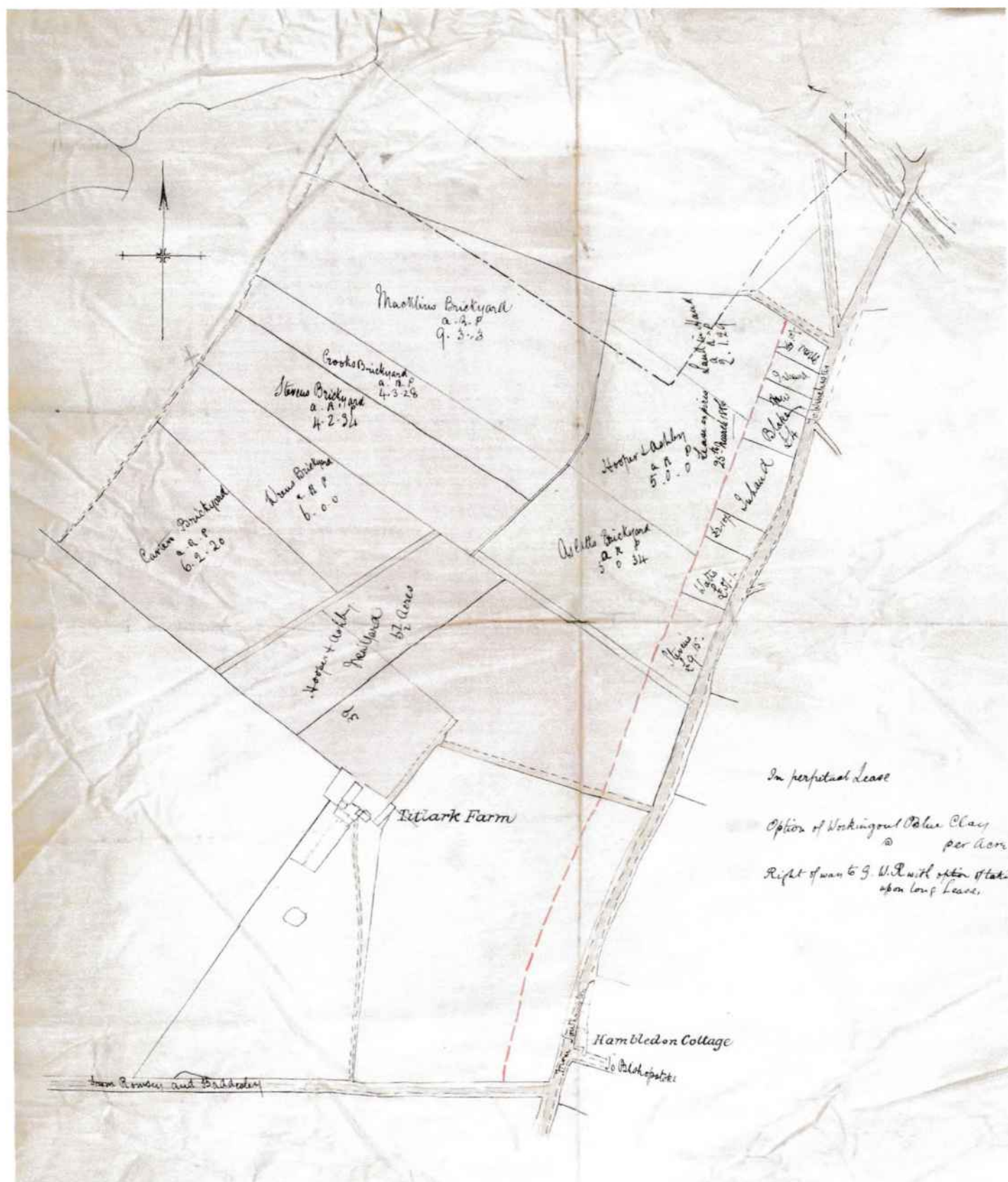
TABLE 2
CHANDLERS FORD: BRICKWORKER NUMBERS FROM CENSUS RECORDS

	1861	1871	1881	1891	1901
Brick Makers	5	3	11	13	21
Brick labs.			10	14	21
Brick Burners	1		6	6	2
Management			3	4	6
Totals	6	3	30	37	54

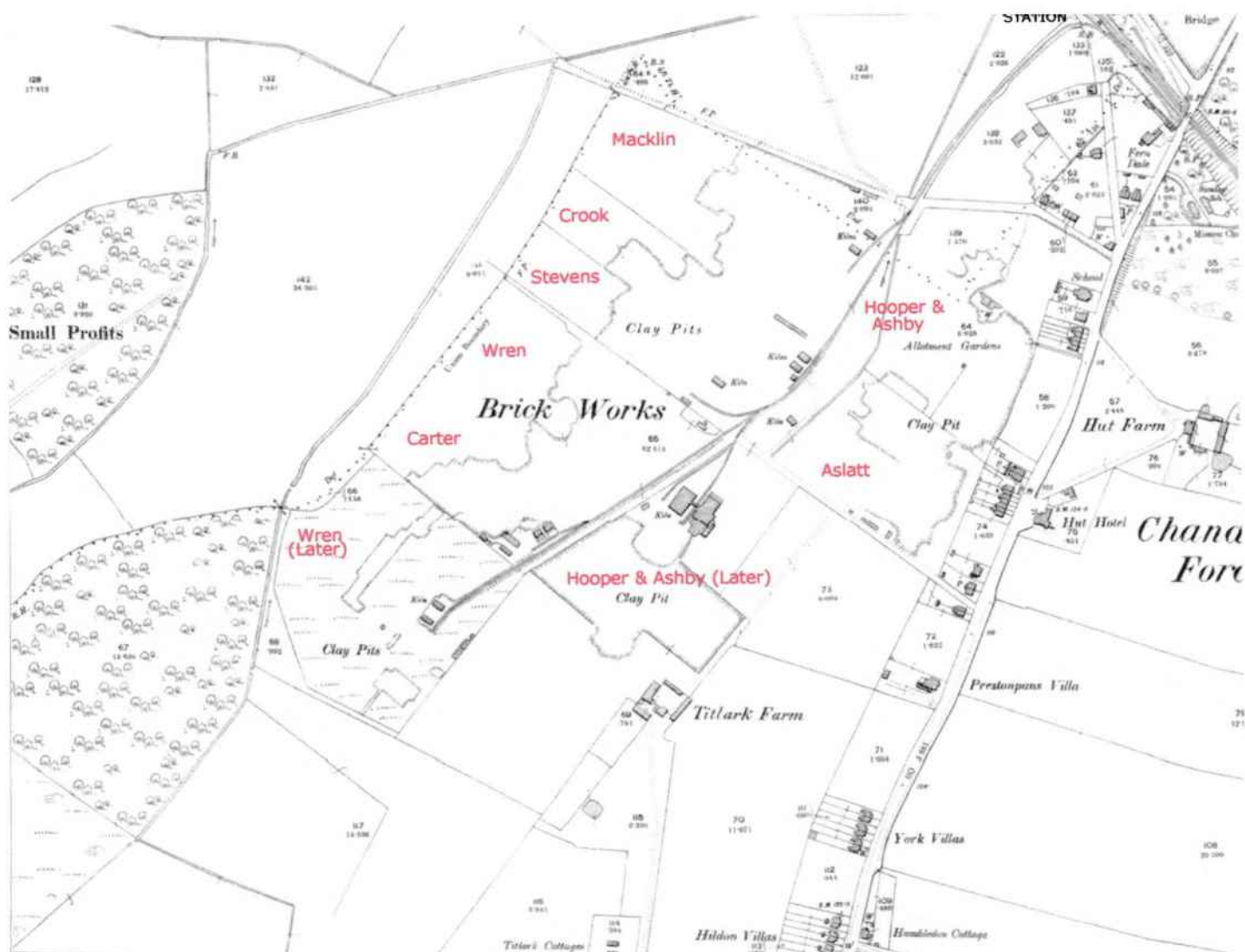
photographs or contemporary accounts have been discovered for the brickworks in Chandlers Ford so any description must be purely speculative. Based on the 1895, 25-inch Ordnance Survey Map it is possible to give approximate external dimensions of the kilns sited on each yard (Map 4).



Fig.4 A group of Hooper & Co brickworkers in from the one of the drying sheds. The only photograph so far discovered taken on The Main Site. Date unknown but probably around 1890.
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Map 3 Chamberlayne Estate sketch map of the Main Site brickworks.
 Reproduced with permission of Hampshire Record Office (Chamberlayne papers: 139M71/B20/5)



Map 4 The Chandlers Ford Main Brickworks Site, showing various yards mentioned in the text.
Based on 1895, 25-inch scale OS map. Reproduced with permission of The National Library of Scotland.

MAIN SITE

Wren (new) 2 kilns, each approx. 40ft x 20ft (12.2m x 6.1m)
 Carter, 2 kilns, each approx. 20ft x 15ft (6.1m x 4.6m)
 Stevens, 1 kiln approx. 40ft x 20ft (12.2m x 6.1m) 1 kiln approx. 25ft x 20ft (7.6 x 6.1m)
 Crook, 2 kilns, each approx. 40ft x 20ft (12.2m x 6.1m)
 Macklin, 1 kiln approx. 35ft x 20ft (10.7m x 6.1m) 1 kiln approx. 40ft x 15ft (12.2m x 4.6m)
 Hooper and Ashby, 1 multi chamber kiln approx. 85ft x 50ft (26m x 15m)

OTHER SITES

Fryern Hill (First Site), 1 kiln approx. 30ft x 30ft (9m x 9m)
 Common Road, 2 kilns, each approx. 20ft x 15ft (6.1m x 4.6m)



Fig.5 Remains of a scotch kiln just outside Chandlers Ford (now demolished). Dating from around 1900 it is thought to be similar to many of the kilns used on The Main Site.

Except for the Hooper and Ashby works, which will be considered separately, the remaining yards show rectangular kilns, almost certainly of the intermittent, updraft, Scotch type. The width of the kilns listed may have included a lean-to roof built on the sides to protect the operators from rain, when stoking the fire holes. The capacity would have been around 40,000 to 50,000 bricks per burning. Each burning would have lasted for about five days. Assuming two burnings per kiln, per month and a season of six months, the annual output of each works could have been over a million, although documentary evidence from Carter suggests he was making just 600,000 annually.

In most of the works, the clay would have been dug by hand and moved by barrow to a stock pile, where it would have been weathered over winter. Winning the clay would have been hard work and was often carried out by agricultural labourers. After tempering and removing any stones the clay would have been thoroughly mixed in a pugmill, possibly powered by a horse. In some yards this may have been the only machinery in use.

The brick moulder would have started making bricks in March and continued through until late Autumn. The green bricks would be dried in hacks, although some yards would have built drying sheds. An eye witness who was familiar with the Main Site during the 1940s testified to the existence of numerous hack boards littering the ground after all brickmaking had ceased.

Not all the brickworks on the main site were small hand-moulding yards, two were highly mechanised. One of these was owned by Thomas J. Wren, Master Brickmaker who moved to Chandlers Ford in the 1870s. On the 26 July 1876 the following advertisement appeared in the *Hampshire Advertiser*:

Wanted at Chandlers Ford, to take charge of a Steam Brick Machine and to Temper, make and set by the 1000. Apply J. Thos. Wren, Chandlers Ford or Mottisfont.

There is evidence that Wren built his Steam Brick Factory in 1879, some three years after advertising for a manager.¹¹ The dates suggest the possibility that in 1876 he was managing the works for Joseph Bull & Sons, later purchasing the machinery for himself. The 1881 census record shows that he was living in Chandlers Ford and was a, 'Master Brickmaker, employing 20 men and two boys'.

On the 25 March 1888 John Wren moved a short distance from his existing brick yard on The Main Site to build a new works. Perhaps the clay had been exhausted on the old site. In September of the same year auctioneers were instructed by Wren to sell brick making machinery which would not be required at his new works. Included were,

A 25 H.P. horizontal engine by Barker of Leeds, a superior 20ft. Lancashire boiler, a small vertical boiler, a portable steam engine, an expensive brick making machine by Barker, a clay mixer, a nearly new steam brick press, clay crushing rolls, perforated grinding pan, No. 2 Pulsometer pump, shafting, pulleys, 300 feet of leather belting and a Whitehead brick machine.

The reason for the sale of machinery and the layout of his new works has not been discovered but Wren continued making bricks for another twenty years.

The exact date John Wren's brick yard closed is unknown but a year before his death in 1908 he was still listed as a Chandlers Ford brickmaker in the Hampshire Kelly's Directory. He was one of two highly important individuals who helped shape the Chandlers Ford brick industry and the life of the village itself. The other was the manager of the Hooper & Ashby works, trading as Hooper & Co., Samuel Batley.

SAMUEL RICHARD SHORT BATLEY (1852-1909),¹² and HOOPER & ASHBY

Samuel Batley was born in March 1852 in Gillingham, Kent. The youngest of four sons, his brothers, William, Robert and Alexander would have been about 22, 5 and 3 at the time of his birth. His father, Robert, worked as a tailor, possibly in Chatham dockyard. His mother, before marriage, was named Jane Short. Hence the 'Short' middle name given to Samuel. She was about 42 years old when Samuel was born.

During the 1850s the family moved to Rawmarsh, Rotherham, South Yorkshire and Samuel's father became employed as a brickmaker. It is likely that Samuel's father moved to Yorkshire in order to join his son William, who was by 1861, employed as a brick and sanitary pipe maker at Meadow Works. By 1871 William owned his own business manufacturing sanitary pipes, employing 26 men and 5 boys. Samuel probably went to work for his eldest brother during the late 1860s and would have received excellent tuition from William, who was inventor and patentee of at least four Improvements to brick making machines between 1871 and 1878.

Another of Samuel's brothers, Alexander, had moved to South Wales and by the late 1870s had set up a business in Briton Ferry, near Neath, as an 'Earthenware and sanitary pipe contractor and employer of two engine drivers'. Alexander was joined by two of his brothers and their families. Robert, 'a Kiln burner in sanitary pipe works', and Samuel who was an 'Earthenware manufacturer and foreman in a pipe works'. In June 1879 Samuel Batley addressed a public meeting of The Briton Ferry Abstinence Society. This report was an early indication of the young man's concern for social conditions, a theme that would guide him for the rest of his life.

Around 1882 Samuel moved away from Wales and entered into partnership with Ezekiel Hugh Phillips at Totley on the Derbyshire, Yorkshire border, near Sheffield. The two men operated The Totley Fire Brick and Terracotta Company for several years, but the partnership was dissolved in March 1887; the reason is not known.

Meanwhile, 200 miles south in Hampshire, Hooper & Ashby were manufacturing red bricks on the Main Site in Chandlers Ford. They already owned The Exbury White Brickworks, which was being run by Charles Hooper, as a separate company called Hooper & Co.

Hooper & Ashby, builders' merchants and cement manufacturers, was under the management of **Edmund Ashby (1842-1934)**, his partner and founder of the business, Edward Hooper, having died in 1869. At some time in the 1880s Edmund Ashby was joined by his brother **Robert Ashby (1843-1923)**, who was very wealthy and had recently married Elizabeth Carr, of the Carr's Water Biscuit Company. The couple were happy to move to Southampton and invest in Hooper & Ashby, bringing a financial boost which would enable further expansion, especially in their manufacturing ventures. In addition, Robert and Elizabeth brought with

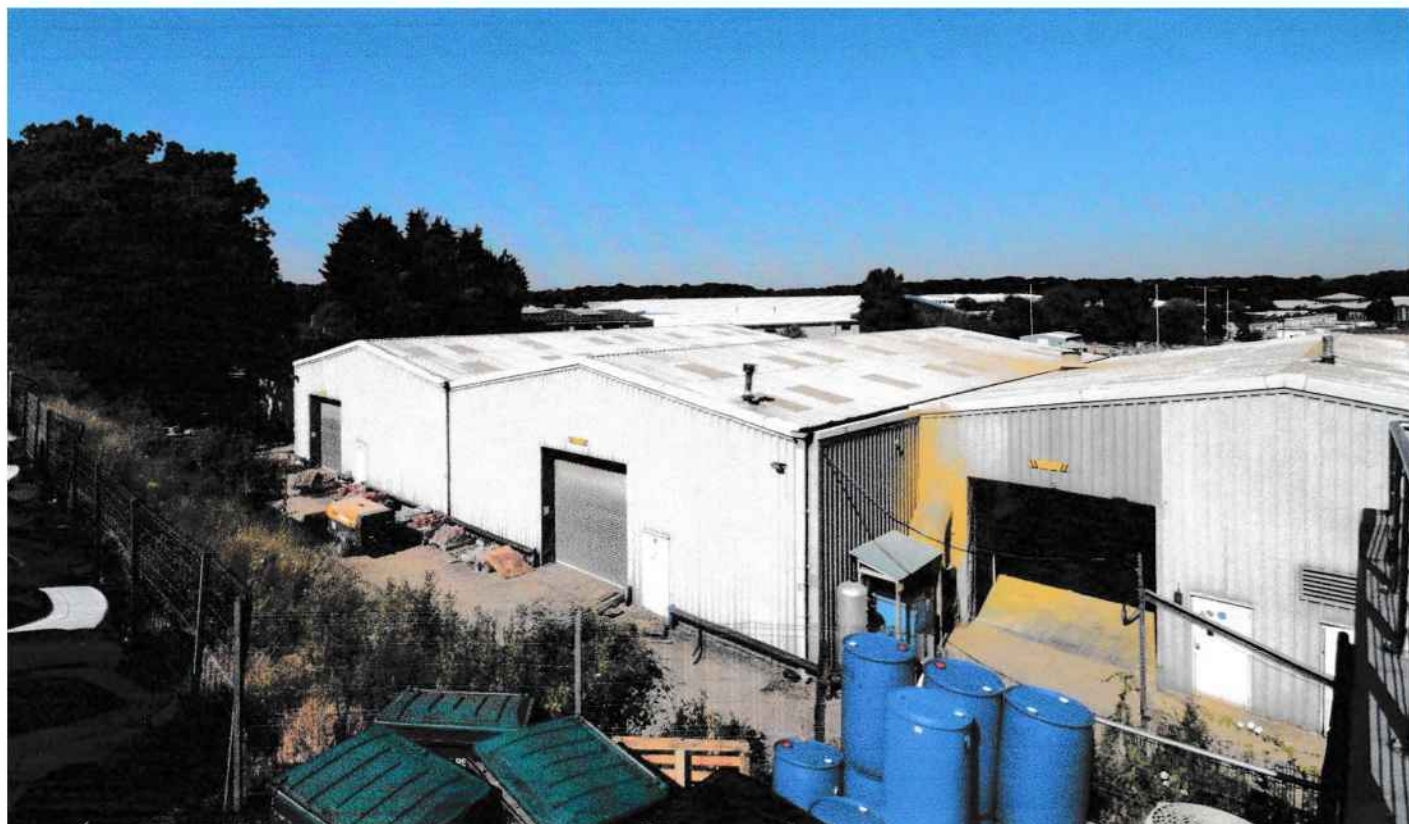


Fig.6 The view looking towards the west overlooking Chandlers Ford Industrial Estate. The steep drop would have been the edge of the excavations for the Hooper & Co works but by 1895 it was disused and marked on the OS map as allotments.

them two sons who would eventually continue brick manufacture far into the twentieth century, Herbert and Robert Claude Ashby.

White facing bricks from Exbury would continue to be offered as late as 1888 but before then Hooper & Ashby decided that the local manufacture of red bricks would enhance their range of stock. No doubt, being aware of the suitability of the clay on offer at Chandlers Ford, they took out a lease on about 6 acres (2.4 hectares) of land there in, or about, 1879 (fig.6). It is not known exactly which member of the Ashby family began the company's involvement with Chandlers Ford but the second and third leases were both signed by Edmund Ashby. The name of Hooper & Co. was kept for the brickmaking business. Most pressed bricks bore the mark, 'H & Co.' (fig.7), until 1903.

The following advertisement was published in the *Hampshire Advertiser* on 30 April 1881

RED BRICKS — HOOPER AND ASHBY are prepared to supply Best and Other Building Bricks from their Works at CHANDLERS FORD. Apply Hooper and Ashby, Portland Cement Manufacturers, Southampton.

Around 1885 Hooper & Ashby moved their works to another part of The Main Site and embarked on a major investment in Chandlers Ford which enabled them to manufacture bricks in very large quantities without the requirement of skilled brick moulders. They purchased a Bennett & Sayer brick-making machine (fig.8). This extruded a rectangular column of clay which could be cut into about eight bricks, by wires, every few seconds. These 'wire-cuts' could be produced at a rate of perhaps 20,000 or more per day. The clay was hauled up an inclined plane to where wagons could be emptied into the top of the machine. (An identical machine is on display at the Bursledon Brickworks Museum.) In addition, the drying of the bricks was carried on in heated sheds, thus avoiding delays in production caused by damp, cold weather. Finally, a continuous



Fig.7 Bricks made at Chandlers Ford. That marked 'H & Co.' was made at the Hooper & Ashby brickworks.

kiln was employed, with multiple chambers, some heating up while others cooled down. The heat from the latter being re-cycled into the former.

Running a modern brick-making plant would have required an expert and although the brick machine could have been operated with unskilled labour, setting up the process, especially creating the right plasticity of the clay, would not have been easy. The company required an experienced man and probably advertised nationally in the hope of finding the right person. Eventually they found Samuel Batley.

Samuel Batley's experience would have enabled him to apply for a managerial position in the new works. He may have lost money in his previous ventures and the opportunity to work for a company with wealthy owners was probably attractive. It could offer some stability after the last few years of moving around. He was possibly interviewed by Edmund and Robert Ashby and it is likely they would have been looking at the character of Samuel as much as his qualifications. The Ashbys were Quakers and they would have been impressed by his Methodist background and liberal views on employee, management relations. In addition, Samuel Batley, as a sanitary pipe maker, would have been familiar with clay extrusion processes and with the latest steam powered machinery. In his mid-thirties, Samuel would have been at an ideal age for Hooper & Ashby, having gained some twenty years' experience, but also being young enough to offer his employers the hope of lengthy service.

The exact date Samuel Batley came into the employ of Hooper & Ashby is uncertain but would probably have been very soon after he finished working in Totley, around the summer of 1887. The evidence for this is provided by a report that in March 1888 he was involved with The Bible Christian Band of Hope, in nearby Eastleigh. The 1891 census shows that he was living at 2, Hillview, Winchester Road, North Stoneham (Chandlers Ford) with his second wife, Elizabeth and only child, Arthur. Samuel and Elizabeth also employed a lady's maid. His occupation was described as that of, 'Manager of Sanitary Pipe and Brick works' although there is no evidence that pipes were an important feature of the works.

Throughout the 1890s Samuel Batley was a workaholic, finding time not only to manage some 20 or so men working in the brickyard but also engaging in local politics and designing an improved hand operated brick press.¹³ This was the second patent from the inventive Batley, an earlier one being granted in 1896, along with Edmund and Robert Ashby, for an improved Drying Shed Floor.¹⁴

PLASTIC BRICK MAKING PLANT, YOUGHAL

MESSRS. BENNETT AND SAYER, DERBY, ENGINEERS

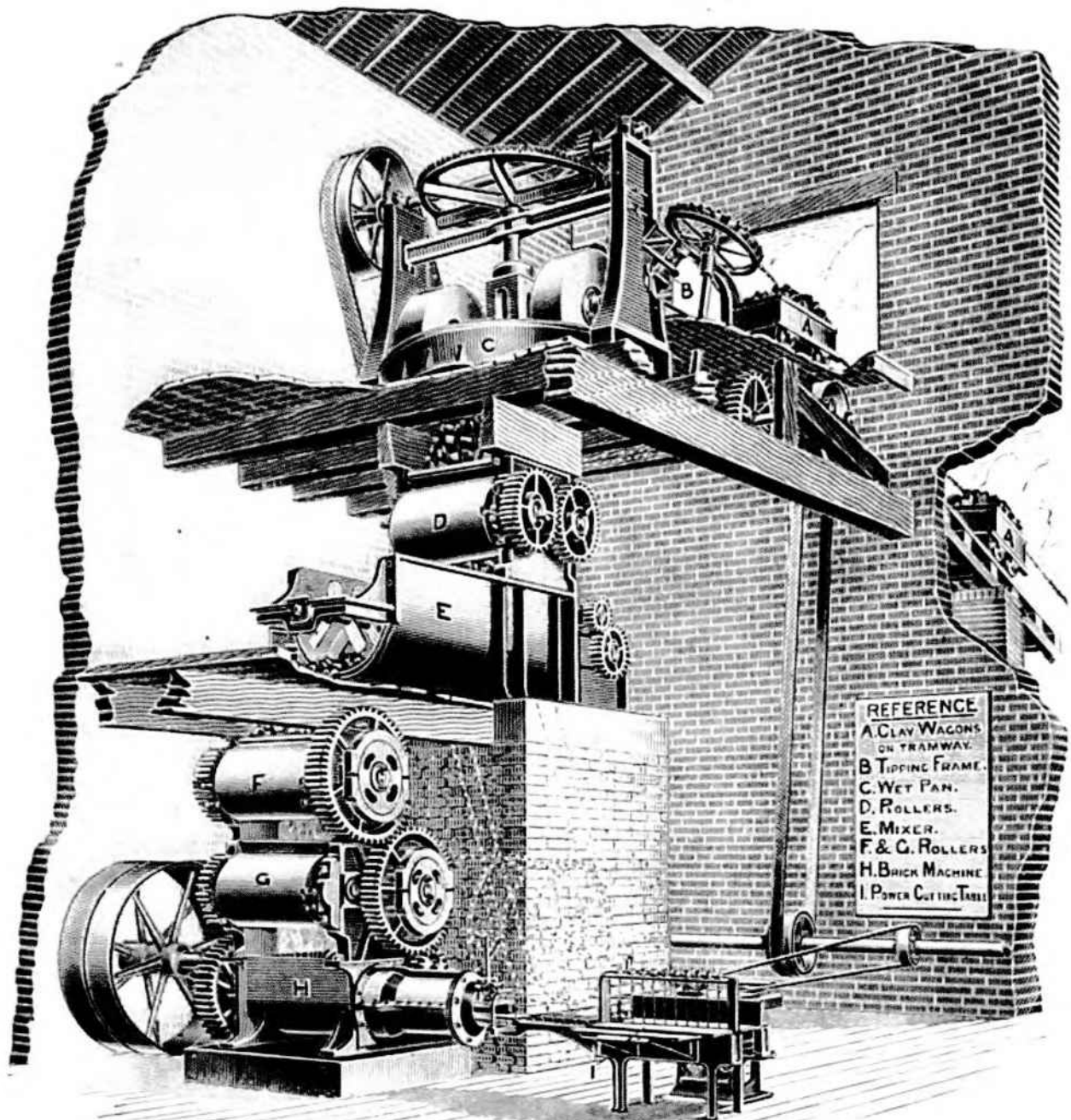


Fig.8 Bennett & Sayer brickmaking machine and pug mill as possibly installed in the Hooper & Co brickworks in Chandlers Ford around 1890.
Graces Guide



Fig.9 One of the few remaining signs of clay removal in Chandlers Ford Industrial Estate. This steep slope was part of the Hooper & Co second yard and can be traced through successive OS maps to the present day.

Batley's involvement in local affairs led to his being elected onto the Hursley District Council representing Chandlers Ford in 1897. He already was serving on Eastleigh Parish Council, North Stoneham Parish Council and was a member of The Hursley Board of Guardians. It seems certain that Samuel Batley's involvement in local politics was not due to any ambitions of rising social standing but rather in his attempts to make improvements in the conditions of his fellow human beings. He was strongly involved with The Primitive Methodist Chapel in Eastleigh and this branch of Methodism was well known for its working class and trade union roots. He also appears to have been a good public speaker, much in demand to preside over public and church meetings involved in charitable work. As manager of the Hooper & Co. works in Chandlers Ford, this popular man with his liberal views appeared to perfectly bridge the gap between workers and owners.

Midway through the 1890's Edmund and Robert Ashby could see that the future was limited in Chandlers Ford. Perhaps the clay was being exhausted too quickly (fig.9). Despite being offered a site at Fryern Hill by Chamberlayne, the Ashbys decided to acquire some land at Swanwick, on the banks of the River Hamble, to build a new brickworks. This was a perfect location, being close to a navigable waterway and next to a railway line and having, unlike Chandlers Ford, ample room for expansion.

Samuel Batley would almost certainly have been involved in the plans for the new works but with the continuity of supply of bricks being paramount, he continued to live in Chandlers Ford, and manage the existing yard. The new works was built in 1897 so it most likely incorporated the improvements in drying

shed floors invented by Samuel, Edmund and Robert. Batley probably found his time divided between Chandlers Ford and the new brickworks near Bursledon. In 1899, the year Samuel Batley filed a patent for an improved brick press, he also received a highly commended certificate at the Romsey Fanciers Association Show when he entered an Orpington Duck in the competition. These shows were very popular among the public in late Victorian times and in 1879 his brother, Alexander, had won similar acclaim in Glamorgan.

The new century found Batley still resident in Chandlers Ford, and now living in a large house, Prestonpans Villa, on the main road just a short distance from the works. It is interesting to note that in the 1891 census Samuel described himself as, 'Manager of Brickworks and Employer'. This perhaps gives an indication of how his relationship with the Ashbys had progressed during the previous 14 years.

The lease on the brickyard at Chandlers Ford would expire soon and the new brickworks at Swanwick was doing well, so towards the end of 1902 Samuel and his family moved to Hamble Cottage, Lower Swanwick, to take up full time management of the new Hooper & Ashby yard, the Chandlers Ford works closed at about this time.

These were busy years at Swanwick. In 1903 the part of Hooper & Ashby trading as Hooper & Co. disposed of the cement making business in Southampton and created a new company called **The Bursledon Brick Company**,¹⁵ concentrating only on brick manufacture. About the same time a major expansion took place at the brickworks involving construction of a second, larger works including wire cut machine, drying sheds and kilns. Batley would have been intimately involved in the building of the second works at Swanwick but despite this, soon after moving into the area, he became interested in local affairs, just as he had in Chandlers Ford. He also became involved with the Free Church at Sarisbury and The Providence Chapel in Swanwick Lane. He became a member of the Fareham Board of Guardians and of Fareham Council. Samuel always involved himself with his men and with their wellbeing, attending their outings and sporting fixtures and taking part, himself, in their work. He was a popular man both within The Bursledon Brick Company, where he did much to expand and develop the business, as well as in the local community.

It was a great shock when Samuel Batley died, after a short illness, in March 1909. He was 57 years old and had been overseeing the erection of a new drying shed during the winter. The work had been almost completed when he was taken ill. A few days after his death, his widow, Elizabeth, also died.

Samuel's funeral took place in Swanwick and was reported in the local press. It was attended by members of the Ashby family, the brickyard workers, Free Church and Wesleyan ministers, both local and from Eastleigh, town councillors from Southampton and Fareham, his son Arthur, and several other relatives. The funeral cortege of about a mile was lined by about 200 local people. The event was a fitting tribute to an energetic and popular man.¹⁶

Samuel Batley left £1818 to his wife and son Arthur but his legacy to The Bursledon Brick Company, although of no monetary value, was probably very much appreciated by Herbert and Claude Ashby, who would go on to run the brick works Batley had helped create, far into the twentieth century.

DECLINE OF THE CHANDLERS FORD BRICK INDUSTRY

Output from the brickyards reached a peak around 1900 after which there was a steady decline. Kelly's Directory for Hampshire listed just three brickworks in Chandlers Ford in 1915 and one in 1923. None were listed after this other than in 1939 when an attempt was made to re-open the yard in Common Road. There may have been some activity on The Main Site in the 1930s as the Ordnance Survey map for 1938 shows a brickworks but no evidence to confirm its existence has been discovered.

Excerpts from the Chandlers Ford School logbooks give some interesting examples of how the work in the brickyards affected both children and adults.¹⁷

Page 53. Uncertain date. About 1890. 'Mr. Chandler, The School Board officer for this neighbourhood, called yesterday afternoon. I gave him the names of 3 children who were not attending very regularly. One of them, Thomas Mansbridge, a boy of 9 – a farmer's son – they sent me word, "was not working, but helping his father in the brickfield"'.

(The 1891 census shows that the boy's father was a 54-year-old farmer and retired builder living at Titlark Farm and that his son was a scholar.)



Fig.10 The house on Bournemouth Road occupied by Samuel Batley and his family between c. 1892 and 1902. He named it Prestonpans Villa and it appears as such on the 1895 OS map.

Page 150. 31 October 1893. 'For some weeks sickness has hindered work a great deal, The children who return from such attacks seem to have no energy at all. Spelling is terrible, owing to the extreme ignorance of parents. Through the summer months the boys are kept at work every minute they are out of school and are constantly up all night burning bricks, as a consequence, they are ill fit for being taught during the next day'.

Page 163. 18 June 1894. 'Not a single boy in Standard 4-6 attended scripture lesson. Only about three of them ever attend till 10 O'clock being at work in the brickfield till that time'.

Page 173. 31 October 1894. 'Fifty-two children have been admitted. The fluctuation of the population is greater than ever. The brickyard employs a great number of boys from early morning till 10 O'clock and immediately after school they have to trudge off to work again till dark, they are in consequence tired out before school time and it is doubly difficult to interest an already overworked child'.

Page 55. 12 June 1901. 'Attendance not so good as usual. Several are suffering from influenza again. 116 at school out of 134 on books. There are not so many names on books as corresponding period last year owing to some brickyards being closed in Hursley Road. Several families have left the parish.'

(Which brickyard is being referred to has not been established.)

Page 81. 22 September 1902. '126 present and properly staffed. The number on books has fallen owing to the closing of brickfields and migration of families.'

The Edwardian period was one of relative prosperity, with no economic depressions but at the bankruptcy hearing for Blacknel's Brickyard, in Colden Common, a few miles from Chandlers Ford, Arthur White, the owner, cited the following reasons for his failure in 1907:

1. Loss caused by bad debts.
2. Competition, chiefly by the introduction of brick making machinery.
3. Want of capital
4. Heavy interest on borrowed money.

The list gives an illustration of the problems affecting small yards. By comparison, in 1907, the new brickworks in Swanwick (Bursledon) was expanding and probably had an output of at least 13 million bricks annually. Equivalent to 10 – 15 small yards. The Bursledon Brick Company also had direct access to the main railway line and a jetty onto the River Hamble for delivery by barge. Add to this substantial capital, provided by wealthy owners, and the expertise of an experienced manager and it becomes clear just how difficult it would have been to compete.

The legacy of brick manufacture in Chandlers Ford may at first appear negligible but it could be argued that without the brickyards it would, today, look a very different place. The land occupied by the brick makers on The Main Site was never developed for housing but remained unoccupied until the nineteen sixties when it became an industrial estate. The main entrance road is called Brickfield Lane and nestled among the warehouses and industrial units is the headquarters of the 1st Chandlers Ford Scout Group.

Their Headquarters was erected in 1962 and the Group was granted permission to demolish two derelict brick kilns at the end of Brickfield Lane. The bricks were used in the foundations and base for the wooden building. Some of the bricks were used to construct a fire place within one of the rooms. The group's badge features an illustration of brick kilns, but these almost certainly were not of the beehive type shown. Nevertheless, every young person who joins the 1st Chandlers Ford Scout Group is reminded of what was happening on the site 150 years ago.

NOTES AND SOURCES

1. Description of the lithology from a section in a brickpit at SU 4291 2002 (Hooper & Ashby yard?) by W. Whitaker in 1895 (British Geological Survey) shows two bands of 'Very dark grey clay', which may be the Blue Clay mentioned on the Chamberlayne Estate sketch map.
2. *Hampshire Advertiser*, 24 March 1883.
3. *The Official Illustrated Guide to The London and South Western Railway*, 1864, pp.391-395.
4. [David Brownlee, *The Law Courts. The Architecture of George Edmund Street*, Cambridge MA: MIT Press, 1984. (DHK)]
5. G.E. Street, *Brick and Marble in the Middle Ages: Notes of Tours in the North of Italy* London: John Murray, 1855; 2nd edition, London: John Murray, 1874. [The latter was republished as *Notes of a Tour in Northern Italy*, London: Waterstones and New York: Hippocrene Books, 1986. Street also wrote *Some Account of Gothic Architecture in Spain from Personal Observations made during several tours*, London: John Murray, 2nd edition, 1869. Both books are available online via Project Gutenberg. (DHK)]
6. Information about the various owners and workers has been compiled from various sources, the main ones being census records, newspaper reports and advertisements. The sources have not been listed here due to limited space but are available in the full version of the account of *The Chandlers Ford Brick Industry* on application to the author.
7. Hampshire Record Office documents ref. 139M71/B20/14.
8. Hampshire Record Office documents ref. 139M71/B20/1, 2, 6, 7, 11 and 11A.
9. Hampshire Record Office documents ref. 139M71/B19/6.

10. *Hampshire Advertiser*, 20 July 1920.
11. *Hampshire Chronicle*, (Re Craig Ddu, Port Madoc Slates testimonial) 29 October 1881.
12. The section on Samuel Batley has used census records from Chatham 1851, Rawmarsh 1861 and 1871, Briton Ferry 1881 Batley mis-spelt (Richard) Bartly, North Stoneham 1891, Chandlers Ford 1901. Newspaper reports and Advertisements form local papers.
13. Patent No. 24,568 granted 24 Nov. 1899.
14. Patent No. 29,798 granted 13 Nov. 1897.
15. *Hampshire Advertiser*, 2 May 1903.
16. Obituary appeared in the *Hampshire Chronicle*, 27 March 1909.
17. Hampshire Record Office. Copies of the pages may be viewed at the Eastleigh Museum Archive.

ACKNOWLEDGEMENTS

Hampshire Record Office, Winchester; Southampton Record Office; National Library of Scotland; David Hart (GSL 1st Chandlers Ford Scout Group); The British Newspaper Library, Colindale; The British Library; The British Geological Survey; Michael Hammett and Alan Cox (British Brick Society); Daniel Malloy (Eastleigh Museum); Linda Bradley, Barbara Hillier, and Ann Coote for sharing information about their families.

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 Carolyne Haynes, *Brick: A Social History*, Stroud: The History Press, 2019.
 A.A.J. Fortune, *An Account of the Growth of Chandlers Ford*, 1969.
 W.C.F. White, 'A Gazetteer of Brick and Tile Works in Hampshire', *Proc. Hampshire Field Club*, 1971, pp.81-97
 Steve Old, 'A True Victorian Company [The story of Joseph Bull & Sons]', *Hampshire Industrial Archaeology Society Journal*, no. 20,
 Kathleen Ann Watt, *Nineteenth Century Brickmaking Innovations in Britain. Building and Technological Change*, Thesis submitted for the degree of Ph.D., University of York. 1990.
 D. Algar, K. Grinstead, and B. Johnson, *Brick & Tile Making in Alderbury*, Alderbury & Whaddon Local History Research Group. 2008.
 'The Chandlers Ford Brick Industry' by Jim Beckett can be read at Hampshire Record Office, Winchester (TPO63/1/4), Eastleigh Museum, Chandlers Ford Library, and Bursledon Brickworks Museum, HIAS library.

PROVIDING ADDITIONAL INFORMATION

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Baileys Hard 'Beehive' Brick Kiln Beaulieu Estate, New Forest

Frank J. Green

BACKGROUND

The New Forest has a wide range of different clay types from London Clay at Fordingbridge to more widespread clay deposits contained in the Braklesham discrete areas of brickearth mostly close to the New Forest coast that have been exploited in the past for and Headon geological formations. There are discrete areas of brickearth, mostly close to the New Forest coast, that have been exploited in the past for brickmaking.

The Headon clays can also be found at Beaulieu, Exbury, Lymington, and Brockenhurst: a stable barn built of Brockenhurst bricks is shown in Figure 1. Much of the evidence of past brick making industries survive as clay pits and ruined brick kilns. Figure 5 shows the Cadland estate brick kiln and figure 6 the remains of the kiln on the Paulton's Park estate. Both are covered in much vegetation.

A data base of all quarry sites recorded on Ordnance Survey maps was produced by the National Park. Additions have been made as field survey verification work has taken place over the past ten years on the 'open forest' Crown Lands and areas of commonage. The lands managed by the Forestry Commission, the National Trust, Hampshire County Council and others as part of Higher-Level Stewardship Schemes funded by Natural England and using Lidar data.

Because of the diverse clay sources, the New Forest was a major are of hand-made brick production well into the 1930s. Many of the kilns were open-topped up-draught Scotch kilns. With the introduction of blackout regulations in the Second World War these kilns totally ceased production. Competition from mass produced bricks on an industrial scale having already made the local production uneconomic. Many of the kilns were fired with local material such as gorse at the Paulton's Park estate kiln near Romsey. It is significant that 'Flettons' and other imported bricks were specifically being used for the construction of air-raid shelters and other Second World War installations in the New Forest because of the absence of local brick supplies. None of the local brickworks were re-established after the Second World War, sites having become derelict or used for other purposes.



Fig.1 Example of a brick stable wall at Bridge Farm, Brockenhurst.
Photograph: F.J. Green



Fig.2 Two views of the Bailey's Hard brick kiln awaiting conservation.
Photographs: F.J. Green

BAILEY'S HARD BRICK KILN

With the introduction of the railway system in the 1840s bricks and tiles could be transported to a much wider area, and exported to the rapidly expanding urban areas of Bournemouth and Southampton and, ultimately, further afield. The coastal brickworks continued to transport most of their production by sea. A combination of map research, Lidar data and traditional woodland survey has increased the available knowledge of these local brick industries with data being provided to the Hampshire County Council, Historic Environment Record (HER) and other data being posted on the 'NFKnowledge' web site.

The brick kiln at Baileys hard is a Grade II listed building; the kiln awaiting conservation and repair is shown in figure 4. The survey and work on this particular kiln formed part of the work of The New Forest National Park's (NFNPA) *Rediscovering Archaeological Heritage Project*. One of the many projects that have formed part of the Historic Lottery Fund funded New Forest Landscape Scheme.

The brickworks at Baileys Hard on the Beaulieu River opened in 1790 and ceased functioning in 1935. The site produced bricks, roof tiles and land drainage pipes. Coal was brought in by sea in barges as the fuel source and the same barges carried the bricks away. The brickworks were originally tenanted and from 1827 was run directly by the Beaulieu Estate until 1877 when it was again let to tenants, who included the Elliott Brothers of Southampton, from 1890 to 1903 (fig.3 for their business card); the building supply firm that still exists. When Elliotts gave up the lease they remained regular customers of the yard.

It is not known when the 'beehive' kiln was actually constructed, but it was probably in the late nineteenth or early twentieth century. It was said the kiln could hold 40,000 bricks during a firing.



Fig.3 (left) Nineteenth-century business card for Elliott Brothers of Southampton.

Fig.4 (right) Business card for Early & Britton, Brick and Tile manufacturers, Brockenhurst.

Both cards: F.J. Green Collection



Fig.5 The Cadland Estate brick kiln.
Photograph: F.J. Green

Records exist within the Beaulieu Estate Archives that provide details about brick production when the site was directly managed by the estate. Between April and May 1848, the brickworks shipped 199,500 best red bricks from Baileys Hard to the Isle of Wight for the building work being managed by Thomas Cubitt for Queen Victoria and Prince Albert at Osborne House. During the same period 22,000 ‘white bricks’ were also produced and shipped to Osborne.

The bricks from the site were also used for buildings on the Beaulieu Estate including Buccleuch Cottages in the Beaulieu High Street and ‘The Rings’. Customers for the Beaulieu bricks included the Royal Mail also, the Docks Company and the Royal South Hants Hospital (RSH) both in Southampton. The Hospital ordered bricks for its construction in 1838 and again more were required for its extension in 1928. Before demolition of the old buildings at the RSH many elevations were faced with Beaulieu ‘buffs’. William Preston ordered bricks for his house at Minstead Lodge as did Joseph Bull at Gosport in the nineteenth century.

Bricks in three grades were the main product of the brickworks at Baileys Hard but the site also produced specialist shapes such as coping bricks, squint bricks, and mullion bricks. Various tile types and land drainage pipes were produced. Beaulieu ‘white’ bricks often referred to locally as ‘Beaulieu buffs’ were perhaps the best-known products being widely exported; not just to developing towns at Bournemouth, Portsmouth, and Southampton but also to colonial locations. Similar products were also being produced at the Pylewell Estate from their coastal brickworks at Pitts Deep adjacent to the former pier and also on the Exbury Estate. The same bricks were widely used on the Cadland Estate and may have been produced at the estate’s own brickworks (fig.5)

The Baileys Hard brick kiln has been the subject of previous conservation work and as part of the NFNPA’s work was initially visited to establish its condition. The National Park commissioned an engineering report on the state of the ‘beehive’ kiln and its adjacent chimney. This resulted in the invasive vegetation being removed before further work could take place. A 3D scan of the structure¹ was then commissioned to provide a permanent record. The engineering report together with the 3D scan will allow CAD drawings to be generated for future conservation work, the basis of any listed building consent application by the Beaulieu Estate, so that the significant repairs required to stabilise and conserve the structure.



Fig.6 The Paulton's Park estate brick kiln in 2007
Photograph: F.J. Green

NOTE

1. 3D Image at: <https://nfknowledge.org/contributions/beaulieu-brick-kiln/#map=10/-1.44/50.81/0/24:0:0.6/>
39:1:1 | 40:1:1

Hidden in Plain Sight: The Discovery of a Brick Kiln at Bridgwater, Somerset

Brian J. Murless

BRIDGWATER

Beyond the county boundary, Bridgwater is probably best known today for its annual spectacular, the illuminated street carnivals held in early November. It has currently entered a period of prosperity from the development nearby of a nuclear power station at Hinkley Point C. However, historically it was the local industry of manufacturing clay bricks and tiles which brought it fame across the globe, particularly those countries of the former British Empire as well as nearer home with a significant input into the coastal trade. Coal from South Wales' mines could be ferried across the Bristol Channel by ships such as ketches, often built in Bridgwater, to the kilns along the river, each yard with its own landing slip. This trade continued into the twentieth century, one of the last general traders built and launched in 1907 being the *Irene*, 85ft long and registered to carry 165 tons. She was owned by Colthurst, Symons, arguably the largest brick and tile company in Somerset.¹ From the works upstream, the clay products were steered by manual labour using barges to the docks where they entered by their own dedicated lock.

There were many factors in Bridgwater's favour: the most self-evident being the geology of the landscape being predominantly that of gravel with alluvial clay and Keuper Marl (what is now termed Mercian Mudstone).² The town was located on Somerset's longest river, the Parrett, flowing into the Bristol Channel and fed from the canals and river navigations of the hinterland. It was a busy port enhanced in the 1840s by the construction of a floating harbour comprising a tidal basin and an inner dock with a sluicing system and dragboat to control and flush away the tidal river's slime.³ By 1871 the docks had a rail link to the main Bristol & Exeter (later GWR) line; but within many of yards rail took the form of narrow gauge tramways.⁴

INVESTIGATIONS

Charting both the archaeology and history of the brick and tile industry in and around Bridgwater attracted the attention of the Bridgwater & District Archaeological Society (B&DAS, est. 1964) and the Somerset Industrial Archaeological Society (SIAS, est. 1972). The industry itself had been in decline during the twentieth century and generally works had folded by 1970. B&DAS members recorded a site at Puriton which fell victim to the advancing construction of the M5 Motorway and SIAS surveyed a surviving Hoffmann kiln, one of three at Poole near Wellington.^{5,6} The writer was particularly impressed by these activities and began researching the industry initially through trade directories.⁷ Although the period covered was narrowed to between 1822 and 1939, it soon became clear that from amongst the 264 gazetteer entries it was the Bridgwater area which had the closest concentration of large, multi-yard sites which could be identified with names emboldened on their

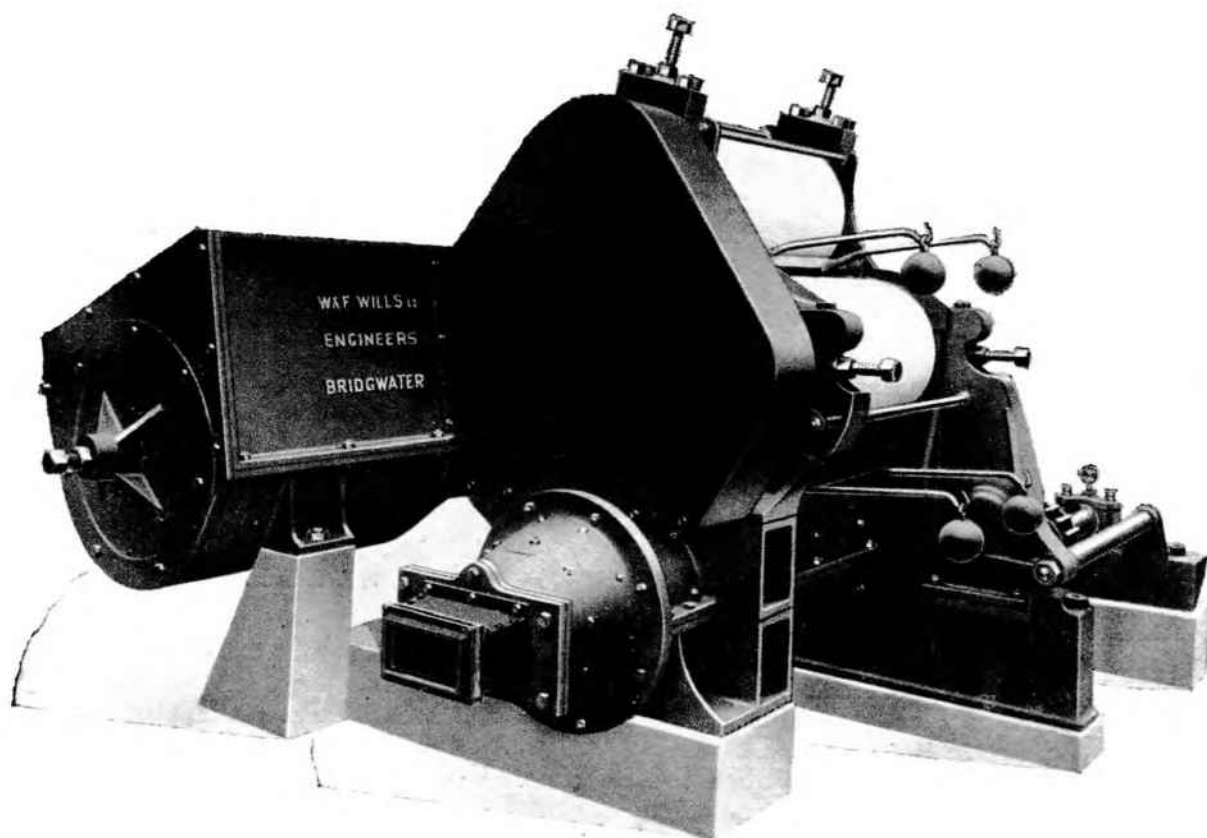
Fig.1 In 1974 SIAS members investigated a works at Dunwear managed by John Board & Co from the late nineteenth century. This downdraught kiln had robust support from rails and there were extensive clay pits adjacent. When it closed in 1958 the kilns and drying sheds became part of a poultry farm with one kiln becoming a home for battery hens.

Image courtesy Brian Murless

Fig. 2. In early 2019 the former Crossway Yard of Colthurst Symons was subject to the construction of the Colley Lane Southern Access Road. Its kilns and drying sheds were examined in detail by Context One Heritage & Archaeology. A report is awaited. The Yard was linked to another, Somerset Bridge, by tramway and a third works, New Yard, managed by the same company was further to the East.

Image courtesy South West Heritage Trust





"WILLS" **Clay-Crushing, Pugging and** **Brick-Making Machine**

(SERIES 18 & 180)

Manufacturers :
W. & F. WILLS, LTD.
Engineers,
BRIDGWATER, SOMERSET.

Tel. : Bridgwater 2624—5.

Fig. 3. The brick and tile industry gained a respected reputation for handmade products which continued through to the closing decade of the 1960s. W. & F. Wills was a local firm able to introduce machinery which brought efficiency to the works particularly through clay processing leaving behind traditional methods such as the horse-drawn pug mill and permitting more efficiency in the workplace and uniformity to the products. Wills were recognised engineers and one of their stationary steam engines from a local brickworks is displayed in working condition at the Westonzoyland Museum of Land Drainage.

Image courtesy Mary Miles

products: Barham Brothers, John Board, John Browne, Major, Sealy and Somerset Trading Company. The writer researched and included the Historic County of Somerset prior to the Local Government Act of 1972 which had reduced the size of what today is recognised as Somerset but had previously been as large as its Devon neighbour. A new County of Avon had been segregated and created with the Districts of Wansdyke and Woodspring. These subsequently became the Unitary Authorities of Bath & North-East Somerset (B&NES) and North Somerset.

In order to study the yards more closely, further detailed mapping was required but with the good fortune of digitisation could be viewed online. The present County and B&ANES are searchable on the Somerset Historic Environment Record (SHER) managed by the South West Heritage Trust (SWHT)⁸ and the remaining regions of the old county through *Know Your Place* (KYP) administered by the City of Bristol,⁹ the exception being the online records of the Exmoor National Park Authority. Both SHER and KYP utilise large scale Ordnance Survey Maps of different editions plus Tithe Maps supplied by the National Library of Scotland.

FOCUSSING ON BRICK AND TILE WORKS

The picture to emerge of the distribution along the river within approximately a mile of the centrally placed Town Bridge was somewhat akin to the arrangement on a Victorian map of the Continent of Africa where the European nations had made the so-called 'land grab' for territorial power. But this was to alter during the nineteenth century for the brick companies in Bridgwater. The demographic changes led to the older clay pits being filled in for housing development and domestic refuse disposal encouraged the growth of new yards on the outskirts of the Town at Dunwear (Fig.1) and Somerset Bridge (Fig.2) and in other parishes such as Chilton Trinity, North Petherton and Puriton within the then Rural District, now known as Sedgemoor.

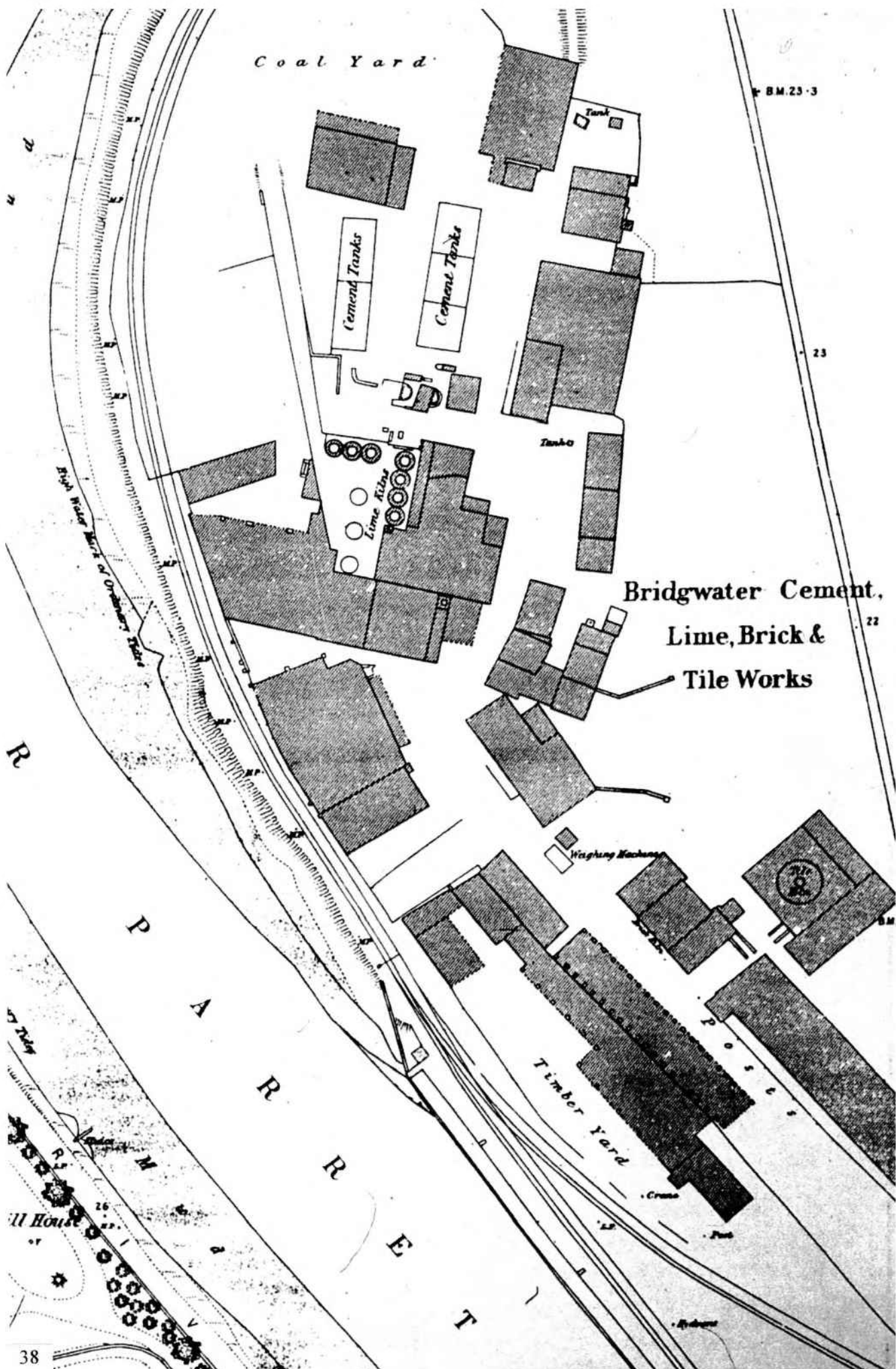
The industry was also subject to radical changes over the years: from the eighteenth-century roofing tiles were basically represented by the patterns of the plain tile and the pantile, the latter probably originating as an early import. From the 1840s onwards, a large variety of designs, the most common and popular being the Double Roman, and fixings such as the interlocking tile. Brick manufacturing to an extent became sidelined through the grow of tile production, particularly in roofing tiles though both took advantage of machinery engineered by local ironfounders (Fig. 3). In brick production the traditional solid brick with a shallow frog was joined by the perforated type, a further example of an extrusion process and 'special' bricks became an attractive form of ornamentation for the more upmarket housing. Not all brick and tile works were confined to clay and some invested in other aspects of the building trade where lime and cement kilns stood alongside coal, marble, slate and timber as at Barham Brothers (Fig.4). The most profitable item was the Bath Brick, made for scouring purposes. Millions travelled the World with instructions for its use in a wrapper often printed in a foreign language (Fig.5). Although the river slime of which the bricks were composed was easily brought the short distance from the shelf-like batches in the river bank to the brickyards, control of the firing was less straightforward. The bricks were burnt to between 500 and 600 degrees centigrade otherwise if they became too hard they were unsuitable as a cleaning medium.

KILN TECHNOLOGY

Arguably the most important structures within the brick and tile works were the kilns where the setting and burning of the goods could enhance or destroy the finished product. On the Tithe Maps names like Brickfield are indicative of clamp kilns, primitive almost bonfire-like in construction where the fuel and the unfired (green) bricks were packed together. In the 1720s when the first Duke of Chandos acquired the Manor of Bridgwater, he saw bricks as a useful tool for investment in his local projects. One of these was in Chandos (later Castle) Street (Fig.6) which Pevsner calls 'one of the finest Early Georgian streets outside London'.¹⁰

Fig. 4. (overleaf) The Ordnance Survey 1/500 scale map of 1888 illustrates that a number of works such as Barham Brothers at East Quay had an outreach beyond clay goods and here the kilns were part of cement and lime production with only one for tiles and another for bricks. More pinnacle tile kilns were to be built but slow to convert to downdraught working.

Image courtesy South West Heritage Trust



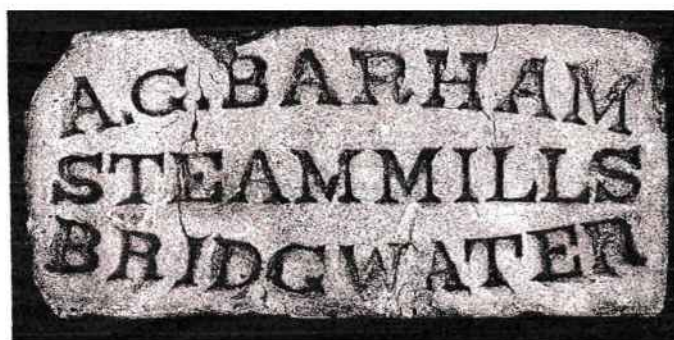


Fig. 5. (above) A Bath brick stamped with the name of Alfred Garratt Barham who joined with Francis Forster Barham to establish Barham Brothers in 1858. The brick has dimension not dissimilar from its clay counterpart but in the twentieth century appeared in a reduced, standardised size: 6 x 3 x 2 inches (150 x 80 x 50 millimetres).

Image courtesy South West Heritage Trust



Fig. 6. Castle Street, Bridgwater. The Duke of Chandos clamp kilns in the castle bailey were at the upper end in this view, now King Square. The building on the left was the Harbour Master's House. Charles Hunt, who lived here with his son John was originally a sea captain and ran a ship brokerage business which had a nautical type barometer attached to the wall outside.

Image courtesy Brian Murlless

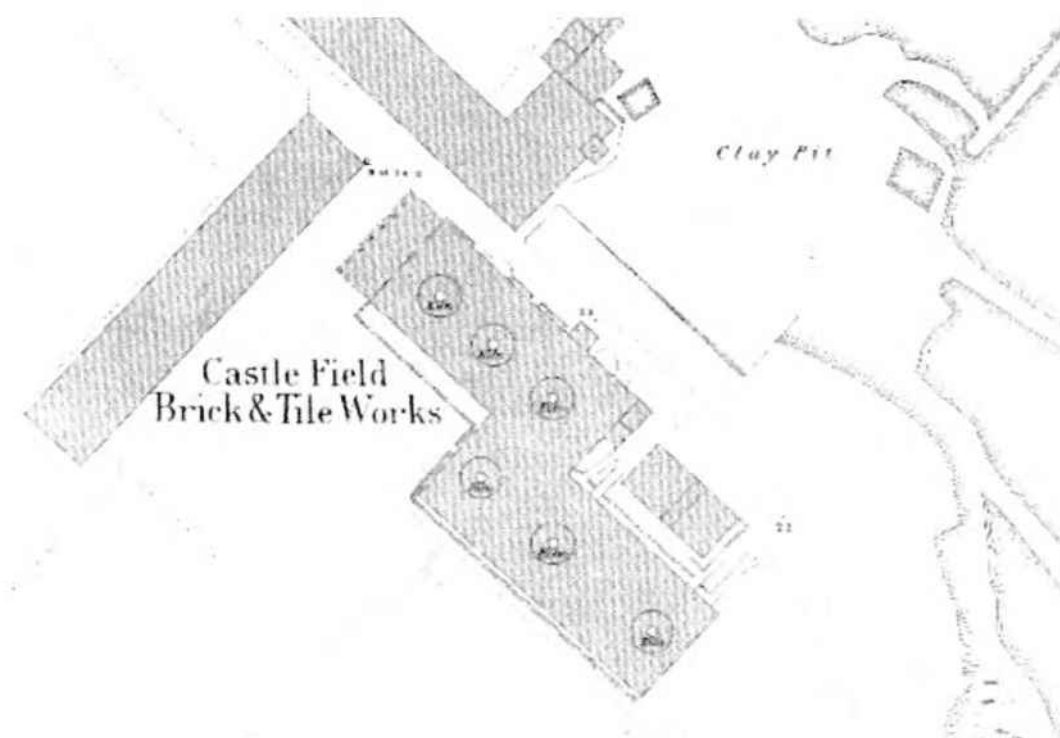


Fig. 7. Two groups of six bottle or pinnacle kilns at the works of Colthurst, Symons. The partnership was established by Thomas Colthurst and William Symons in 1857 and 120 guests celebrated in 'their extensive new brick kiln' from *Bridgwater Times*, 30 December 1857.
Image courtesy South West Heritage Trust

From the Duke's archives in San Marino, California, his Letterbooks cite two areas where clamp kilns were built. One was at 'Crow Pul' (Crowpill) not far from the nineteenth-century Docks. Until lightning struck in 1894 the Crowpill kiln was not unlike the Glass Cone,¹¹ another of the Chandos investments with a smaller oven-like kiln inside rather than a glass furnace. The disadvantage to Chandos was the distance involved in transporting the bricks into town.¹² The other sites, by contrast, were the Bailey Clamps within the remains of the medieval castle but adjacent to his housing venture.

As the town grew during the nineteenth and twentieth centuries, so did the need for increased brick and tile production with ever-increasing numbers of larger and more efficient kilns. The Scotch Kiln had a varying number of fire grates; the proliferation of bottle or pinnacle kilns was a variation on those serving the pottery industry.¹³ These were often arranged together and the sole surviving example became conserved and adapted for the Somerset Brick & Tile Museum at East Quay (Fig.7). Both types were initially updraught but many were converted to a more efficient downdraught design though placing a specific date for these conversions e.g. by adding a flue to an external chimney has not emerged other than a vague suggestion of a more general progression during the first half of the twentieth century.¹⁴ Occasionally a continuous firing Hoffmann was built such as the Zig Zag or Bühner, a variant on that pattern, at the Chilton Trinity Tile Works, a modern plant opened in 1929. The late Martin Hammond advised that they were not popular in Britain for geological reasons but had noted one in Can Creu, Ibiza.

What was missing from the physical and archive record was an example of a smaller updraught Scotch kiln in Bridgwater. In 1984 one had been found in the small West Somerset harbour of Blue Anchor near Watchet after an alert planning officer contacted the writer about an unusual garage-like structure. After an assessment and historical research, the remains which had four grates each side, were listed Grade II (Fig.9).

Fig. 8. (opposite) A close view of the remaining pinnacle kiln before its conservation and conversion into the Somerset Brick & Tile Museum opened in 2003. For increased accommodation for visitors, a replica drying shed was built based on one at the works of Barham Brothers
Image courtesy Brian Murless

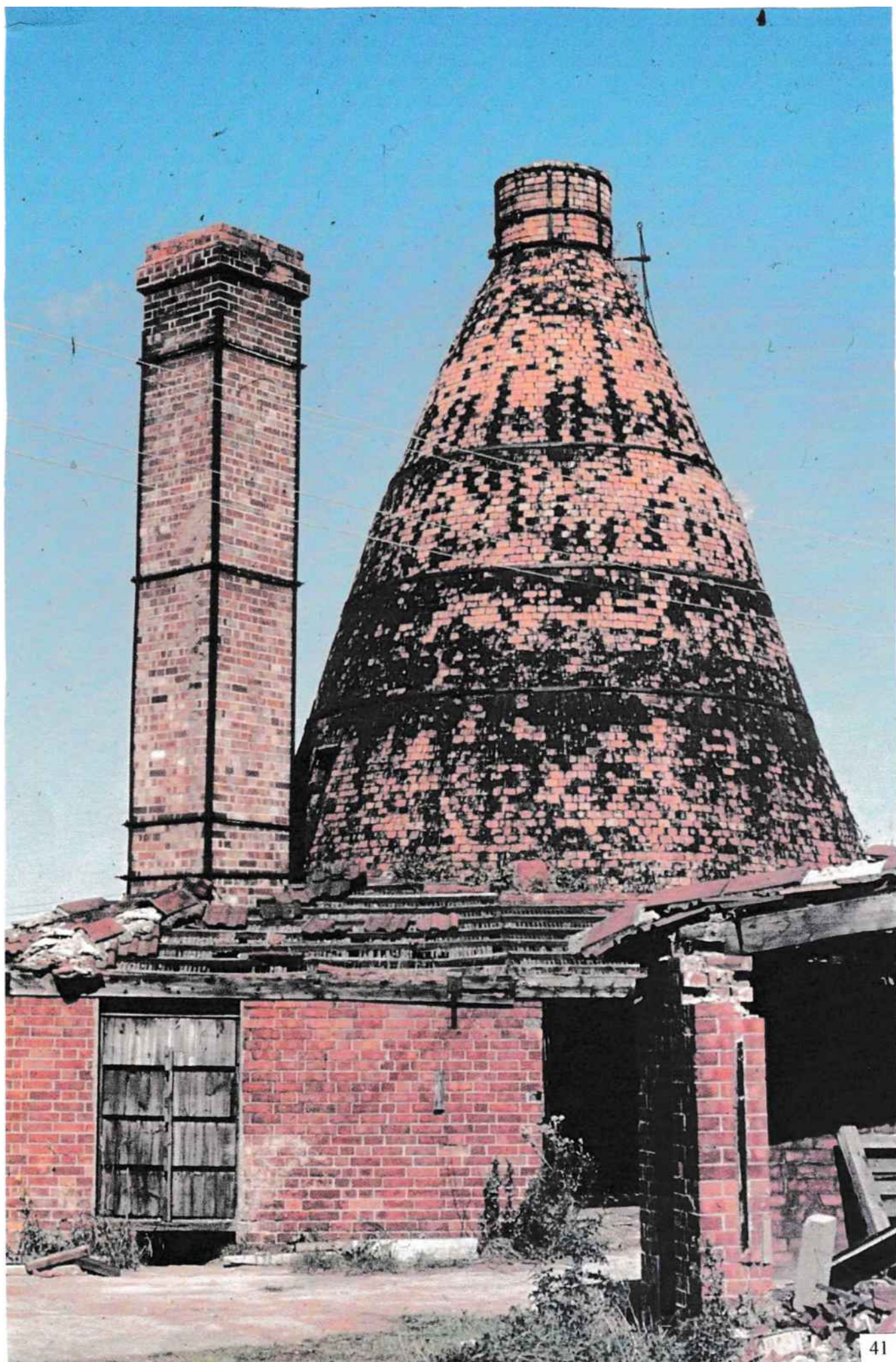




Fig. 9. Tony Ward, a founder member of SIAS and leader of the project to survey Hoffmann Kiln No.2 at Poole Works, Wellington, examines the Blue Anchor kiln bricks for texture, colour and dimensions. One eye or grate is at ground level on the left.
Image courtesy Brian Murless

Whilst map editions show kilns in plan form, sometimes photographs come to light with details not previously noted. This happened at Chilton Trinity Old Works, the predecessor to the later tile factory. Whilst the image of the single updraught kiln had the characteristics of side shelters for grate stokers and fuel protection, there appears to be a supported walkway near the top for bricks to be stacked for drying and probably to provide access for the workers to the roof covering (Fig.10).

AND FINALLY

Last year SIAS was planning a guided tour around Bridgwater Docks for conference delegates of the Association of Industrial Archaeology. It followed on from a stop at the Somerset Brick & Tile Museum where an officer of the South West Heritage Trust, current managers of the Museum, had given a demonstration of tile making. In one corner of the Docks brick walling, previously shrouded in vegetation and adjacent to the busy lorry entrance to a large feed mill was fully exposed with five arches visible along its base and buttresses

Fig. 10. (opposite, above) An updraught kiln at the Chilton Trinity Old Works probably in the 1920s with an apparent walkway at a higher level. Note the wooden timber tower dryers on the right.
Image courtesy SIAS Archive

Fig. 11. (opposite, below) A close-up of the grates and buttresses at the Docks' kiln.
Image courtesy Mary Miles





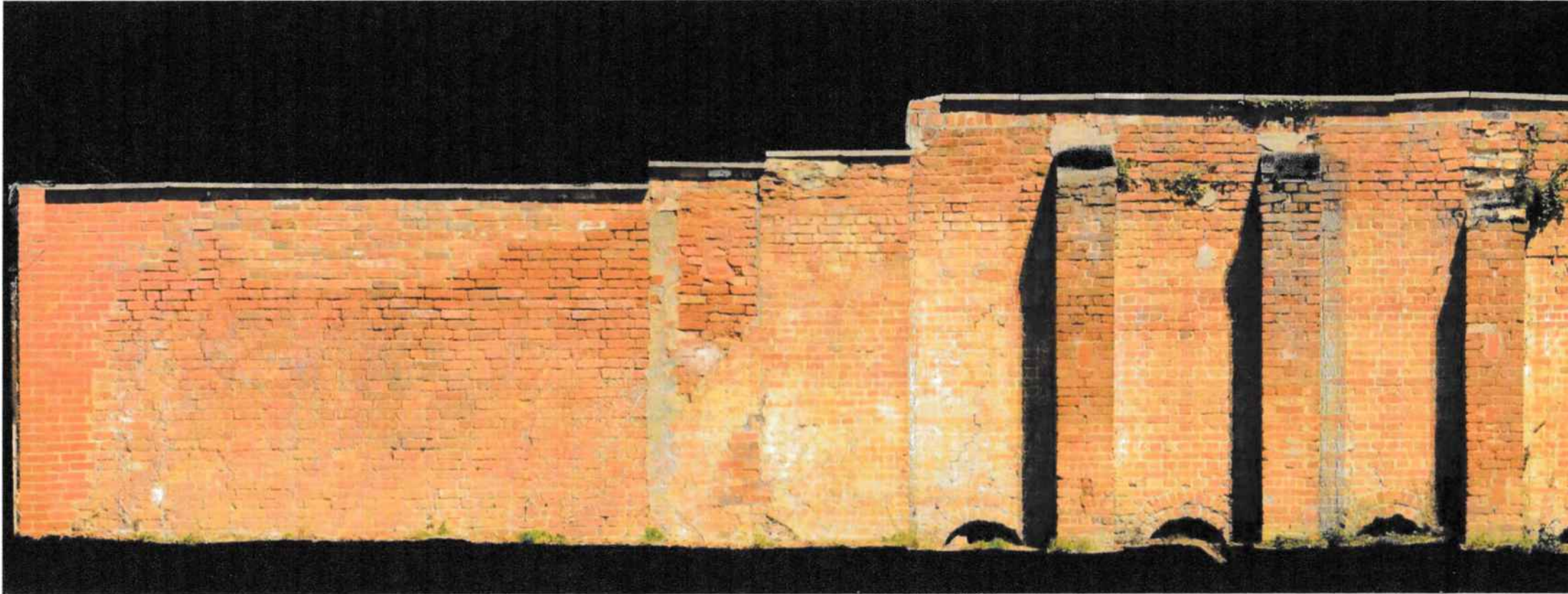


Fig. 12. A laser scan visualisation of the length of the brick walling suggesting earlier alterations with the blocked grate on the left of the row.
Image courtesy billstebbing @scan to plan.co.uk

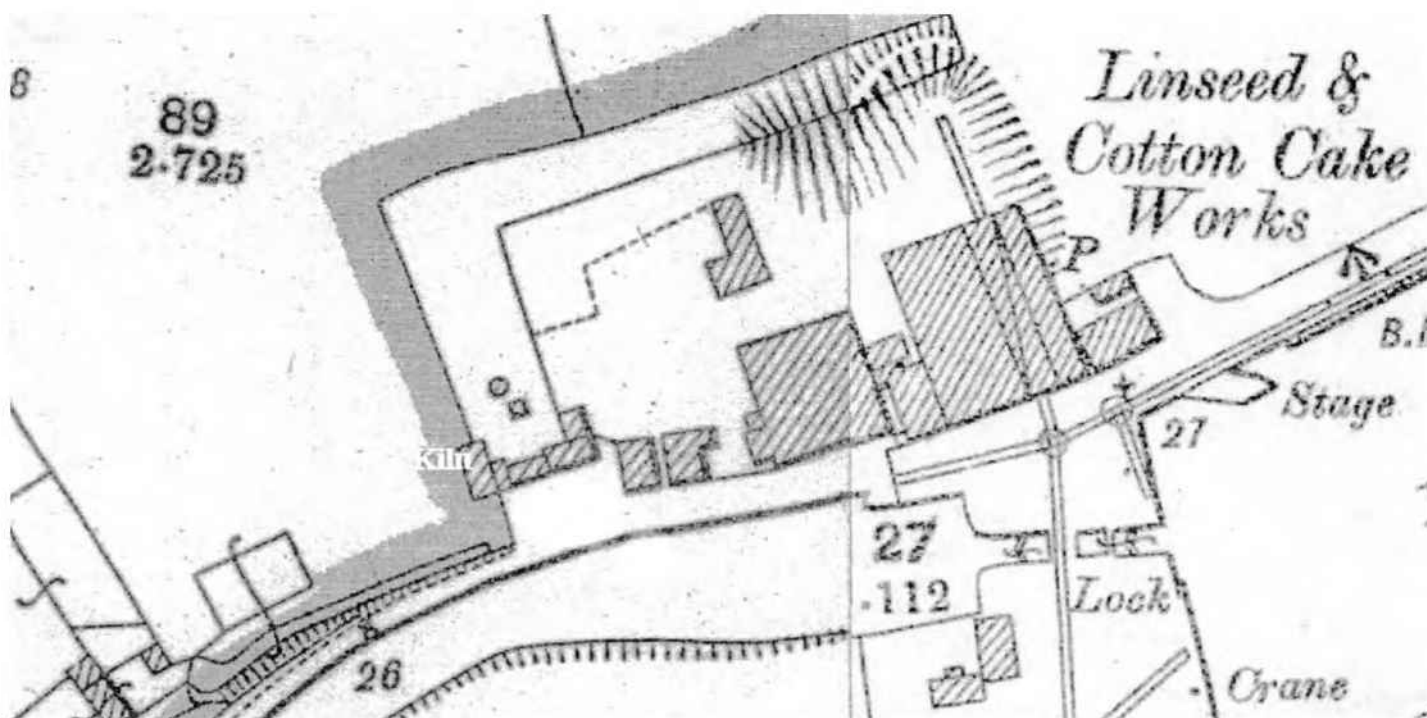


Fig. 13. An Ordnance Survey record 1/500 scale (1888) of the corner of the Docks with the main features (L to R): kiln, Bridgwater & Taunton Canal, canal lock, feed mill and Inner Dock.
Image courtesy South West Heritage Trust

supporting the first section of wall (fig.11). A 3D scan along the length of the wall (Fig.12) suggested that some earlier reconstruction had taken place, the kiln marked on an 1845 Railway Deposited Plan differed from the details on later Ordnance Survey sheets and one of the shallow arches had been blocked. The Bridgwater & Taunton Canal had not always entered the Inner Basin of the Docks near this location (Fig.13) but was re-engineered from its original junction with the river Parrett south of the town at Huntworth to the Docks opened in 1841. The kiln may therefore have been used in the construction.

Although owned by the canal company, the kiln appears to have served a wider use. When advertised for sale in 1859, the notice in the *Bridgwater Times* described the site as an 'established mercantile business for 14 years'.

The surviving features, as currently viewed without further investigation are modest, but in their own way they are significant as a reminder of Bridgwater's historic economy. It would be fitting therefore if, as seems likely, future development changes the landscape of this area of the Docks, the short section of brickwork could be investigated further and the remains could be retained as a feature for posterity.

ACKNOWLEDGEMENTS

After nearly half a century of interest in Somerset Bricks and Tiles it would be invidious to single out any individual who has given of his or her time, advice and information over the years. Collectively the enthusiasm has been engendered by members of the Somerset Industrial Archaeological Society and the British Brick Society who have shone a light into this aspect of Somerset's heritage for which I've been able to transmit to a wider audience.

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Two Epitaphs to Brickmakers

Scanning an old book, Albert E. Sims and George Dent, compilers, *2000 Years of Wit and Wisdom*, London: W. Foulsham & Co, undated, page 57, under 'EPITAPHS', I found the following:

Here lieth the remains of James Pady, Brickmaker, late of this parish, in hopes that his clay will be remoulded in a workmanlike manner, far superior to his former perishable materials.

The stone is at Awliscombe, Devon, given as Addiscombe by Sims and Dent, but there is no Addiscombe in Devon, whilst there is Awliscombe: see P. Ditchfield, *Architecture*, 2010, page 200, which also gives another brickmaker's memorial without giving a name or a location:

Keep death and judgement always in your eye,
Or else the devil off with you will fly,
And in his kiln with brimstone ever fry;
If you neglect the narrow road to seek,
Christ will reject you like a half-burnt brick.

It is unrecorded if this is part of the memorial to James Pady or on that of another brickmaker.

ALUN MARTIN

BRICK IN PRINT: BRICK HOUSES IN SOUTH-WEST ENGLAND

Between June 2017 and December 2019, the Editor of the British Brick Society has received notice of a number of publications on brick and its uses in south-west England; they have been deliberately collected together. 'Brick in Print' has become a regular feature of *BBS Information*, with surveys usually two or three times a year. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Websites and television programmes may also be included. Unsigned contributions in this section are by the editor.

Notices of two articles, both on houses in Dorset, are in the process of being recast for a general article on the great houses of Dorset: 'The Larger Houses of Dorset 1660-1770: Context, Materials, Destruction, Rebuilding'. This will appear in an issue of *British Brick Society Information* in 2021.

D.H. KENNETT

J. Goodall, 'Castle with the Exe-factor: Powderham Castle, Devon',
Country Life, 12 July 2017, pp.48-53.

Goodall's article opens with a double-page spread showing the modern approach (pp.48-49).

Between 1710 and 1727, John Moyle, an Exeter bricklayer and master-builder, was paid the staggering sum of £1,500 in recompense of his work at Powderham, up till then a stone-built, late medieval, fortified manor house, not quite a castle. Medieval Powderham was a main block running north-south with a tower at the north-west corner, serving as the parlour, a stair turret at the north-west corner and an east range at the northern end. This brings out the long but comparatively thin, four-storey medieval building and the two five-storey entrance towers on either side of the medieval part: one would like to know more about these and in which building phase they were constructed.

The researches of Richard Hewlings, a team at the University of Pennsylvania led by Prof Daniel Mauldin, and Cornerstone Heritage at Plymouth University have elucidated extensive details of the eighteenth-century refashioning of the building. Moyle was followed by other Exeter craftsmen between 1735 and 1762 and in the later 1760s by William Spring, 'of the City of Exeter, Builder'. However, none of these practised as an architect. Not until the 1790s does one appear in the Powderham accounts; James Wyatt of the London dynasty added a new north front terminating in the splendid Music Room, but his work was supervised by the sculptor Richard Westmacott who did the room's marble fireplace. Charles Fowler, a Devon man who had built London's Covent Garden Market, added new rooms to the west in the 1830s.

The results of all this work was that the approach to the house moved in the 1830s from the east as it had been in the middle ages and beyond to the west, whilst its principal façade went from the east to the north in the eighteenth century before moving to the west as a result of Fowler's work.

Moyle's work was on the interior of the medieval east wing and building its extension in 1717 to provide a chapel with a library over (photograph of the latter on p.52), completed only in the 1740s. At a date after 1768, the library was moved to the ground floor of this east wing, taking in the chapel, and having the rosewood bookcases originally made for its first-floor predecessor installed in it (photograph on p.52). In 1861, a new chapel was provided in a late-medieval outbuilding.

As an aside, Goodall remarks that John Moyle has "recently been identified as the designer of the south front of Poltimore House, north of Exeter".

The Devon men, who as stonemasons, bricklayers, joiners, carpenters, and plasterers, served their patrons, the Courteney family, from the late fourteenth century onwards, were no less able than metropolitan craftsmen. John Goodall provides all their names and relates their high-quality work to which member of the family commissioned it.

There is a brief account of Powderham Castle in B. Cherry and N. Pevsner, *The Buildings of England: Devon*, London: Penguin Books, 2nd ed., 1989, pp.692-695 with plan, p.693; Plate 126 shows the east front, including the exterior of the work attributed to Moyle; plates 122, 130, and 131 are internal views.

For Poltimore House see Cherry and Pevsner, 1989, pages 688-690 with plan.

J. Goodall, 'A rash purchase: Avington Park, Hampshire',
Country Life, 15 May 2019, pages 74-80.

Avington is a house of the 1720s, where the wings were doubled in width in the 1770s or 1780s, but repeating the fenestration of the earlier build: two sash windows to each new portion of the house on each floor, with

curved heads and on the first-floor labels beneath. The estate brickworks seems to have been able to supply a good colour match for the red bricks, both those in general use and the brighter ones employed for the window heads and labels. The building's owner in the 1720s was George Brydges (*d.*1751) who had been MP for Winchester since his father's death in 1714. His widow continued to live in the house until her death in 1763, although the property was now owned by the 2nd Duke of Chandos, a distant cousin of Brydges. The duke's son, Lord Carnarvon, later the 3rd Duke of Chandos, resided there from 1763 until his death in 1789. It was he who doubled the formal accommodation of the house giving the entrance front its present appearance. The next owner was Earl Temple who married Chandos' daughter and sole heiress in 1796 when she was twenty-three. In 1805, E.W. Brayley and J. Britton described Avington in *The Beauties of England and Wales* (1805):

The present mansion is mostly of brick; and though not yet completed, has been greatly improved since it came into the possession of Earl Temple; it having been previously dismantled, bu the late Duke, for the purpose of adding two wings ...

In 1813, Earl Temple succeeded to a grand house and its estate, Stowe in the north-west Buckinghamshire; nearly a decade later, he secured the grand title of Duke of Buckingham and Chandos but little good the title did him. He spent unwisely, fell into great debt and followed by an equally spendthrift son caused the whole edifice of estates to be sold following the second duke's ignominious collapse into bankruptcy.

Avington was purchased by Sir John Shelley, brother of the poet, in 1847 and remained in the Shelley family until 1951, when an emasculated estate and the house was bought by Audrey Hickson, mother of the present chatelaine, Sarah Bullen, and her husband, Charlie.

Visible on the edge of the photograph of the front of the house (pages 74-75) is the red brick church, dedicated to St Mary, built at the instigation of Margaret, Lady Carnarvon, between 1768 and 1771, although she died in the early part of its construction. She is buried there with a long inscription recording her involvement with the church on her monument on the north side of the sanctuary. Other monuments record George Brydges, the builder of the house, Anna Eliza Brydges, Duchess of Buckingham and Chandos (*d.*1836), who was Margaret's daughter.

Avington Park and St Mary's church are recorded in M. Bullen, J. Crook, R. Hubbuck, and N. Pevsner, *The Buildings of England: Hamshire: Winchester and the North*, New Haven and London: Yale University Press, 2010, pages 149-153, with plates 74 (the centre of the main front of the house), 83 (the iron bridge in the grounds), and 86 (the interior of St Mary's church).

Tim Longville, 'Many hands make light work: Chisenbury Priory, East Chisenbury, Dorset', *Country Life*, 19 July 2017, pages 88-92.

A garden article gives a brief history of the house, together with a photograph of its south front (p.91). Of the house's history, Tim Longville writes:

Despite the medieval ecclesiastical origins of building here, the present house began life as a mid-17th-century, rubble-and-stone, L-shaped affair, just two storeys high. At the end of that century, additions to its north side produced an off and unexpected, open-sided courtyard. Finally, in the middle of the following century, the south side was given a fashionably elegant three-storey brick façade, with stone dressings.

According to Bridget Cherry, the south front is dated by rainwater heads to 1767. See N. Pevsner and B. Cherry, *The Buildings of England: Wiltshire*, London: Penguin Books, 2nd edition, 1975, page 240, under 'Enford'.

The same issue of *Country Life* has other items on south-west England: seven, vaguely well-known residents discuss the 'Lives and Souls of Dorset' (pp.42-46) and Arabella Youens in 'Return to Splendour' (pp.68-72) examines the interior work done on the reduction in size and refurbishment of Beauworth Manor, Hampshire, an article which while concentrating on the interiors does provide a large photograph (pp.68-69) of the main front which is stucco. One presumes from the brick gate piers that below the stucco there is a brick-built house.

Not brick, but architecture buffs will appreciate Gavin Stamp celebration of 'The glory of Glaswegian Greek' (pp.54-58) on Alexander 'Greek' Thomson (1817-1875) and the houses he designed for his native city. Copiously illustrated it concentrates on Holmwood House and the Double Villa. In his houses, Thomson placed the drawing room on the first floor.

Non Morris, 'The show must go on: Tapeley Park and Gardens, Instow, north Devon', *Country Life*, 9 August 2017, pages 76-79.

Tapeley Park has a magnificent position overlooking the estuaries of the Rivers Torridge and Taw: a small photograph (p.76) shows the house in this article primarily devoted to its gardens and their buildings. The building of Tapeley was begun in 1702 for Admiral William Cleveland, extended later in the eighteenth century for later members of the family. The family ended with the death of Archibald Cleveland in 1855 in the Crimean War. New owners remodelled the house again in the mid nineteenth century and reached its present appearance for Augustus and Lady Rosamond Christie, with John Belcher (1841-1913) as their architect.

Non Morris describes the south front of the house as having "a softness and warmth to the weather-beaten red of the brick"; earlier, Bridget Cherry had characterised the façade as having been "given a harsh mid C19 casing of red brick with stone stripes". The Portland stone porch, just visible in the photograph on page 76, belongs to Belcher's work but the pilasters are earlier.

Tapeley Park has important brick buildings in the gardens. One of several sheltered places to sit, illustrated on pages 77 and 78, is a mixture of red brick and grey stone, with grey-coloured bricks for the arch above the seating alcove. It has a shaped gable edged with red brick. Not illustrated in the article are a brick-built dairy, contemporary with the house, now the tea rooms, the kitchen garden edged with a red brick wall, and a mid-eighteenth-century brick ice house. In contrast, a twentieth-century summer house of stone given a delightful orange hue in the sunlight, the Toot, is shown (p.78).

The house and garden buildings are noted B. Cherry and N. Pevsner, *The Buildings of England: Devon*, London: Penguin Books, 1989, pp.778-779.

Roger White, 'Risen from the Flames: Ince Castle, Cornwall', *Country Life*, 10 January 2018, pages 52-57.

Alan Lennox-Boyd (1904-1983), Secretary of State for the Colonies from 1954 to 1959, retired from politics in 1960: the MP for Mid-Bedfordshire since 1931 was then raised to the peerage as Viscount Boyd of Merton. With his wife, Patricia *née* Guinness, he purchased a derelict late Jacobean house on the edge of Cornwall, overlooking the River Lynher, a tributary of the Tamar. Ince Castle in 1960 was a wreck, despite work on it in the 1920s by Ernest Newton; five years after Boyd's death, a smouldering cigarette, left by Lady Boyd, set the whole house alight. The house has been skilfully restored by Anthony Jaggard of John Stark & Partners. Roger White's article celebrates that restoration and also provides an introduction to the early history of one of the earliest brick houses in Cornwall. In 1602, Richard Carew had given his opinion in his *Survey of Cornwall* that walls of brick and lath are unable:

To brook the Cornish weather, and the use was ... found so unprofitable as it is not continued.

Just four decades later, a newcomer to the county, Sir Peter Killigrew, was building Ince Castle in red brick with stone dressings, using windows with mullions and, on the principal floor only, transoms, as the drawing of the house by Edward Prideaux of 1727 makes clear. Mullioned windows remain on the lowest floor of the corner towers but the others were replaced in the eighteenth century by sash windows. What Prideaux's drawing also shows is an elaborate design in red and black brick on the corner towers of the west front. Parts of this a reputed to still be visible but none of the photographs available to this writer show the feature with any clarity.

When built, the plan of the house was both forward looking and backward glancing. On stone houses in Cornwall, round corner towers between a central block had been used at nearby Mount Edgecombe for Sir Richard Edgecombe in 1547-53 and, far to the west, irregular oblong towers form the terminations of the wings of Goldolphin, a house originally reconstructed in the last quarter of the fifteenth century. But the towers at Ince Castle were symmetrical, were originally battlemented, and had three storeys: the uppermost part is now subdivided horizontally. The corner towers are now crowned by pyramid roofs.

But Ince Castle is forward-looking in having the first floor as a *piano nobile*. This is approached by a stone stair. The first floor has a longitudinal spine with each portion divided into three rooms. Following the 1988 fire, a sweeping grand stair was inserted just beyond the front door but, unusually, it goes down not up, to give access to the ground floor. The only original stair was in a corner tower. Another stair, inserted in the 1960s, perished in the fire.

Elected as MP for Looe in 1639, Peter Killigrew purchased the land in the same year, began building in 1640 but, as a royalist, found himself defending his, probably unfinished, house against parliamentarian

forces in 1645-46; he sold up in 1653. His foray from Essex into Cornwall had lasted less than a decade and a half. Edward Nosworthy, the Mayor of Truro and its future MP, was the purchaser; to celebrate his acquisition, he placed his coat-of-arms in the unsupported, stone pediment above the front door.

All photographs available to this writer seem to indicate that the uppermost parts of the of the corner towers are of brick of a different colour, whether from a different firing or a different source or in a different year is unclear. Two decades ago, Nicholas Cooper concluded:

But though there remain many unanswered questions about Ince Castle, enough survives to show that it was a house of unusual form whose building in so remote a corner is inconceivable without the active involvement of a cultivated owner.

Through Roger White's article goes we are better able to understand how the unfortunate fire in 1988 allowed modern restoration and some appreciation of the house's earliest history, not least reporting that Stephen Roberts found a lawyer's note giving the start date of 1640 for Ince Castle and a building cost of £1,500.

P. Beacham and N. Pevsner, *The Buildings of England: Cornwall*, New Haven and London, 3rd edition, 2014, pages 252-254, with illustration of Edward Prideaux's 1727 drawing of the west front, p.253, and plate 74 showing the west front as it is today. See also N. Cooper, *Houses of the Gentry 1480-1680*, New Haven and London: Yale University Press, 1999, pp.157-158 with pl.157.

BRICK IN THE NEWS: THE EARLY MEETING PLACE OF THE TOLPUDDLE MARTYRS

In the early 1830s, George Loveless and Thomas Standfield, two of the six men from Tolpuddle, Dorset, later convicted, in 1834, under the Combination Act of 1825 of sedition, by taking an oath of secrecy about their illegal trade union and its activities, in 1818 had constructed a simple one-room building serving as a Methodist chapel and later as a meeting place for the trade union. The building was erected on leased land adjacent to Standfield's cottage. It was mostly constructed with cob walls on a brick and stone base with some flint also used. The original roof was rough timber and probably thatch; the building now has pantiles on the roof.

The precise grievance why the men set up an illegal 'combination' was a reduction in their wages as agricultural labourers from the scarcely generous 9s. 0d. a week to the completely insufficient to live on 6s. 0d. Later the men met under the sycamore tree in the centre of the village and it was in the village that as they went to work that they were arrested. After their trial at Dorchester assizes, they and four others were sentenced to seven years transportation to Australia. Such was the protests in 1834 that after two years they were pardoned and returned to Dorset.

The former Methodist chapel was replaced by another, more substantial chapel in 1862, and the older, smaller one became a barn which was also used as a stable. At some point, the original entrance facing the road was blocked by a window and the doorway moved to the right-hand side. By 2014, the left-hand side was hidden by recent vegetation and the building was in danger of falling down.

Led by its chairman, Andrew McCarthy, the Tolpuddle Old Chapel Trust has purchased the old chapel to save it from collapse with the intention of restoring the simple building as a place where people can reflect on the importance of Tolpuddle in trade union history and on the significance of the Methodist Church in English history. It is intended also that the building can be used for exhibitions and for community activities. During 2014 and 2015, the building was made stable and excess vegetation removed from the surrounding area.

In October 2016, the Tolpuddle Old Chapel Trust received a grant of £63,900 from the Heritage Lottery Fund for the restoration of this Grade II* listed building. Full costs for the restoration are reported to be in the region of £350,000. The Tolpuddle Old Chapel Trust maintains a website. The grant from the Heritage Lottery Fund was reported *The Guardian*, 26 December 2016.

D.H. KENNETT

Endpiece: Literary Matters — An Evocation of Brick in South-West England

Last night I dreamed I went to Manderley again

The opening line of Daphne du Maurier's 1938 novel *Rebecca* was based on the author's longing to own or, if that was not possible, at least to reside at Menabilly House, the big house 'empty, neglected, its owner absent', a place where she 'had so often trespassed'. Facing south, the house and its extensive gardens are 2 miles west of the Cornish fishing port of Fowey; it is hidden yet partly visible, mysterious yet somehow accessible. It did become accessible and Miss du Maurier (1907-1989) was able to rent it in 1943, living there for twenty-six years, having turned her obsession for the place into the words of a commercially successful novel which eighty years after its publication is still in print and is now beginning to receive critical recognition.

The longing for home and the security of her Cornish roots were pertinent to Miss du Maurier; it shines through the novel which was written a long way from its setting: after 1932, du Maurier was the wife of a senior army officer, later known as Lieutenant-General Sir Frederick 'Boy' Browning (d.1965), and went with him as commanding officer of his regiment to Egypt and, for her, the stultifying boredom of the life a senior officer's wife and its social responsibilities. *Rebecca* was written in Alexandria.

But in the novel, as a house, Manderley is based on Milton Hall, near Cambridge, a long way from the Cornish coast and completely different. Milton Hall is a grey-brick villa designed, probably in 1790, by the elder William Wilkins (1751-1815) for the Rev. Samuel Knight (d.1831) as his personal residence despite being the local vicar: a new vicarage was built in 1846. Built over four years, Milton Hall is five bays with the side elevations two storeys rather than the three at the front. The garden front has a central bay flanked by tripartite ground-floor windows. It was the forbidding housekeeper, the senior female employee at Milton Hall, who provided the model for Mrs Danvers, the housekeeper at Manderley who kept alive the memory of Rebecca, the first Mrs de Winter, and measured the second wife as less fitting to be the mistress of the house, undermining the second wife in the process.

The south and west fronts of Menabilly House were constructed of great blocks of a green-to-purple ashlar slatestone, not unexpected in that part of Cornwall. But there is a great surprise at the house on the north front with an eighteenth-century brick loggia, three storeys high and incorporating at its centre a clock tower with a cupola on top of it. Originally with five bays, the loggia has been reduced and of the surviving three bays only one is open.

Whether Menabilly House in Lady Browning's time had the twenty-one servants depicted at Manderley in Alfred Hitchcock's 1940 film of the novel is irrelevant: big houses needed a large staff to function. From their clothes, the roles of the eight men shown in the clip where the second Mrs de Winter was introduced to the staff can be discerned: chaplain, butler, coachman, two footmen, and three gardeners. With the housekeeper are twelve ladies; the cook, four kitchen staff, and seven maids.

Menabilly was also used as the house in *The King's General* (1951) and *My Cousin Rachel* (1951) whilst Navron in *Frenchman's Creek* (1941) is based on the stone-built Trelowarren. An enterprising owner converted his smallish private house, a through-passage two-room house between end stacks built towards the end of the eighteenth century and much extended in the hundred years which followed, into a roadside inn, following its adaptation for *Jamaica Inn* (1936).

Other Cornish houses and buildings have inspired literary works, not least the lighthouse at Godfrey Island, immortalised by Virginia Woolf (1882-1941) in *To the Lighthouse*. With their father, Leslie Stephen (1832-1904), the young Virginia, her sister, Vanessa, their brothers, Thoby and Adrian, and their mother, Julia, had spent their summers from 1881 to 1895 in a gaunt three-storeyed house, Talland House, with views of the lighthouse across the bay and overlooking St Ives railway station, a rather important consideration for children who always were agog to know who would be the next literary visitor to stay with the first editor of the *Dictionary of National Biography*. The idyllic childhood holidays, lasting from July to September, came to an abrupt end in 1895 when Julia Stephen unexpectedly died. Three decades later, Woolf recalled the house and the view.

DAVID H. KENNETT

British Brick Society: Annual General Meeting Postponed

Due to the Covid-19 virus situation, the Annual General Meeting of the British Brick Society due to be held in the Committee Room, Town Hall, Bucky-Doo Square, Bridport, Dorset, on Saturday 16 May 2020, has had to be postponed, hopefully, to a future date in 2020. If this is not possible, then the 2021 Annual General Meeting will be held on a Saturday in June 2021 in Bridport with the 2022 Annual General Meeting in Lincoln.

By email exchange, the committee agreed:

- To postpone the Annual General Meeting to a date yet to be decided but to keep the venue as Bridport, Dorset.
- The future date, probably in the autumn, to be notified with the distribution of *British Brick Society Information*, **145**, September/October 2020.
- No action to be taken in this year on a subscription increase.
- The current officers of the British Brick Society are willing to continue to serve in their present roles.
- If in the event, the officers have to cancel the 2020 AGM, then the date for the 2021 AGM at Bridport on a Saturday in June 2021 will be announced with the distribution of *British Brick Society Information*, **145**, September/October 2020.

A notice on this and other visits and meetings which had been organised by the British Brick Society in 2020 being postponed is enclosed in this mailing.

British Brick Society Information, **146**, September/October 2020

Due to the situation incumbent on stopping the spread of the Covid-19 virus, all writers, including those who contribute to *British Brick Society Information*, are confined to their own dwellings. Thus, they are denied all access to libraries, museums, and archive offices. Even fieldwork to check a detail is difficult if it involves a journey, especially one to a large city or town.

Despite these restrictions, the Editor of *British Brick Society Information* is pressing ahead with the collection of material for *BBS Information*, **146**, with the hope of sending it to members in either September 2020 or October 2020. To date, two pieces have been completed: 'How Many Bricks are there at Tattershall Castle, Lincolnshire?', and 'Book Review: Twentieth-Century Meeting Places for the Christian God', a review of Susannah Charlton, Elaine Harwood and Clare Price (editors), *100 Churches, 100 Years*, London: Batsford for the Twentieth Century Society, 2019, and there are two shorter items held over from the present issue; both of these relate to items in *BBS Information*, **144**, January 2020. An article has been promised on 'Battle in the Brickstacks: An Aspect of World War I' as has a review of Carolyn Haynes, *Brick: A Social History*, Stroud: The History Press, 2019. The issue may also contain 'Review Article: Literary Houses — Real and Imaginary' although current scheduling of potential items suggests that this is more likely to appear in *BBS Information*, **147**, January/February 2021.

Correction

In *British Brick Society Information*, **144**, January 2020, the email address of Elizabeth Thompson was incorrectly given. The correct email address for Elizabeth Thompson is

Elizabeth.thompson@bclm.com

The British Brick Society and its editor apologise for this error.

DHK

BRITISH BRICK SOCIETY MEETINGS in 2020

Saturday 16 May 2020

POSTPONED

Annual General Meeting

Bridport, Dorset

Meeting in the Committee Room, Bridport Town Hall, Bucky-Doo Square, Bridport Town Hall; rope factory; seaside buildings at West Bay

Contact Mick Oliver, *micksheila67@hotmail.com*

Thursday 4 June 2020

POSTPONED

Brickworks Visit

Cradley Special Brick

Brickworks making many types of non-standard brick on Congreave Trading Estate, Cradley Heath

Contact Mike Chapman, *pinfold@freenetname.co.uk*

Thursday 6 August 2020

POSTPONED TO 2021

Summer Meeting

Slough with Langley Marish

Seventeenth-century brick additions to Langley Marish church; 1930s town hall; the Horlicks building; railway station.

Contact David Kennett, *kennett1945@gmail.com*

Planning for possible visits in 2021 is in progress and dates will be announced in the next mailing: it is hoped to arrange a visit to at least one and possibly two of Alcester, Banbury, and the industrial area of Worcester, and to include a visit to a brickworks in the 2021 programme. Visits to Tewkesbury and Cardiff Bay are being planned for future years.

At the 2019 Annual General Meeting in Ripon it was agreed to hold the 2021 Annual General Meeting in Lincoln, on a Saturday in May 2021. The Covid-19 virus regulations may mean postponement of this to 2022.

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

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

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

Suggestions of brickworks to visit are particularly welcome.

Offers to organize a meeting are equally welcome.

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

Changes of Address

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

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