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* *The annual subscription to the British Brick Society is £20-00 per annum. There are now no concessionary subscriptions.*

Telephone numbers and e-mail addresses of members would be helpful for contact purposes, but these will **not** *be included in the Membership List.*

British Brick Society web site:

http://britishbricksoc.co.uk

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St Nicholas church, Burnage, Manchester (1932: Welch, Cachemaille-Day & Lander): a view from the east showing the apsidal sanctuary.

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A Brick Scholar's Legacy

In addition to over one hundred published papers and notes, at his death (5 February 2022), Terence Paul Smith left a substantial unpublished body of work on bricks and brick buildings, some which dates back two or even four decades. It is the intention of the British Brick Society to publish as many of these papers as possible over the course of the next four to five years. His 'Battle Among the Brickstacks: An Aspect of World War I' was included in *British Brick Society Information,* **50,** June 2022, as pages 8-22. In his final months, Terence had feared that this would come out posthumously, which, sadly, it did partly as a tribute to him. Two previously unpublished articles are included in this issue: 'Some Reflections on a Dark Theme' on pages 8-13 and 'Practice Profile: Nugent Francis Cachemaille-Day FRIBA (1896-1976): A Response to Clare Price', as pages 20-34.

Rereading 'Some Reflections on a Dark Theme' for the final check of this issue of *British Brick Society Information,* your Editor was struck again both by Terence's humanity and by his command of the art of literary criticism. Perhaps, nearly sixty years ago, in choosing Philosophy over English as the final degree subject, Terence lost his true vocation. In the few articles he did write in the field of literary criticism, members of the British Brick Society can appreciate that he came back to his first academic love.

On 1 July 2022, the Editor of *British Brick Society Information* retrieved a file of unpublished articles from the flat occupied by Terence Paul Smith, including 'Some Reflections on a Dark Theme', published herein. Publication of the other papers will take some time. Two are relatively short: 'Pumpkin Pie: The Old Brick Church at Newport, Virginia, USA' and 'Welsh Incident: St David's College, Lampeter, and a Nineteenth-Century Brickmaking Mishap'. The first of these two will be included in an issue of *British Brick Society Information* in the early part of 2023, almost certainly *BBS Information,* **152,** February 2023, which is quietly taking shape. The second of these seems that it would be of a similar length when typed; it is currently available as a hand-written draft of reasonable quality. Terence did not own a computer and in his later years did not even possess a typewriter, although he was an accurate typist.

The three other papers are much longer and can only appear individually in issues. Thankfully, each is a typescript and not hand-written. Terence had neat handwriting, even in the most-scruffy of drafts, and certainly not the undignified scrawl which has been described to your Editor as 'doctor's handwriting'! It is actually much worse than that!

The first is 'London Churches in *100 Churches 100 Years*: A Further Assessment' which was originally hand-written but had been typed out by myself. A corrected print-out with proof corrections, small additions, and one long addition by its author, an editorial request from myself to Terence, has been found and alterations to the text made. It requires sorting out the illustrations, including some *specific illustrations* which Terence would have taken had he lived to the summer of 2022. An appeal for members to assist with this is made in this issue of *British Brick Society Information,* page 35. Illustrations could be colour or black and white. With illustrations, the paper will occupy approximately 15-17 pages.

It was originally suggested that this and my own, 'From Manhattan to Great Marlborough Street: Two Buildings in Black by Raymond Matthewson Hood', a paper of a similar length, would form the nucleus of a 'Brick in London' issue of *British Brick Society Information.* This idea could be revived and the two papers published as an issue, with other material on London, in late 2023.

The second paper is 'Brick Architecture in the Twentieth Century: The Netherlands'. This is a 24-page typescript with minimal red in corrections and additions, mostly note of the intended location of illustrations, which also gives their subjects. It was written in about the year 2000 in response to the idea that *British Brick Society Information* would publish a series of articles on 'Brick and its Uses in the Twentieth Century' from across the world. The typescript can be scanned and the typeface altered and reduced to 11-point Times Roman. Originally written in three parts, when *BBS Information* was restricted to 20 single-sided pages and was typed out by the Editor, a decade before the universal introduction of email and electronic submission. It *has* a map of the Netherlands, indicative of the location of buildings considered, but *does not have* copies of the illustrations. This has been partially remedied by the Editor collecting as many as he could carry of the books on bricks and brick buildings in the Netherlands, many in Dutch, once owned by Terence and frequently purchased in his many visits to the Netherlands in the 1980s and 1990s. The two piles together are 3 feet high. Illustrations would probably be black and white but might include some in colour. A discussion was held some

years ago on the idea of publishing this as a single piece in a future issue of this journal, and assuming about 20 illustrations, equivalent to 10-12 pages, would occupy 30-32 pages of an issue of *British Brick Society Information.*

The third paper is one of which before 1 July 2022 the Editor was unaware: 'A Typology of Brick Characteristics', a typed text: 52 pages of text and bibliography, written on a computer, double-spaced, and without hand-written insertions and with neat typing. From the entries in the Bibliography, it seems to have been written in about 2000. At present, it *does not have* any illustrations. The text could be scanned and when illustrations have been accumulated, the whole may form a substantial part of an issue of *British Brick Society Information.*

A subsequent visit to Terence's flat revealed four further papers, each in typescript, of which one was known to the Editor; two could have been written for publication elsewhere; and the fourth appears to be the text of a lecture. The one already known to the Editor is 'John Cowper: A Fifteenth-Century English Architect and his Work', written about 1980 and lengthy; at one point, discussion took place on publishing in *British Brick Society Information* only the sections relevant to bricks and brick building: John Cowper having worked also on buildings constructed of stone.

Two which could have been intended for publication elsewhere are 'Early Tudor Architectural Terracottas in England: Aspects of Production' and 'Making Patterns: Creating Diaper in Medieval and Tudor England'. Both are ready for publication but their dates of composition have yet to be elucidated.

The one may have been a lecture is 'The Progress of Brick in Stuart London'; Stuart London is not an area where the Editor has great expertise and an offer of assistance in deciding on illustrations and providing a bibliography both of contemporary records and the relevant secondary literature would be welcome, as would indication of the origins of the two completed papers. Equally, if known to any member, the circumstances and date of composition of 'The Progress of Brick in Stuart London' would be welcomed by the Editor.

All three of the these are of a length suitable for publication as papers in individual issues of *British Brick Society Information.* At present, no decisions have been taken regarding their publication. They have yet to be scanned.

Following the insert in the February 2022 mailing regarding the death of the former Chairman of the British Brick Society and sometime Editor of *British Brick Society Information,* Terence Paul Smith (1945-2022), the Editor received several short tributes and recollections of Terence. These are printed after this Editorial.

The British Brick Society also regrets to report the death of another long-standing member, Brian Murless, in April 2022. Bryan made several contributions to the work of the British Brick Society, in particular in staging the visit to the Somerset Industrial Museum centred around a former brickworks in Bridgwater after the society had held its Annual General Meeting at the Ibstock Works at Cattybrook in Almondsbury near Bristol in 1994. Following the visit to the brickworks, he conducted a tour of the brick buildings of Bridgwater. Brian's principal publication was *Somerset Brick & Tile Manufacturers: A Brief History and Gazetteer,* published by the Somerset Industrial Archaeological Society in 2000 as their *SIAS Survey* **13.** Many of his papers and notes appeared in the *Journal of the Somerset Industrial Archaeological Society* and that society's *Bulletin.* He contributed occasionally to *British Brick Society Information,* most recently 'Hidden in Plain Sight: The Discovery of a Brick Kiln in Bridgwater, Somerset' in *BBS Information,* **145,** May 2020, and 'Eighteenth-Century Accounts of Firing Bricks and Making Lime in the Same Kiln', *BBS Information,* **147,** March 2021.

Over the last few years of his life, Brian suffered from a long-term illness; and during the ravages of the Covid-19 pandemic, he was sheltering. Brian was unmarried. The British Brick Society extends its sincere condolences to his cousin who is handling his affairs and his wider family.

British Brick Society Information, **152,** February 2023, is in active preparation, but has space for additional articles and notes. Contributions would be welcome and should be with the Editor by Wednesday 14 December 2022. Electronic submission is preferred.

DAVID H. KENNETT
Editor, *British Brick Society Information,*
Shipston-on-Stour, 4 August 2022

Terence Paul Smith (1945-2022): Some Further Tributes

The Editor of *British Brick Society Information* has received further tributes to Terence Paul Smith and his work on bricks and brick buildings and as a sometime Chairman of the Society and Editor of *British Brick Society Information.* These are appended.

The Editor would welcome further tributes and recollections.

DAVID H. KENNETT
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Thank you for sharing the very sad news. I remember Terence well, in both of his capacities, namely as Chairman of the British Brick Society and as Editor of *British Brick Society Information,* both of which he carried out extremely well.

ADRIAN CORDER-BIRCH

My best memory of Terence is of the willing kindness with which he helped me prepare an exhibition on Bricks and Brickwork at the Weald and Downland Museum in 1991. I drove him down to the museum to see what we were doing and his comments were extremely helpful.

RICHARD HARRIS

I have only just heard of Terence's death; how sad, although on reflection, not surprising: the last few letters I had from him were not very happy. We had corresponded since about 2015 and he had generously supplied me with information and advice on several matters and draft articles on Kent subjects.

We had discussed leaving his papers to the Kent Archaeological Society, of which he was a long-standing member, to be housed at its Library in Maidstone, although I had the impression that he had lost a lot of them in the fire at his flat in Luton and what had survived was difficult to access at his new address. The only real unpublished Kent material he had was a survey of the bricks at Faversham.

PETER HOBBS

St Peter's church, Twineham, West Sussex

Michael Oliver

Sussex was slow to embrace brickwork, and relied on imports from the Low Countries[1] until Sir Roger Fiennes (*d.*1454) built Herstmonceaux Castle in the 1440s and early 1450s.[2] Most probably, he used Flemish expertise and local labour.[3] Fiennes also built the north chapel at All Saints parish church in red brick, extending the brick to cover the east end of the chancel.[4] At the end of the fifteenth century, St Mary's church was built at East Guldeford, near Rye, for which a faculty was issued in 1499: the church was consecrated in 1505.[5]

Fig.1. St Peter's church, Twineham, West Sussex: view from the south-west, taken 2007: Peter Jeffrey, photographer.
Creative Commons Licence from *geograph.org.uk/photo/3805270*

The third brick church building erected in Sussex was St Peter's church, Twineham, (figs.1 and 2)[6] in 1516.[7] It appears that the church replaced an earlier building, but apart from the fourteenth-century font, there is no trace of any of the earlier fabric in the present building.[8] The brick-built church was constructed in English Bond, with a chancel, nave, and west tower with substantial diagonal buttresses. The tower has a shingled, broach spire, and a bell chamber with five bells. The nave and chancel are roofed in Horsham stone and have brickwork windows with depressed arched lights. The outer walls were once rendered, as is clear from a watercolour of 1809;[9] this is now largely removed but is still present on the north wall. There is a later sixteenth-century timber-framed porch with brick infill. Much of the Tudor fabric is still present, alterations

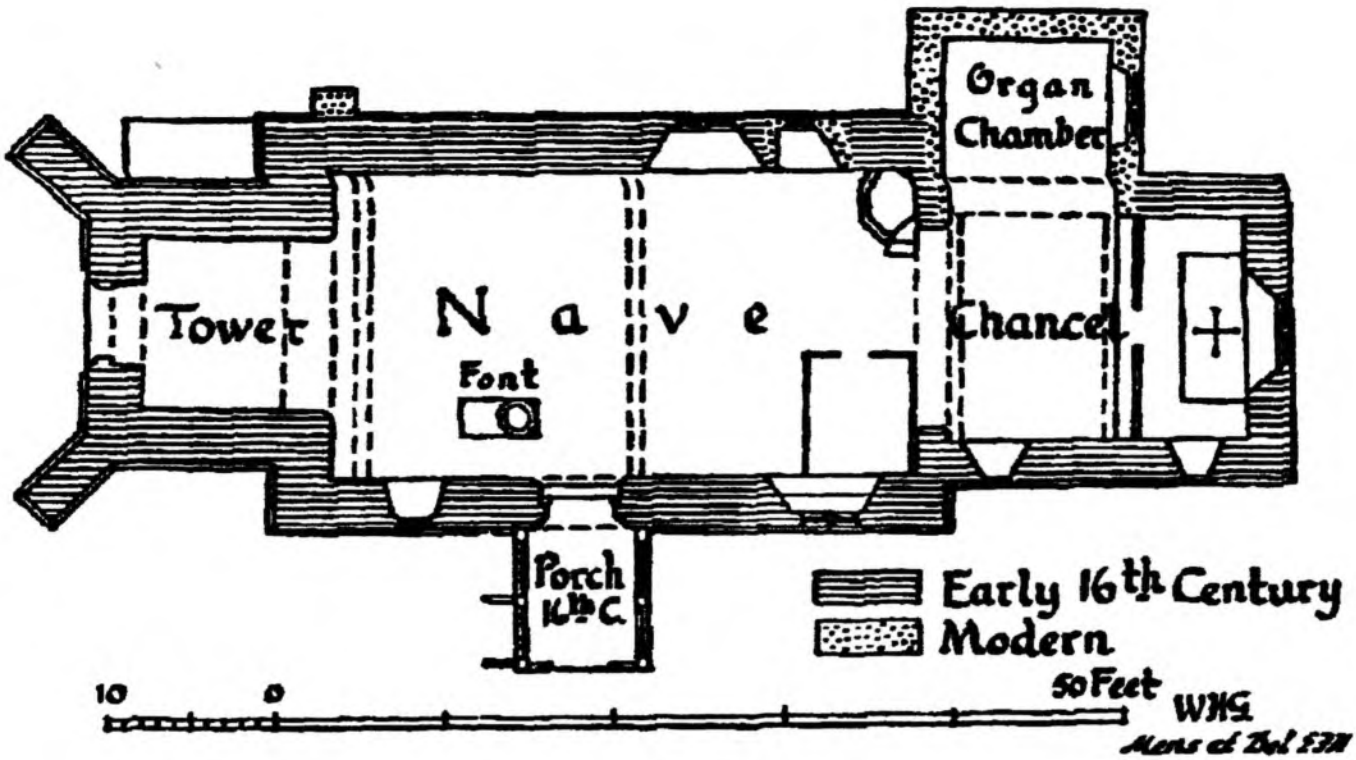


Fig.2. St Peter's church, Twineham, West Sussex: plan by W.H. Godfrey.
Reproduced by permission from *Victoria County History Sussex*, 7, 1940.

being confined to the introduction of a west gallery in 1736 and of an organ chamber on the north side of the chancel in 1894.[10] The church has a Grade I listing, on account of the rarity of small, sixteenth-century churches in brickwork.[11]

Besides its brickwork merits, the church also has an interesting social history. In 1687, James II issued the Declaration of Indulgence, which gave the right to worship freely to all Christians, including Roman Catholics and Quakers. The Anglican establishment still cold-shouldered these groups but the church at Twineham was different: the vicar's daughter had married a Quaker, and this prompted the church to allow Quakers use of the southern part of graveyard (fig.3).[12] This was in use from 1694 to 1732, and included 56 burials, and is marked by corner posts and a single gravestone which reads: 'BURIAL GROUND / belonging to the / SOCIETY OF FRIENDS / Quakers / marked by four corner posts / purchased in 1694 / 56 burials recorded / the last in 1732'.

POSTSCRIPT

This article was prompted by hearing a Daily Service on Radio 4 in September 2020, led by the Rev. Dr Canon Rachel Mann, of St Nicholas church, Burnage, Manchester. She told a more recent story of members of the established church showing similar generosity to the Quaker community, which reminded me of Twineham. Her church is also wonderful, but very different — brick-built, and the first church designed by N.F. Cachemaille-Day — which merits detailed consideration in its own right.

NOTES AND REFERENCES

1. M. Beswick, *Brickmaking in Sussex: A History and Gazetteer*, Midhurst: Middleton Press, 1993, pp.17-18 and fig.6; *ibid.*, 2nd edn, 2011, p.17.

Fig.3. St Peter's church, Twineham, West Sussex: the Quaker burial ground, a roughly square plot marked by four posts (not visible on this photograph) and occupying the extent of the daffodils on the southern end of the churchyard. Robin Webster, photographer, 2011.
Creative Commons Licence from *geograph.org.uk/photo/2323997*

2. J.A. Wight, *Brick Building in England from the Middle Ages to 1540*, London: John Baker, 1972, pp.122-127; D. Arscott, *The Sussex Story* ,Lewes: Pomegranate Press, 1992, pp.32-33; Beswick, 1993/2001, pp.17-18 with fig.6; I. Nairn and N. Pevsner, *The Buildings of England: Sussex*, Harmondsworth: Penguin Books, 1962, reissued New Haven and London: Yale University Press, 2003, pp.534-536; N. Antram and N. Pevsner, *The Buildings of England: Sussex: East*, New Haven and London: Yale University Press, 2013, pp.480-485 with pl.50.
3. Beswick, 1993/2001, pp.17-18.
4. Wight, 1972, p.388; Nairn and Pevsner, 1970/2003, p.534; Antram and Pevsner, 2013, p.479.
5. J.R. Armstrong, *A History of Sussex*, Chichester: Phillimore, 1967/1978, p.89; Nairn and Pevsner, 1960/2003, p.495; Wight, 1972, p.352; Beswick, 1993/2001, p.19; Antram and Pevsner, 2013, p.352.
6. J.F. Grayling, 'Notes on St Peter's church, Twineham', *Sussex Arch. Collns*, **59**, 1918, reproduced online at *https://sussexchurches.co.uk/*
7. This is the date given by local tradition, repeated Grayling, 1918. Beswick, 1993/2001, p.00, offers 'the 1520s' as the date of construction; Nairn and Pevsner, 1960/2003, p.614, confines itself to 'Early Tudor', a view repeated, E. Williamson, T. Hudson, J. Musson, and I. Nairn, *The Buildings of England: Sussex: West*, New Haven and London: Yale University Press, 2019, p.668; W.H. Godfrey in *Victoria County History of Sussex*, vol. **7**, 1940, p.189, suggests 'the first or second decade of the 16th century'.
8. *https://sussexparishchurches.org/church/twineham-st-peter/*
9. reproduced Grayling, 1918, and in the online reprint, see n.6 *supra*.
10. W.H. Godfrey, 'Twineham: Church', in L.F. Salzman, ed., *Victoria County History of Sussex*, **7**, 1940, pp.186-191, available online at *https://www.british-history.ac.uk/vch/sussex/vol7/pp186-191*
11. National Heritage List for England, NHLE: *https://historicengland.org.uk/*
12. Arscott, 1992, pp.44 and 51.

Reflections on a Dark Theme

Terence Paul Smith

When you are building a wall, the mortar is soft.
When you come to demolish it, the mortar
has become dry and rigid and adhesive.[1]
John Hersey, *The Wall,* 1950, page 621.

Fig.1 The Cathedral of the Dormition, Kyiv, Ukraine: east end

For all their inconveniences, the lockdowns of 2020-21 and 2021-22 gave opportunity for long-intended rereading of books first encountered years earlier, thus also providing respite from Radio 4's determination to devote as many programmes as possible to aspects of Covid, as if it might slip our minds!

Amongst the books revisited was one which I had read long ago and intended to reread one day and to which I returned after four decades was A. Anatoli's *Babi Yar,*[2,3] a harrowing account of the German occupation of Kyiv, Ukraine,[4] during the Second World War. At one point, and pertinent to the interests of the British Brick Society, the author refers to some unusual bricks in the Cathedral of the Dormition[5] at Kyiv. The building, with some others, was blown up during the Soviet withdrawal from the city in 1941. Although the Soviet authorities blamed the German invaders, there can be no reasonable doubt that the destruction was carried out by the NKVD (the secret police, later the KGB), although the Germans believed, or chose to believe, that it was the work of the Jews. Anatoli writes:

> The Cathedral survived the first explosion. It had been built in the eleventh century from a special kind of flat, red clay brick, which was so tough that you could not break it with a hammer. The layers of mortar were thicker than the bricks themselves, and in the Kievan Russia, they knew how to make that mortar even stronger. That brickwork had been meant to last for thousands of years.
>
> After a short interval ... there was another explosion in the cathedral of such force that those flat red bricks went flying half a mile away ..., and the cathedral itself collapsed into a heap of rubble.[6]

Fig.2 The Cathedral of the Dormition, Kyiv, Ukraine: the west side.

The plan of the cathedral, according to hagiographic legend, was seared into the ground with holy fir by the Virgin Mary herself. It was a 'distinctive (and, it must be said, basically unimaginative) cuboid design', much copied throughout the Russian world. The Kyiv prototype, however, was much rebuilt and 'had departed rather far from the Virgin's blueprint by the time it was blown up ... That last version of it now stands gloriously restored amid the Monastery of the Caves complex' (fig.1).[7]

It would be interesting to know more about the original, and now destroyed, bricks. Were they really as special as Anatoli claims? Or was he just repeating local folklore? Elsewhere in Anatoli's book there are references to bricks and brick-dust and their uses and to brickworks.[8]

A brickworks features more prominently in another book I revisited, again after four decades: the novel about the Warsaw ghetto by the American novelist John Hersey (1914-1993), *The Wall,*[9] already quoted in the epigraph to this contribution. In preparation for the planned ghetto uprising, one of the protagonists, Dalek Bersan, wishes to test a homemade bomb comprising a bottle of petrol ('gasoline') together with a capsule of potassium chlorate and another of sulphuric acid. He and a female helper, Rutka Mazur, meet a friendly, gentile brickmaker, Franciszek Ankiewicz, who takes them into a brick factory, where one of the kilns provides a suitable venue for the test.

> The brickmaker led them ... to the kiln yard ... There half a dozen kilns, in two rows of three, like huge, gloomy beehives. The kilns themselves were made of brown clay bricks.
>
> [Ankiewicz] led Bersan and Rutka to the leftmost kiln in the second row [which was 'empty and cold']. Access ... was through an arched tunnel, nearly two meters high and three meters long, like the entrance to an igloo; on the inner end of this tunnel was a big iron door, with ventilating grilles. After looking around the yard, Ankiewicz walked into the tunnel, swung open the door, and backed out again. Couching, Bersan and Rutka could see, beyond the doorway, a brick-lined cavern, lit with a ghostly glow from the chimney vent at the summit of the dome. The test was successful: the bomb was thrown into the kiln and the bottle broke ...; suddenly, among [the glass] fragments, a brilliant, actonic light flared up, as the potassium salts and the acid performed their swift, spontaneous miracle of oxidation, and instantaneously, with a *whoosh*, the widening pool of gasoline burst into flames, which in the throat of the kiln leapt twice as high as a man.[10]

With their planned defiance of tyranny, the reference to the brickworks and to the hidden cavity noted in Thomas Keneally's *Schindler's Ark* (see below), included a note of hope. Not so that in another book reread during the lockdown: an account of the search for, capture, trial, and execution of the Nazi war criminal Adolf Eichmann (1906-1962).[11] In evidence at the trial in Jerusalem, Zeey Sapir recalled how, as a young man of twenty in 1944, he and his family, part of a Jewish community of 103 people, were forcibly removed from their Hungarian village to the nearby town of Munkács, in Magyar Ruthenia (now Mukacheve, Ukraine), where there was a former brickworks.[12]

> They arrived at the brickyards of a former brick factory, their new home. Over the next several days, 14,000 Jews ... were crammed into the ghetto [which the former brickworks had become]. Exposed under the open sky, there was no escaping the downpour [of torrential rain] that turned the brickyard into a mud pit and fostered an epidemic of typhoid and pneumonia.[13]
>
> By day the Hungarian gendarmes played their cruel games, forcing work gangs to transfer piles of bricks from one end of the ghetto to the other for no reason other than to exercise their power. [Then suddenly after Eichman's visit on 22 May], the trains arrived on the tracks that led to the brick factory [and men, women, and children were deported]. All 103 Jews from [Sapir's] village were crammed into a single car that would have fit 8 cows.[14]

Four days later, after leaving Munkács, they arrived at Auschwitz.[15] Alas, the facilities at brickworks seem to have been especially suited to such temporary incarceration.: just north of Budapest '7,500 Jews were held in a [different] brick factory'; from there they too were transported to Auschwitz. The use of brickyards as assembly points for those to be transported to Auschwitz seems not have been uncommon. A modern historian, Martin Gilbert, refers to Hungarian Jews forced to 'assemble in brick factories and timber yards', prior to deportation, as happened to Rabbi Hugo Gryn (1930-1996) incarcerated at first in a brickworks described as 'deserted'.[16] Elsewhere, 600 Jews were killed in 'the kiln of a brickworks' at Cervenka, Hungary during a 'death march' in September 1944.[17]

Another brick factory used as a temporary holding centre during the deportations from Hungary to Auschwitz and described as 'a huge quarry, like a pit dug in the ground' was at Ungvar (Užhorod), Ukraine: it is mentioned in an Israeli novel based on eyewitness accounts.[18]

A further book revisited was Thomas Keneally's moving account of the morally complex Oskar Schindler (1908-1974), a Sudeten German, whose noble activities, pursued at great personal risk, saved some 1,200 Jews from death.[19] It includes the story of how in the ghetto of another Polish city, Krakow (Cracow), 150 miles (240 km) south of Warsaw, a woman had

> bricked up a sixty-centimeter [24-inch] cavity for her [elderly] parents, a costly project, since each brick had to be smuggled into the ghetto in barrows under heaps of permitted goods — rags, firewood, disinfectant.[20]

The hideaway was entered from an attic room above by lifting 'a rug from the floor, then a raft of floorboards'.

These reflections above serve as a reminder for those of us interested in bricks, that our subject has its darker side. A further instance occurs in *Friedrich,* an autobiographical novel for children by the German social psychologist Hans Peter Richter (1925-1993), also amongst the books that I reread in April 2020.[21] The relevant episode, which might seem less serious in a different context, concerns a group of German schoolboys in 1938, in what, in Britain, we now call Year 9 (those aged 13-14; formerly the third year of secondary school). The boy who gives his name to the story, Friedrich Schneider, has already been expelled from the school because he is Jewish.

The school's PE teacher, Herr Schuster, an ardent Nazi, who is also a commander of Storm Troopers,[22] takes the boys on a gruelling march:[23]

> Bricks, left by a construction firm ages ago, were stacked against the gym wall [and Herr Schuster] now stuffed these bricks into our briefcases and satchels.

One boy, Franz Schulten, complains that his briefcase is larger than those of other boys and is thus loaded with three instead of two bricks.

> The owners of the briefcases who usually patronized the satchel bearers, but today [the latter] were envied because they could carry their loads on their backs.[24]
>
> [The boys] had barely left the district when we were ordered to continue double time [and] circled half our town like that; [the handle of Franz Schuster's case broke and] he carried his case full of bricks on his shoulder. His jacket was soaked through with sweat. [Another boy, Karl Meisen, had sprained his ankle and] had been left behind, crying.

Of course, these several reflections are not matters to relish; but neither should they be forgotten. A response may be found in an appropriate source: the Hebrew *Nebi'im* (Prophets) — specifically Joel 1: 2-3:[25]

> Hear this, you old men, and give ear all you inhabitants of the land. Has this been in your days or even in the days of your fathers? Tell your children of it, *tell* their children, and their children, another generation.

And we do well not to forget, if only because the canker of antisemitism may show itself even in contexts where, perhaps, one ought least to expect it.[26]

One way to remember, relevant to the theme of this contribution and available to those who experienced the Holocaust (but perhaps inappropriate to those of us who have not) is recorded by Otto Dev Kulka: on a visit in 1978 to Birkenau, where he had spent part of his childhood, he notes:

> I picked up one mouldy brick — a fragment of a brick and took it with me; and I took a fragment of a second brick, black and sooty.[27]

EDITORIAL NOTE

This paper was found in a small pile of pieces on which Terence was working at the time of his death (5 February 2022); the draft was being written in November 2020 (T.P. Smith to the Editor, *in littore*). Terence died two weeks before the invasion by Russia of the sovereign territory of Ukraine on 23 February 2022; the contribution is therefore, even more poignant. The one change made by Editor is to use the Ukrainian 'Kyiv' now firmly adopted in the English language, rather than the previous English usage 'Kiev' which followed Russian rather than Ukrainian.

NOTES AND REFERENCES

1. J. Hersey, *The Wall,* London: Hamish Hamilton, 1950, p.621. Literally, words relevant to the interests of the British Brick Society refer to the wall — that of the title — built around the Warsaw ghetto and set up in 1940. But metaphorically, they refer to the divisions between Jews and Gentiles, the dark theme of my title and, alas, pre-dating the Nazis and the ghetto. They are equally applicable to all divisions between different people.
2. A. Anatoli (*né* Kuznetsov), *Babi Yar: A Document in the form of a Novel,* trans. David Floyd, London: Jonathan Cape, 1970, pbk edn: London: Sphere Books, 1972. The work was originally published in heavily censured form in the Russian magazine *Yunest.* The deleted passages were returned with some additional material when the author fled the USSR for the West in 1969. Born in Kyiv in 1929, he died in London in 1969, a poignantly early end for one who survived so much in the 1940s. Changing his birth name, Anatoli Vasilevich Kuznetsov, was perhaps a matter of expediency; or maybe there was a different reason: after all, the dropped Kuznetsov is the Russian equivalent of common old *Smith!*
3. The novel takes its title from the ravine (*Babyn Yar* in Ukrainian and meaning Grandmother's Ravine) just outside Kyiv where 33,771 Jews were murdered. There is a moving account of the atrocity by the late Sir Martin Gilbert (1936-2015) in *The Holocaust: The Jewish Tragedy,* London: Collins, 1986, pp.202-206; see also pp.12-13, 742, 820-821; the last words record two disasters in 1961, both of them with grim relevance to our theme, caused by the collapse of the wall separating the yar 'from an adjoining brickyard'. The Ukraine-born poet Yevgeny Yevtushenko (1933-2017) published a powerful poem on Babi Yar in 1961: English translation (under the transliterated 'Babiy Yar') in *Yevtushenko: Selected Poems,* trans. R. Milner-Guillard, and P. Levi, Harmondsworth: Penguin Books, 1962, pp.82-84. There is a different translation (titled 'Babii Yar') with parallel Russian text in G. Reavy, ed. and trans., *The Poetry of Yevgeny Yevtushenko,* revised edn, London: Calder & Boyars, 1969, pp.144-149; the English translation alone is included in H.

Schiff, compiler, *Holocaust Poetry,* London: Fount, 1995, pp.92-94. In view of the opening line, one needs to know that the poem was written before a memorial was erected: the most prominent Jewish memorial, a large stone menorah, was not put up until 1991. It is the title poem of the Thirteenth Symphony (1962) of Dimitri Shostakovich (1906-1975), a setting of five of Yevtushenko poems: 'Babi Yar' being, appropriately, a sombre composition in B flat minor.

4. At the time when Yevtushenko was writing *Babi Yar,* Ukraine was still part of the USSR (1922-1991).

5. The Dormition is the falling asleep ('dormitio), *viz.* the death of Mary, the mother of Jesus. In the Eastern Church it corresponds to the modern Roman Catholic doctrine of doctrine of the Assumption of the Blessed Virgin Mary, both commemorated on 15 August, and a public holiday in much of western Europe. Neither is mentioned in the New Testament.

6. Anatoli, 1972, p.201.

7. D. MacCulloch, *A History of Christianity: The First Three Thousand Years,* London: Allen Lane, 2009, p.508. The book considers the thousand-year backstory to the two millennia of the main narrative.

8. I hope that picking out material on bricks does not trivialise Anatoli's disturbing work and what it represents: all those whose lives were disposed of like so much rubbish, who were deemed fit only for what Karen Gersham calls 'the garbage bin of death': see her poem 'Experiments with God' in Schiff, ed., 1995, p.188, line 9.

9. Brickmaking was, indeed, practised in Warsaw: one result, presumably, was the series of 'water-filled clay pits near Okopowa Street', the western boundary of the ghetto, in which, in October 1944, 'German policemen drowned thirty Jewish children': Gilbert, 1986, p.212; *ibid.,* p.132 records that the ghetto wall was built of bricks using forced Jewish 'masons supervised by Nazi soldiers' with those who did 'not work fast enough ... lashed by the overseers'. The novel's fictional archivist, Noach Levinson, was inspired by the real-life Emanuel Ringelblum (1900-1944), on whom see S.D. Kassow, *Who Will Write Our History? Rediscovering a Hidden Archive from the Warsaw Ghetto,* London: Penguin Books, 2009. The novel culminates in the abortive Warsaw revolt of 1943, on which see Gilbert, 1986, pp.557-567. Its aftermath provided a black-and-white photograph that has haunted me all my adult life: a small boy with hands raised, grim-faced German soldiers looking on. The most affecting, because the largest version I know is in Anon., *The Holocaust,* Jerusalem: Yad Vashem Martyrs' and Heroes' Remembrance Authority, 1975, p.66; but it has been reproduced many times, e.g. Gilbert, 1986, third photograph between pp.672 and 673' M. Gilbert, *Never Again: A History of the Holocaust,* HarpurCollins in association with the Imperial War Museum, 2000, p.9; L. Rees, *The Holocaust,* London: Viking, 2017; S. Wynn, *The Holocaust: The Nazi's Wartime Jewish Atrocities,* Barnsley: Pen & Sword Military, 2000, p.30; a digitally-coloured version is in T. Cussans in association with Mémorial de la Shoah (the French Holocaust Memorial Centre), *The Holocaust,* London: Welbeck, 2020 edn, p.95: it does little to enhance the impact of the image. Elie Wiesel also mentions 'brick factories' in Hungary and rumours that Jews from his Romanian town might be taken there; also mentioned is 'a derelict brick factory, whose roof had fallen in', used as rough shelter from the snow in a Polish winter on the evacuation from Auschwitz/Birkenau to Buchenwald in 1944: *Night,* originally published in French as *La Nuit* in 1958, new English translation by Marion Wiesel, London: Penguin Books, 2006, pp.14, 38. This may or may not be the brick factory mentioned, although not described as derelict, as providing shelter for another (Freddie Knoller) forced to march through the snow from Auschwitz: Gilbert, 2000, p.144. In a different context, Toivi Blatt, a Polish Jew escapee from Sobibór death camp in October 1943, had hidden in a ruined brickworks in his home town of Izbica, Poland: Rees, 2017.

10. Hersey, 1950, pp.462, 463. The kilns were clearly downdraught beehive kilns, for which see M.D.P Hammond, 'Brick Kilns: An Illustrated Survey', *Industrial Archaeology Review,* **1**,2, Spring 1977, pp.177-180; more briefly, the same author's *Bricks and Brickmaking,* Shire Album, **75,** revised edn, reprinted Princes Risborough, 1992, p.22, and R.W. Brunskill, *Brick and Clay Building in Britain,* New Haven and London: Yale University Press in association with Peter Crawley, 2009, pp.29-30, 86. Hersey's novel also contains several references to bricklayers and bricklaying, and to bricks and brickbats used as makeshift missiles, especially in Parts One and Two of the six-part work. There is nothing sufficiently detailed to warrant quotation here, even the succinct description of laying bricks, at page 150 though one may mention that some refer to the brick wall of the ghetto, from which the novel takes its title. Photographs show that at most of the Auschwitz/Birkenau buildings the bricks were laid in English Bond, as most commonly in Europe: I. Baxter, *Images of War: Auschwitz and Birkenau: Rare Photographs from Wartime Archives,* Barnsley: Pen & Sword Military, 2017, *passim*; this collection, it may be added, does not include the familiar horrific images available (mercifully in small numbers) elsewhere.

11. N. Bascomb, *Hunting Eichmann: Closing Down the World's Most Notorious Nazi,* London: Quercus, 2009.

12. On the Munkacs brick factory see briefly E. Munkáesi, *How It Happened: Documenting the Tragedy of Hungarian Jewry,* trans. From Magyar by P.B. Lengyel, ed., N. Munk, Montreal, Kingston ON, London, Chicago: McGill-Queen's University Press, 2018, p.82; *cf.* Gilbert, 1986, p.662.

13. Bascomb, 2009, pp.5-6, *cf.* p.309.

14. Bascomb, 2009, pp.7, and 9.

15. There are references to brick at Auschwitz/Birkenau and Majdanek death camps in the discussion of an especially pernicious practice in D.E. Lipstadt, *Denying the Holocaust: The Growing Assault on Truth and Memory,* pbk edn, with New Preface, London: Penguin Books, 1994, pp.162-169, *passim*; they make sombre reading, but are insufficiently detailed to justify consideration in my text. Auschwitz/Birkenau comprised two camps: Auschwitz main camp, linked

with the (slave) labour camps, was founded in 1940 near the village of Oświçeim (Auschwitz in German); in 1942 an exclusively extermination camp was established 1½ miles (2.4 km) to the west at the Polish village of Brzezinka (Birkenau in German). The complex was a place of deception: witness the cynical 'ARBEIT MACHT FREI' over the gate of Auschwitz main camp. One such deception, relevant to our theme, is referred to in a work of 'faction' by Tadeusz Bovoski (1922-1951), himself a (non-Jewish) inmate: 'The smoke which you see above the rooftops,' a Block Elder in the women's camp informs those in her charge 'doesn't come from the brick plant at all, as you're being told. It's simply smoke from your children!': 'The People Who Walked On', in *This Way for the Gas, Ladies and Gentlemen* [and other stories], trans. B. Vedder, London: Penguin Books, 1976, pp.91-92. The Auschwitz/Birkenau complex comprised death camps, concentration camps, and industrial plants run by I.G. Farben, notable amongst the latter the Bun, a sulphuric oil and synthetic rubber plant, where as Primo Levi (1919-1987) records, there was a brick-built Carbide Tower, nicknamed *Babelturm* or Tower of Babel (see Genesis 11.1-9) because the brick were known by various languages spoken by the prisoners: German *Ziegel,* French *briques,* Italian *mattoni,* Polish *cegli,* etc; and because they were eliminated ... by hate and discord: *If This Be a Man* in *If This be a Man/The Truce,* London: Abacus, 2013, p.31. Most of the few other references to bricks in this twin publication do not warrant citation here, but one may perhaps mention a remarkable Hungarian boy, Heuek-Köing, who, alone of his family, survived Auschwitz: 'he had told the SS that he was eighteen years old and a bricklayer, when he was really only fourteen and a schoolboy': p.215; and for two real bricklayers see pp.295, 302.

16. Gilbert, 1986, p.670, ex inf. Rabbi Hugo Gryn.

17. M. Adler, *The Brothers of Auschwitz,* trans. form Hebrew by N. Canin, London: One More Chapter, 2020, pp.366-367, 427, though written as a novel, this is based on interviews with three Holocaust survivor siblings.

18. Gilbert, 1986, p.733; for this use (or rather, abuse) of brickworks/kilns see also *ibid.,* p.753.

19. T. Keneally, *Schindler's Ark,* London: Hodder and Stoughton, 1983; published in the USA as *Schinder's List,* also the title of the film version directed by Stephen Spielberg.

20. Keneally, 1983, p.183. This phraseology suggests that 'each brick' was smuggled individually, though I suspect that the bricks were carried in small groups each time with permitted goods.

21. H.P. Richter, *Friedrich,* (1961), trans. E. Kroll (1971), New Windmill Series edn, Oxford: Heinemann, 1978. Richter wrote another autobiographical novel for children, partly overlapping with the first, telling of his time in the *Jungvolk* (Young Folk) and subsequently in the *Hitlerjungend* (Hitler Youth): *I Was There,* translation of the slightly differently titled *Waren Dakei,* (1962) trans. E. Kroll (1972), Puffin Books edn, London: Penguin Books, 1987.

22. The Storm Troopers were the *Sturm Abteilungen* (SA), literally 'Assault Section', but more pertinently brown-shirted thugs; significantly perhaps in the present connection, 'formed from the innocuously named "Gymnastic and Sports Section" of the [Nazi] party': L. Rees, *The Nazis: A Warning from History,* London: BBC Books, 1977, pp.26-27.

23. The two quotations which follow are from Richter, 1978, pp.86 and 87.

24. Interestingly, and on a lighter note, something of the same attitude of briefcase carriers to satchel bearers was present among the boys of my own school, Luton Grammar School, which I attended 1957-1964: I graduated from satchel to briefcase in the Fourth Year (Year 10). Curiously, as noted elsewhere, satchels have now become expensive fashion item: *BBS Information,* **142,** August 2019, p.23.

25. *Cf.* Deuteronomy 32.7, Joel 1.3. 'Tell your children of it': (RSV, NRSV) was complied with, even before the worst of the Nazi atrocities, in Yankev Glastshteyn, *Emil und Karl,* a novel for children written in Yiddish and published in the USA in 1940; almost seven decades later this moving story was published in English, trans. J. Shandler, as *Emil and Karl,* London: Scholastic, 2010. Other stories for children tell of Nazi barbarities, and in various languages: *cf.* note 9, *supra.* Alas, at the time of writing, the best-known of those written in English, to the point of embarrassment in both plot and details, including the nine-year-old Bruno, who although the son of a senior SS officer (and later commandant of a thinly disguised Auschwitz) knows nothing of Adolf Hitler and fails to recognise him when he visits the family's Berlin home — which, one has to assume, (as also the boy's Berlin school) displays no portraits of the Führer: John Boyne, *The Boy in the Stripped Pyjamas,* London: David Fickling Books, 2006. These pages are not the place for further consideration of the issue, otherwise one might mention two incomparably superior children's stories by Sir Michael Murpurgo. A classic of children's literature is relevant to our theme, written by Ian Serraillier (1912-1994), *The Silver Sword,* London: Jonathan Cape, 1956, and pbk edn Harmondsworth: Puffin Books, 1960, and based on a true story, saw three (non-Jewish) children separated from their parents and with their home destroyed by the Nazis, take 'shelter in the cellar of an abandoned house'. The eleven-year-old Edel Balick constructs a 'home' for his two sisters — Ruth, thirteen, and Bronia, three — and himself: 'with bricks from the rubble he built a wall to divide the cellar into two rooms, one to live in and one to sleep in'.

26. A wave of antisemitism struck Ukraine on the night of 16 July 2006, when the memorial to the Jewish victims of the massacre at Babi Yar was vandalised to universal condemnation: see 'Unknown Persons Defiled Menorah at Babiy Yar', *Interfax,* 19 July 2006. [The war between Russia and Ukraine has further damaged both the memorial and the cemetery, when Russian missiles hit both on 1 March 2022, *Jerusalem Post,* 1 March 2022. (DHK)]

27. O.D. Kulka, *Landscapes of the Metropolis of Death: Reflections on Memory and Imagination,* trans. From the Hebrew by R. Mandel, London: Alan Lane, 2013, pp.8,9; elsewhere there are refences to red (pp.6, 23) and to grey (p.57) brick buildings at Birkenau. Of the gas chambers/crematoria complexes, which were of *red* brick, Laurence Rees pertinently remarks that they were 'inhumanly memorialized' in brick': Rees, 2017, p.323.

Book Review:
In light inaccessible hid from our eyes

Ross Anderson and Maximillan Steinberg, editors,
Modern Architecture and the Sacred: Religious Legacies and Spiritual Renewal,
London: Bloomsbury, 2020, reissued in paperback, 2022,
xiv + 285 pages, 96 illustrations in black and white,
ISBN 978-1-3502-9435-6, Price paperback, £28-99

In light inaccessible hid from our eyes
Walter Chalmers Smith (1824-1908)[1]

Ever since Moses stood before God and went into the cloud on Mount Sanai after he had received the Ten Commandments,[2] the idea of the inaccessibility of the Divine has dominated one strand of Judeo-Christian thought and religious practice.[3] The hymn writer Reginald Heber (1783-1836) expressed the inaccessibility of the scared in the third verse of the hymn 'Holy, holy, holy, Lord God almighty':

> Though the darkness hide thee,
> though the sinful mortal eye,
> thy glory may not see,
> only thou art holy.

The inaccessibility of God has also found architectural expression. The book under review is partly an attempt to position the idea of light and darkness in the religious architecture for the Judeo-Christian faiths of the twentieth century and in the two pieces on which comment is specifically made to see how six modern architects have dealt with the concept.

In particular, two of the fourteen papers in the collection, derived from addresses to a conference at Pembroke College, Cambridge, held in Spring 2017, deserve the attention of those interested in brick: Kathleen James-Chakraborty, 'The Ordinary as Extraordinary: Modern Sacred Architecture in Germany, the United States, and Japan' (pages 56-72) and Michael Tawa, 'Atmosphere of the Sacred: The Awry in Music, Cinema, and Architecture' (pages 241-254).[4]

The second of these includes an extended discussion of church of St Peter, Klippan, Sweden, by Sigurd Lewerentz (1885-1975) a church to which James Campbell introduced us.[5] St Peter is an exact square, extremely dark, and with a deliberately uneven floor in green brick. From Tawa's discussion and Campbell's pictures, I have the impression that I would not wish to worship there: Tawa discusses the building under 'Shudder', somehow appropriate to a building which seems to reject the idea of Christ as the Light of the World.

On the history of modern architecture, Prof. James-Chakraborty comments:

> Leaving structures like [Dominikus] Böhm's Christ the King in Birschofstein (1926), Erich Mendelsohn's Jewish Cemetery in Königsberg (1929), Otto Bartning's Gustav Adolf Church in Berlin (1934), Eliel Saarinen's Christ Church in Minneapolis (1949), and Togo Murano's Memorial Cathedral for World Peace in Hiroshima (1954) out of the history of modern architecture diminishes our understanding of its original range and of important sources of its continued effectiveness.[6]

She then proceeds to discuss these five buildings in their individual contexts. Bohm in Köln and Murano in Hiroshima designed for the Roman Catholic Church, Bartning and Saarinen for the Lutheran Church, and Mendelsohn for his latent Jewish faith.

Otto Bartning (1883-1959) in Berlin had to fit the Gustav Adolf church into a sharply angled, corner site. His solution in reinforced concrete was to put a very tall tower at the corner; it rises 47 metres (154 feet) above ground level — and to create a wedged-shaped worship space terminating in the tower. All is in reinforced concrete with brick infill and windows with abstract patterns.[7] One may ask did John Piper, Keith

New, Lawrence Lee, or Geoffry Clarke — the stained glass artists— know this church? From photographs, the fenestration reminds the writer of the concept behind the side and baptistry windows of Coventry Cathedral (1952-62: Basil Spence).[8] Although predominantly a Berlin-based architect, in the Ruhr, Bartning designed the circular Aulerstehungskirche (church of the Resurrection) in Essen in 1929-30, reconstructed after damage in 1945 and reopened in 1950.[9] It echoes the much earlier but now demolished Roman Catholic Sacred Heart church, (1898: Barnett, Haynes & Barnett) at 2830 North 25th Street, St Louis MO USA.[10] A picture of its demolition in November 1986 shows the steel frame of its octagonal sanctuary surrounded by both piles of bricks as rubble and salvaged bricks on wooden pallets.[11]

The Finnish-born Eliel Saarinen (1873-1950) was already an established and highly respected architect in his native land — his projects included Helsinki Railway Station (1912)[12] — when his design was placed second in the *Chicago Tribune* Tower competition of 1922-23.[13] He emigrated to the United States to found and direct the Cranbrook Academy in the north of Detroit.[14] His last work, done in association with his son Eero, was the Christ church in Minneapolis, a simple box structure in brick facing a steel frame. Light is given by low windows in the aisles and tall ones either side of the altar.[15]

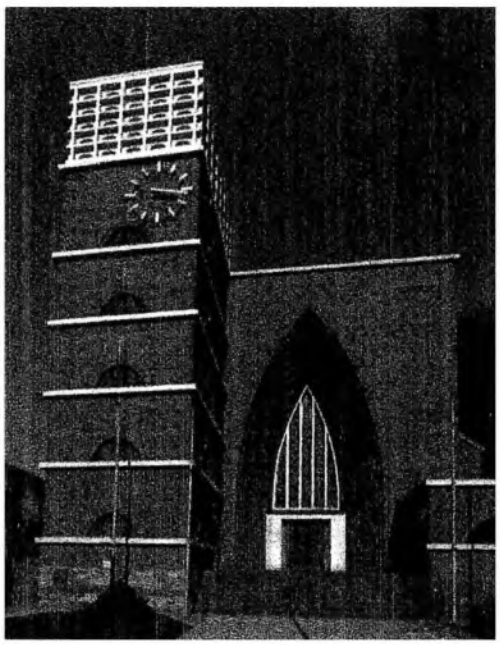


Fig.1 The Christ the King church in Birschofstein, Ruhr, Germany (1926: Dominikus Böhm): the west front.

Dominikus Böhm (1880-1955) was the leading Roman Catholic architect in western part of Germany, both in the 1920s and 1930s[16] and after the Second World War when much of his work was in reconstruction. His brick churches of the inter-war years were more adventurous than anything being attempted in England at the time. The Christ the King church in Birschofstein (fig.1) was a brick box with a seven-storey, off-centre north-west tower.[17] It is beside a deeply-recessed entry which narrows as it approaches the door with a major window above. This reminds one of looking into the prow of Peter Grimes' fishing vessel upended on the shingle of Aldeburgh beach with the entry doing duty for its shallow draught and the expanding layers of brickwork being the clinker planks; the floor of the entry resembled the transom stern. With a severely pointed apex, it is a masterful piece of bricklaying. Dominikus Böhm knew he could find bricklayers with the appropriate skills.

Before the Third Reich closed down experiments in modernistic architecture in 1933, later work by Böhm included churches in the suburbs of Köln: another church dedicated to Christ the King in Leverkusen of 1927-28, the St Francis church in Rheydt-Geneicken of 1930, and St Engelbert, also built in 1930.[18] The last-named is a series of interlocking parabolic roofs set within a circular plan; the end walls are brick with a small circular window very high up.

Böhm had used a steel frame for his church in Birschofstein and would do so in his other churches. In Japan, Togo Murano (1891-1984) used an exposed reinforced concrete frame with brick infill for the Cathedral for World Peace in Hiroshima, with internal columns also in reinforced concrete. The building replaced the original Roman Catholic cathedral destroyed with the dropping of the atomic bomb.[19]

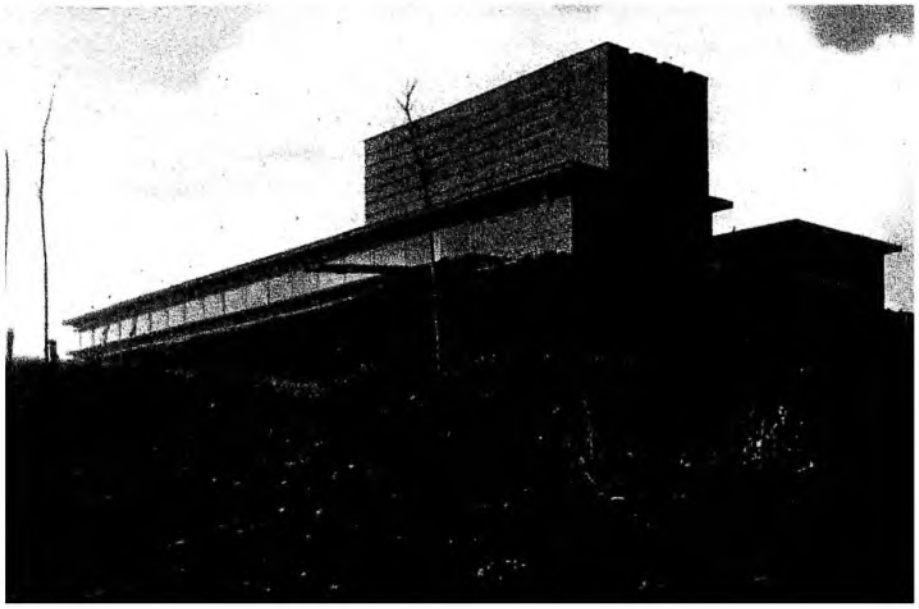


Fig.2 Consecration Hall with Synagogue on the first floor, Jewish Cemetery, Köningsberg, Germany (now Kaliningrad, Russia) (1926-29: Erich Mendelsohn), destroyed 1938. Side view: photograph by Abraham Piasarek.

Between 1926 and 1933, Erich Mendelsohn (1887-1953)[20] designed three buildings[21] for his ancestral faith: Mendelsohn was a non-practising, secular Jew who in the 1950s in the USA would design several synagogues of which four were built in his lifetime.[22]

Chief amongst the 1930s buildings was the Jewish cemetery at Könisberg (Fig.2):[23] Könisberg is now Kaliningrad in the Baltic enclave of Russia. Designed in 1926-27 and completed in 1929, the chief structure at Könisberg is a prayer hall set on a hill and approached by a long drive: there are ancillary buildings attached on either side. The whole building, executed in rough brick, was externally very sculptural. Above the ancillary buildings, the longitudinal sides of the chapel have a series of four rows of brick separated by a recessed row covered with plaster, a technique the architect had used at the country house for Dr Bejach at Berlin-Steinstrücken[24] and in the wall of the Lodge of the Three Patriarchs at Tilsit (now Sovietsk in the Kalingrad enclave).[25] The end wall is four vertical pillars using four courses of brick separated by a single course of the recessed areas, again covered with plaster. Light comes from a triple window above the entrance. There was a high-quality internal finish in wood and bronze. Externally, in texture, if not in form, the structure invites comparison with the demolished Monument to the Victims of the November Revolution (1926: Mies van der Rohe),[26] a purely secular, sculptural monument.

Neither Mies' monument nor any of Mendelsohn's specifically Jewish buildings survived *Kristallnacht* (9-10 November 1938), but as Kathleen James-Chakraborty wrote in an earlier consideration of the Könisberg cemetery,

> The earliest of Mendelsohn's works to be demolished, their destruction pales in the face of the extinction of the communities they served.[27, 28]
> DAVID H. KENNETT

NOTES AND REFERENCES

1. The subtitle of this book review comes from the second couplet of the first verse of the hymn, 'Immortal, invisible, God only wise' by Walter Chalmers Smith.
2. Exodus, 20: 1-17. Fir discussion of the location of Mount Sinai see C.J. Humphreys, *The Miracles of the Exodus: A Scientist's Discovery of the Extraordinary Natural Causes of the Biblical Stories,* London and New York: Continum, 2003, *passim* but especially pp.61-81 and 310-336.
3. I think of the prohibition that only the high priest is allowed to enter the sanctuary in the Temple at Jerusalem and then only the high holy days of the Jewish calendar; or of the difference, historically, in both Roman Catholic and Anglican churches between the nave populated by the people of the parish and access to the chancel, reserved to the priests, in the Middle Ages, is typified by the insertion of a screen between nave and chancel (the rood screen).
4. K. James-Chakraborty, 'The Ordinary as Extraordinary: Modern Sacred Architecture in Germany, the United States, and Japan' in Anderson and Steinberg, eds, 2020/2022, pp.56-72) and Michael Tawa, 'Atmosphere of the Sacred: The Awry in Music, Cinema, and Architecture', *ibid.,* pp.241-254).
5. J. Campbell, *Brick: A World History,* London: Thames & Hudson, 2003, pp.272-277; see also Tawa, 2020/2022.
6. James-Chakraborty, 2020/2022, p.57.
7. J. Zukowsky, 'Berlin: Capital of the Modern Movement', in J. Zukowsky, ed., *The Many Faces of Modern Architecture: Building in Germany between the World Wars,* Munich, New York: Prestel, 1994, pp.42-43. The whole volume illustrates the diversity of approaches in German architecture in the 1920s and early 1930s and not just the work of the Bauhaus which seems on the evidence of the photographs therein to have been much less than is often claimed.
8. B. Spence, *Phoenix at Coventry,* London: Geoffrey Bles Ltd, 1962; pbk, London, Collins Fontana Books, 1964, pp.64-67.
9. K.A. Laney-Lupton, 'The West: Rhine and Ruhr', in Zukowsky, 1994, p.81.
10. C.H. Toft with L. Jesse, *St Louis: Landmarks and Historic Districts,* St Louis MO: Landmarks Association of St Louis inc., 2002, pp.255-257; M.M. Stiritz, *St Louis: Historic Churches and Synagogues,* St Louis MO: Landmarks Association of St Louis inc., 1995, pp.17-19.
11. The same dramatic photograph appears Toft with Jesse, 2002, p.257, and, much larger, Stiritz, 1995, p.18.
12. R. Connah, *Finland,* London: Reaktion Books, 2005, pp.38-39.
13. The entries to the Chicago Tribune Competition were published in full, *The International Competition for the New Administration Building for the Chicago Tribune,* Chicago: The Chicago Tribune, 1923, and critiqued L.H. Sullivan, 'The Chicago Tribune Competition', *The Archaeological Record,* **53,** February 1923, pp.151-157, reprinted R. Twombly, ed., *Louis Sullivan: The Public Papers,* Chicago and London: The University of Chicago Press, 1988, pp.223-233. A more recent consideration of the entries is R. Bruegmann, 'When Worlds Collide: European and American Entries in the Chicago Tribune Competition', in J. Zukowsky, ed., *Chicago Architecture 1872-1922,* Munich, London, New York: Prestel, 1987, reprinted 2000, pp.303-337 with plates on pp.424-427.
14. K.B. Eckhert, *Buildings of Michigan,* New York: Oxford University Press, 1993, pp.166-167; E.J. Hill and J. Gallager, *AIA Detroit: American Institute of Architects Guide to Detroit Architecture,* Detroit: Wayne State University Press, 2003, pp.310-315.
15. D. Gebhard and T. Martinson, *A Guide to the Architecture of Minnesota,* Minneapolis: University of Minnesota Press, 1997, p.62, with photograph of the interior, p.392; L. Millett, *AIA Guide to the Twin Cities,* St Paul: Minnesota Historical Society Press, 2007, pp.159-160.
16. Laney-Lupton in Zukowsky, ed., 1994, pp.76-79,
17. Laney-Lupton in Zukowsky, ed., 1994, pp.76-79 includes and illustrates all the churches mentioned in this paragraph.
18. The writer's book collection seems to have no volume with a specific discussion of the Cathedral of World Peace, Hiroshima. Sadly, the Rugby World Cup in Autumn 2019 and Covid-19 restrictions in 2020-2022 put paid to an idea of visiting architectural sites in Japan, with a stopover in Finland, as the Editor's 75th birthday treat.
19. For discussion of Eric Mendelsohn's life and work, I have relied on R. Stephen, ed., *Eric Mendelsohn, Architect 1887-1953,* New York: The Monacelli Press, 1999, and A. Cobbers, *Erich Mendelsohn 1887-1953: The Analytical Visionary,* London, Los Angeles: Taschen, 2007.
20. For Mendelsohn's work in the USA see H.Z. Morgenthalen, '"It will be hard for us to find a home"; Projects in the United States', in Stephen, ed., 1999, pp.242-261, and K. James-Chakrobarty, *"In the Spirit of Our Age": Eric Mendelsohn's B'nai Amoona Synagogue,* St Louis: Missouri Historical Society Press, 2000. The built synagogues are Synagogue B'Nai Amoona, St Louis MO (1946-50); Park Synagogue, Cleveland OH (1946-53); Synagogue Emanu-El, Grand Rapids MI (1948-55); and Synagogue Mount Zion, St Paul, MN (1950-55). Other realised projects are in San Francisco: the Maimonides Hospital (1946-50) and the Russell House (1947-51). Unbuilt were projects for synagogues in Baltimore MD; Washington DC; and Temple Emanu-El, Dallas TX, on which the architect was working at the time of his death; the last-named was built to a different design by Max M. Stanfield.
21. The two others are The Lodge of the Three Patriarchs, Tilsit (modern Sovietsk in the Kaliningrad enclave) of 1925-26 and a youth centre in Essen (1930). Whilst still a student, Mendelsohn had designed a chapel for the Jewish

cemetery in his native Allenstein (now Olsztyn, Poland). K. James, '"Even if the Berlin buildings had been underway, I would have kept on fighting": Small buildings for the Jewish Community in Tilsit, Königsberg, and Essen', in R. Stephen, ed., *Eric Mendelsohn, Architect 1887-1953,* New York: The Monacelli Press, 1999, pp.146-151.

22. Cobbers, 2007, pp.46-47; James, 1999, pp.148-150.

23. Cobbers, 2007, pp.42-43; see also the fuller account in '"The same means, the same ends": Private Houses in Berlin and the Influence of Frank Lloyd Wright', in Stephen, ed., 1999, pp.167-169, with plans, elevations and photographs.

24. James, 1999, pp.146-147.

25. The principal victims were Rosa Luxemburg and Karl Liebknecht, martyrs of the Spartacist Revolt. Luxemburg was the author of *Die Akkumulation des Kapital,*1913, English translation, *The Accumulation of Capital*, London: Routledge, 1951, reissued London: Routledge Classics, 2003. The book is a Marxist critique of the writings and ideas in the economics of Karl Marx.

26. K. Howe, 'Monument to the November Revolution, Berlin-Lichtenberg, 1926', pp.218-219 with plan and historic photographs in T. Riley and B. Bergdoll, eds, *Mies in Berlin,* New York: Museum of Modern Art, 2004; T.P. Smith, 'Brick as Symbol: Mies's Lost Monument', *BBS Information,* **82,** December 2002, pp.17-21.

27. James, 1999, p.151; the words were quoted more than two decades before the invasion of Ukraine by Russia but could equally apply to that conflict and the destruction it has wrought and is continuing to wreak. It is abundantly clear that the present leadership in Russia is hell-bent on the destruction not only of Ukraine but also of Ukrainian culture including its Orthodox churches. As Tacitus commented, some 1,950 years ago, 'We make a desert and call it peace'. See too, the article by Terence Paul Smith, 'Reflections on a Dark Theme', in this issue of *British Brick Society Information,* pp.8-13, *supra.*

28. Paper completed December 2022.

British Brick Society Information: a 'Brick in Churches' issue in 2023

Terence Smith left two substantial papers on the uses of brick in churches, the first of which, 'Practice Profile: Nugent Francis Cachemaille-Day FRIBA (1896-1976): A Response to Clare Price', was intended to make the basis of a 'Brick in Churches' issue but has been included in this issue of *British Brick Society Information* as pages 20-34, together with other church-related items, noted in the Editorial to this issue of *British Brick Society Information.*

Terence also left a corrected proof of the companion paper 'London Churches in *100 Churches 100 Years*' which as the Editorial above explains has had the corrections inserted into the text; preliminary ideas about illustrations have been worked on with a view to its publication in *British Brick Society Information,* **154,** September 2023.

As a tribute to his long-standing friend, the Editor will be completing his paper 'Car-Manufacturing Towns in Contrast: Brick and the Building of New Churches in Oxford and Luton, 1907-1945'. Doubtless, short notes on religious buildings will be forthcoming; two of those held by the Editor have been utilised on pages 19 and 36-37 herein, although there are three potential contributions to a 'Brick in Print: Churches' section. To make an issue of 52 or 56 pages, the currently available material needs fleshing out with at least two more pieces, which need not be long articles but one could be. It would be beneficial to the long-term health of *British Brick Society Information* if these were written by those who have not contributed much to these pages.

Members who feel that they could contribute to the issue are invited to contact the Editor, *British Brick Society Information,* by post at 7 Watery Lane, Shipston-on-Stour, Warwickshire CV36 4BE or by email at *davidkennett510@gmail.com,* preferably the latter, at or, preferably, before the Annual General Meeting in Bridport on Saturday 17 June 2023, and to submit completed articles and notes on or before Wednesday 19 July 2023.

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

Book Review:
Brickmaking in North-East England

Peter J. Davidson,
Brickworks of the North East,
Path Head Press, Path Head Water Mill, Summerhill, Blaydon, NE21 4SP, 2022.
293 pages, numerous illustrations.
ISBN 9798815618411
Price not stated

This is a new edition of an extraordinary book, written by the author as handwritten notes. It was originally published by Gateshead Libraries and Arts Service in 1986, and has been re-printed by kind permission of Gateshead Archive.

The book has 293 pages, and although handwritten it is clear and concise, making for very easy reading. It is precisely structured with an index, a glossary of brickmaking terms and a very useful brick collectors list showing individual brick marks and the works to which they can be attributed.

The book subdivides the geographical North East into 22 subdivisions which makes the task of locating a particular site very easy.

The book is a superb piece of documentary research which makes it invaluable to anyone interested in this slice of the North East's industrial might. Although most works have disappeared, there are several still in production.

The book can be purchased from Path Head Water Mill, with proceeds going to support this charitable enterprise, with the best contact details being *friendsofpathheadwatermill@gmail.com* who can advise on price and availability.

MIKE CHAPMAN
August 2022

BRICK AT RISK:
THE BEVIS MARKS SYNAGOGUE, LONDON EC3

The Bevis Marks Synagogue, completed in 1701, is the oldest continuously functioning synagogue in Britain. As an article in *Country Life,* 8 September 2021 makes clear, it is a place flooded with light from its round-headed windows set in a brick structure. There are three windows high up on both the front and the back with on each side two rows of four windows horizontally split by the provision of the women's gallery.

This Grade I listed buildings is threatened by planning applications for two more towers in the City of London, on which no decision has been taken. The 'Sunday Programme' on Radio 4 on Sunday 12 September 2021, drew attention to the possibility that because of the infringement of ancient lights the projected towers might endanger the continuity of worship in the building.

In the programme, Professor Abagail Green of the University of Oxford spoke about the threat and about her research on Jewish connections to listed buildings, the connection often being unrecorded in listing documents. Her examples included the country houses of the Rothschild family in central Buckinghamshire and the Alexandra Hotel in Hull.

A brief account of the Bevis Marks synagogue appears S. Bradley and N. Pevsner, *The Buildings of England: London 1: The City of London,* London: Penguin Books, 1991, pages 272-273. Superb photographs of the interior are in Jermey Musson, 'The Gate of Heaven: Bevis Marks [Synagogue], London EC3, *Country Life,* 8 September 2021, pages 64-69.

D.H. KENNETT

Practice Profile: Nugent Francis Cachemaille-Day FRIBA (1896-1976): A Response to Clare Price

Terence Paul Smith

INTRODUCTION

The Twentieth Century Society's second volume considering buildings erected between 1914 and 2015, *100 Churches 100 Years*, 2019,[1] was reviewed in a previous issue of *British Brick Society Information*.[2] As was pointed out in David Kennett's review, the volume contains nine four-page articles, one of text and three with photographs, devoted to a 'Practice Profile' of a specific architect or architectural practice. One of these was Clare Price's essay 'Practice Profile: Nugent Francis Cachemaille-Day, FRIBA (1896-1976)'.[3]

It must be stressed from the outset that this paper is a response to Clare Price's essay and is not intended as a full discussion of Cachemaille-Day's work,[4] not even just his ecclesiastical work.[5] The architect has been chosen from amongst the nine profiles in the book, first because his practice is the one with which I am most familiar, and second, because he made considerable and diverse use of brick and should be of particular interest to members of the British Brick Society.[6]

One may speculate whether this extensive and often innovative use of brick, including brick tracery, sometimes of Perpendicular or quasi-Perpendicular forms, reflects the architect's origins, for he was born in South Woodford, now London E18 but then still within Essex, the latter being the county par excellence of Tudor brick churches, again sometimes including brick tracery.

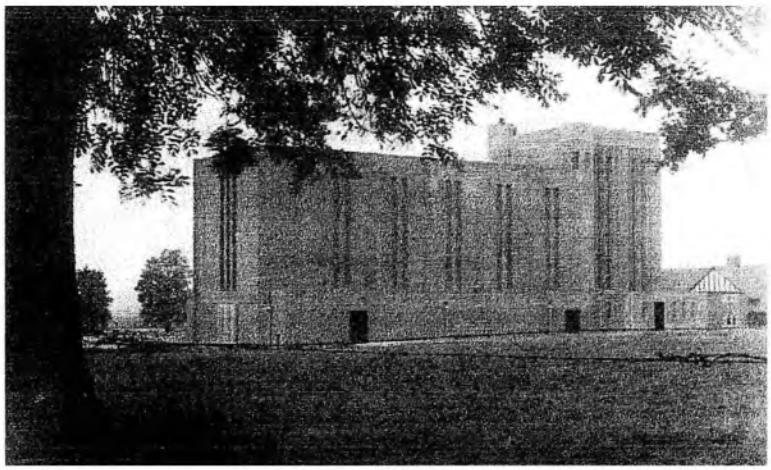
The education of the future architect was interrupted by military service in the First World War: he was eighteen when the war began. He had attended Westminster School before the war and, when demobilised, returned to the Architectural Association, which he had entered, aged sixteen in 1912, qualifying with the diploma of the school in 1920;[7] in 1926 he passed the examinations to become an Associate of the Royal Institute of British Architects, being advanced to a Fellow of the Institute in 1935. For some years after qualification, he worked for Louis de Soissons (1890-1962) in Welwyn Garden City, Herts., in whose office he met Herbert Welch (1884-1953) and Felix J. Lander (1898-1960), and in 1929, joining them in partnership under the style Welch, Cachemaille-Day & Lander. He was chief assistant to Harry Stuart Goodhart-Rendel (1887-1959) before starting the partnership.[8] Early in 1935, Cachemaille-Day started independent practice. In both practices, he is known to have worked on the design of over 60 churches.[9]

CHURCHES IN MANCHESTER AND ELTHAM BY WELCH, CACHEMAILLE-DAY & LANDER

In her essay, Clare Price claims that Cachemaille-Day's 'churches are strong brick fortresses, redolent of Germanic architecture'. What is intended by the latter phrase is clearly German Expressionism (*Expressionismus*) in brick.[10] In fact, this applies to only a few, some designed in partnership with Herbert Welch and Felix J. Lander, even if Cachemaille-Day was the principal architect involved, notably St Nicholas, Burnage, Manchester (1931-32), and St Saviour, Eltham, London SE9 (1932-33).[11]

The Burnage church (cover illustration) is a powerful building.[12] Also of brick — this time yellow/grey — facing a concrete frame, the building has a more traditional apsidal east end housing the sanctuary. There is again a prominent tower, here placed over the baptistry. In his description, in the individual entry in the book, Michael Bullen mentions the influence of 'contemporary German churches', but also claims that of the Dutch brick architecture of Willem Marinus Dudok, presumably and most convincingly, such buildings as the impressive Bavinck School, Hilversum (1921-22).[13]

St Saviour, Eltham (figs.1-3) very different but no less powerful, has been generally well-received in the literature, although on one of my visits, in 1984, a local resident told me how much it was disliked![14] Of purple/grey brick facing a concrete frame, the church has a prominent tower placed over the sanctuary. Throughout, the windows are tall rectangular slits and the buttresses are of bold triangular form. Some have seen in the building the influence of Albi Cathedral (1282-1512) and related buildings in southern France.[15] There may be *something* in this, especially in view of some other of Cachemaille-Day's churches (see below) though the differences are greater than the similarities, the Expressionist aspects being dominant.



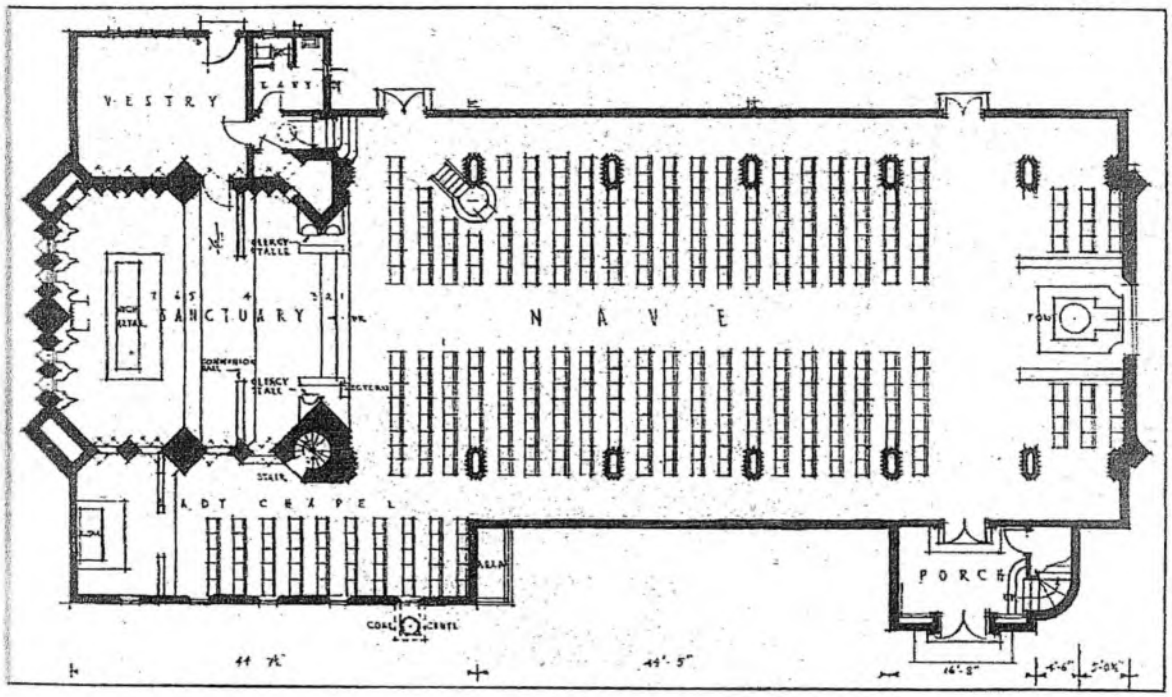


Fig.1 (top) St Saviour, Eltham (1932-33: Welch, Cachemaille-Day & Lander): Exterior from the south-west, soon after construction.

Fig.2 (above) St Saviour, Eltham: Plan.

PRE-WAR CHURCHES OF N.F. CACHEMAILLE-DAY

St Michael and All Angels, Wythenshawe, Manchester (figs.4, 5, and 16), is briefly mentioned in the practice profile, having earlier been given individual treatment by Clare Price, herself.[16] Cachemaille-Day had left the practice with Welch and Lauder in 1935 and the design of this church is his alone. Another striking building, it is again of brick, purple/grey, as at Eltham, on a reinforced concrete frame. It is notable for its prominent intersecting semi-circular arches, reminiscent of Romanesque architecture, at the heads of the windows, some of which reach almost the complete height of the building. It has a stellar plan, formed of a diagonally-set square within another square, and so designed originally to have a central altar (fig.16). Largely due to the insistence of Guy Warman (1872-1953), the then Bishop of Manchester, on the altar being placed at the east end, the church's plan led to a triangular sanctuary, with the altar set laterally within, an unusual feature repeated much later, with a very different plan form at the brick-built, St Mary, Barton, Oxford (1958).[17]

His work without Welch & Lander is less Expressionist, though still markedly individual. Not much later than the Wythenshawe church is St Edmund, Chingford, London E4 (1938-39) (fig.6), a sturdy building with a low crossing tower over the chancel and with a very shallow sanctuary at the north (liturgical east),

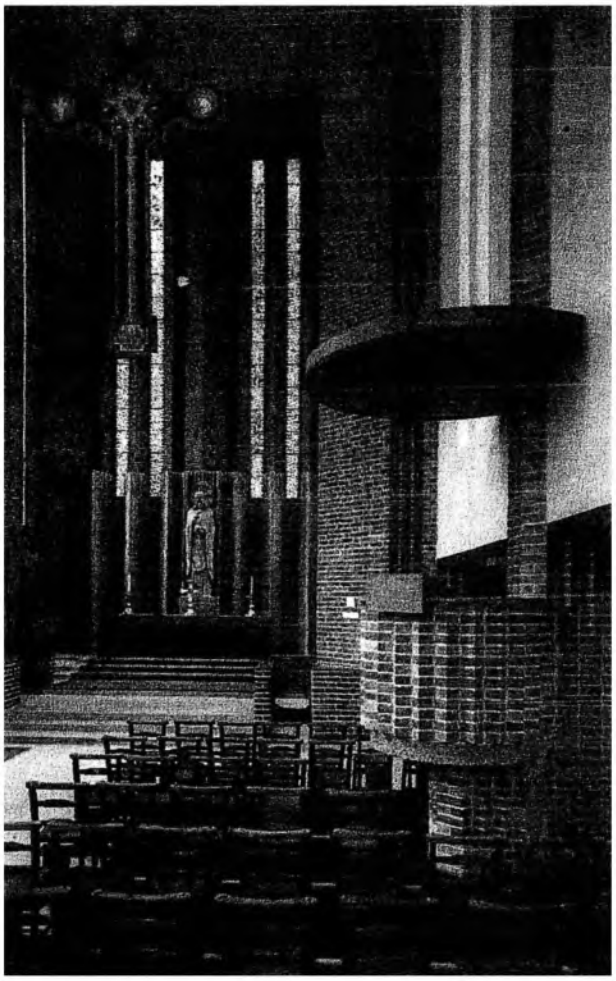
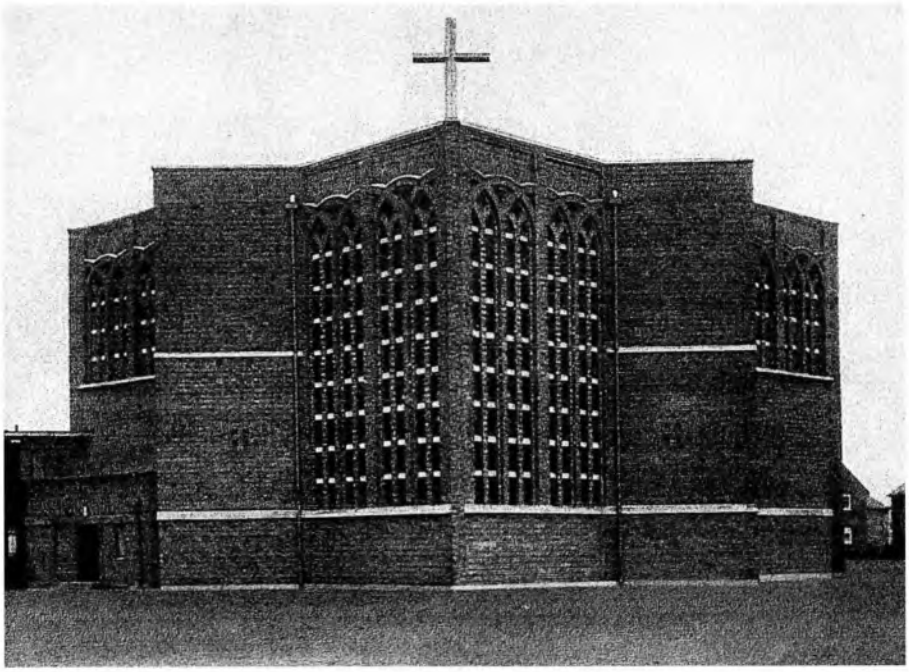


Fig.3 St Saviour, Eltham: interior, showing brick pulpit on the south wall and the east end.

aisles and transepts.[18] It is of knapped flint within panels formed of red brick in English Bond. The 'east' window is of stone in Perpendicular style; but other openings are of moulded brick, including the large 5-light Perpendicular windows in the 'west' end and 'north' transept; the other windows are smaller, with flat heads and stylised Perpendicular tracery. The use of flint is unusual for the architect. But in 1936 he had completed a south chancel chapel at the church of St Peter and St Paul at Chingford Green,[19] less than 1½ miles (2.4 km) from St Edmund. The chapel is part of an addition of 1903, by Sir Arthur Blomfield & Son, to a church of 1844 by Lewis Vulliamy (1791-1871).[20] Throughout, the church displays much knapped flint, the later work, including the chapel, combining this with footings, decorative bands, and buttress quoins of Gault brick. Windows, of stone, are in a Perpendicular style. Then in 1937, Cachemaille-Day extended the south vestry at another church dedicated to St Peter and St Paul at Grays, Essex, a predominantly nineteenth-century building, again of knapped flint.[21] It is possible that the shouldered 'arches' — actually lintels supported by quadrant corbels — at Grays suggested the quadrant form of the tracery elements of the smaller windows at St Edmund. Certainly, both the knapped flint and the red brick recall the late medieval and Tudor churches of Essex, and one wonders if, in designing his church at Chingford, which then lay within the county, the architect was thinking of his Essex youth. Michael Yelton describes the church as 'regrettably little-known'.[22] It is, indeed, sufficiently distinctive, and different from the architect's other churches, to warrant at least a brief mention in Clare Price's essay.

But alas, the casual approach displayed elsewhere in the book infects this essay too, most notably in the reference to a church dedicated to 'St Richard of Chichester (sadly demolished)'; no less sadly for readers,



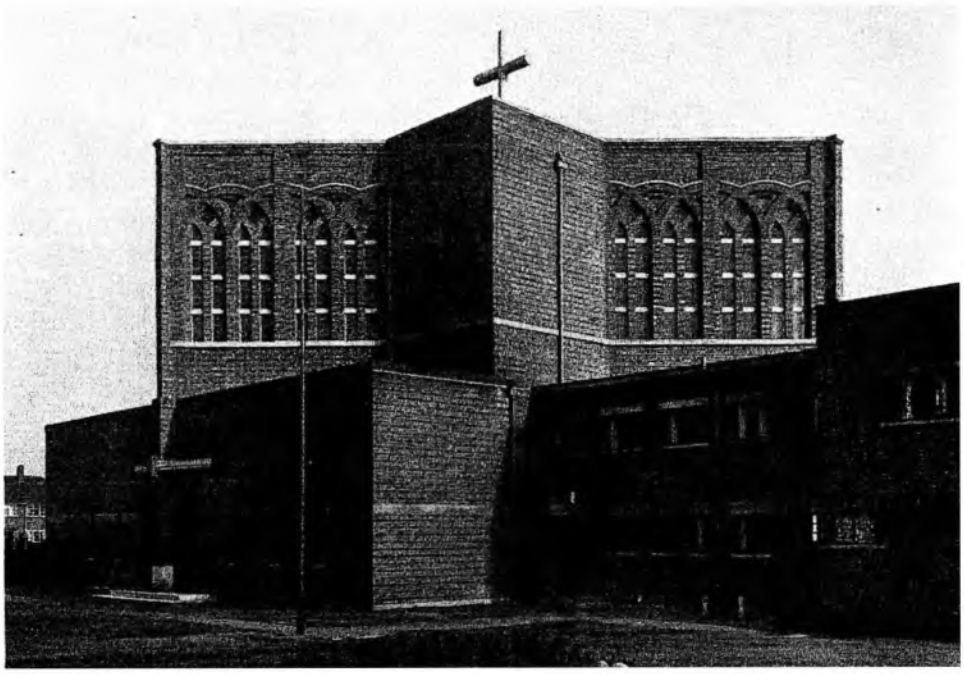


Fig.4 (top) St Michael and All Angels, Wythenshawe, Manchester (1932: Welch, Cachemaille-Day & Lander): the east end with full height windows.

Fig.5 (above) St Michael and All Angels, Wythenshawe, Manchester: from the south-west showing the west entrance and the link, containing the vestry, to the rectory house.

it is not stated where and when it was built. It was in fact of 1954 and was at Three Bridges, Crawley, West Sussex.[23] Built of brick, with a square tower over the chancel and topped by a circular lantern, it is, one has to concede, no great loss. Its interest lay principally in its plan, which had nave and church hall at right-angles and meeting at the tower.[24] Clare Price states, correctly enough in itself, that the St Richard of Chichester arrangement 'followed a similar unexecuted design for St Mary, Beacontree [London RM10] in the 1930s'.

But this way of putting the point may mislead readers into thinking St Mary's was abandoned. It was not, but was built, in 1934-35, to a different plan and is still functioning (fig.7).[25] It is interesting that the windows with stylised reticulated tracery in grey brick are like those in dark red brick at the exactly

contemporary Sutton Baptist Church, London SM1.[26] In her entry on the Sutton church Clare Price notes the similarity, but in another lapse of concentration gives the dedication of St Mary, Beacontree as St Elisabeth.[27] There is indeed a St Elisabeth's church at Beacontree,[28] but it is an entirely different building, a red brick neo-Jacobean structure of 1931-32 by Sir Charles Nicholson (1867-1949).[29] Externally, all but the doors and windows at St Mary, Beacontree (the building with which we are properly concerned) is rendered, whereas at Sutton the brickwork is fully exposed.[30]

Fig.6 St Edmund, King and Martyr, Chingford, LB Waltham Forest (1938-39: N.F. Cachemaille-Day): the east end with the use of flint and brick.

Curiously, the essay illustrates the somewhat quirky interior and the far more reticent yellow brick exterior of St James, Clapham, London SW4, of 1957-58 (figs.8 and 9), but the text fails to mention either.[31] There is also an interior photograph of St Barnabas, Tuffley, Glos., a pre-war building of 1939-40 (figs.10 and 11), but again there is no mention in the text, despite the fact that the principal interest of the two interiors is the similarity of their reinforced concrete ribs suggestive of Gothic vaulting, despite the gap of almost two decades.[32]

RESPECT FOR EARLIER WORK

An early example of Cachemaille-Day's sensitive and respectful response to existing work, not mentioned in the essay, dates from as early as 1935, the first year of his independent practice, when he added a south-west tower to St Stephen, Hounslow, London TW3.,[33] a church of 1875-76 by Ewan Christian (1814-1891)[34] in a thirteenth-century style using red brick, unusually for a church of that date in Flemish Bond, with dressings of buff and a little black brick. The addition also uses red bricks, of exactly the same size and in the same bond but without the buff dressings, although there is minimal use of moulded black bricks. The lancet style is followed but not slavishly copied, resulting in a bold structure fully consonant with the original. The sharply pointed doorway in the south wall is of six orders. The spandrel contains a vesica piscis of slightly projecting bricks enclosing a wheat ear formed of yellow tile slips and with two crosses below. An unusual feature is the clock face in the west face of the tower: it is of radially-set voussoir bricks, mostly flush but with those at the main numeral positions (5, 10, 15, etc.) slightly projected.

Contrariwise, these essay does briefly mention, but does not illustrate 'the rebuilding [following wartime bomb damage] of St Thomas, Clapton Common', London E5.[35] The yellow-brick Classical building complements the surviving east tower of 1829 with its channelled stucco finish, by Joseph Gwilt (1784-1863),[36] though none of this is mentioned in the contribution.

More positively, the latter church is mentioned as one of two instances of Cachemaille-Day's 'careful response to surviving fabric'. The other, mentioned in passing with no description, is somewhat puzzlingly called a 'relocation of St Anselm, Davies Street, [Mayfair, London W1], to Belmont in Harrow, [London

HA3]' (figs.12 and 13).[37] What in fact happened was that between 1938 and 1941, Cachemaille-Day designed a large and powerful new church of brown brick, in English Bond, with an unfenestrated apse, but reusing the stone windows and internal columns from the Mayfair church, a neo-Byzantine building of 1891 by Balfour & Turner.[38]

Clare Price is right to mention Cachemaille-Day's sensitivity to pre-existing fabrics; but St Stephen, Hounslow, a pre-war church considered earlier, is a much better example than the two post-war one cited — and not just for members of the British Brick Society.

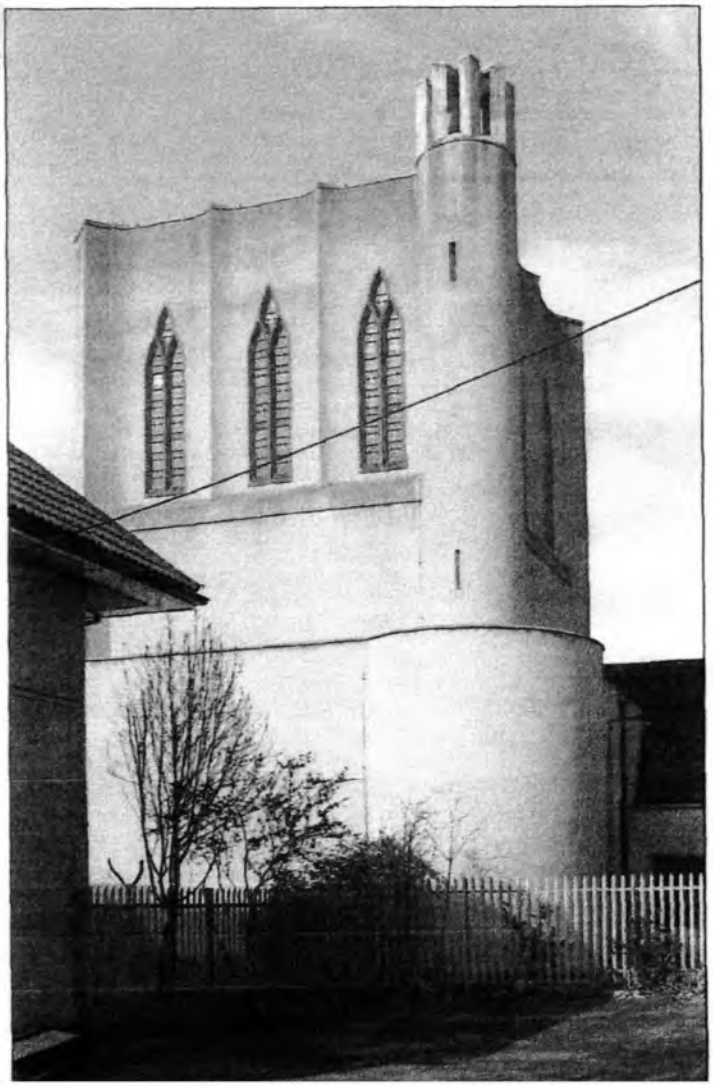


Fig.7 St Mary, Beacontree, LB Barking and Dagenham (1935: Welch, Cachemaille-Day & Lander): the tower-like east end of brick rendered.

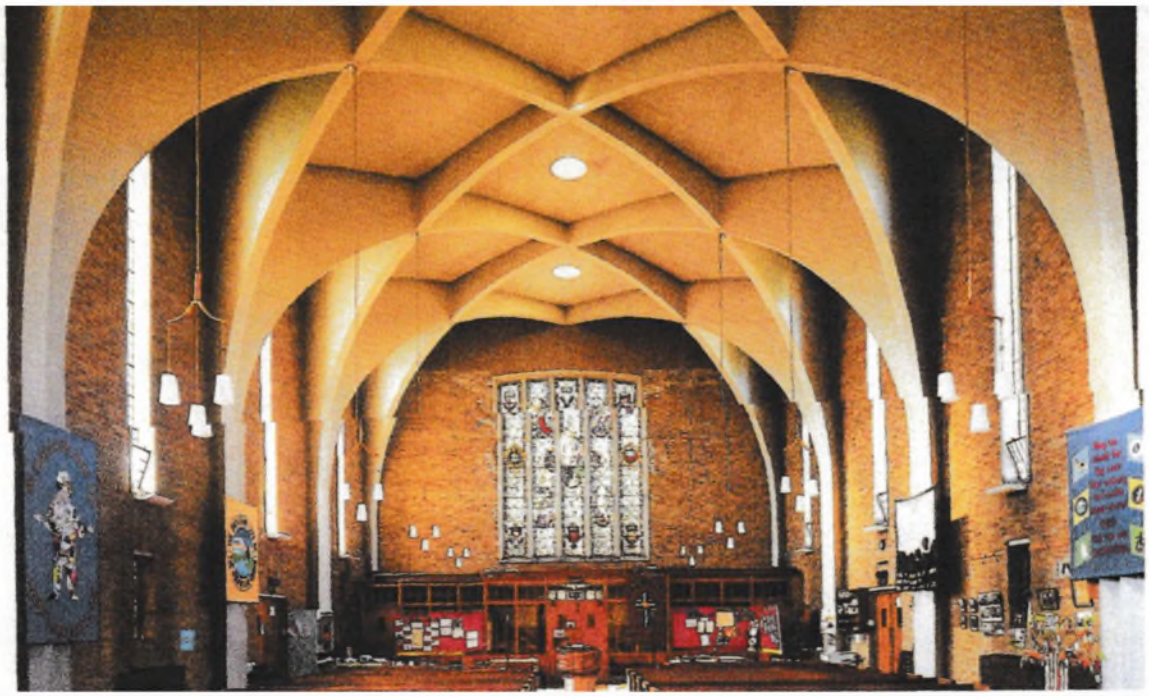


Fig.8 (top) St James, Clapham, London (1957-58: N.F. Cachemaille-Day): interior showing the ribs supporting the roof.

Fig.9 (below) St James, Clapham: exterior with tower from the south.

Fig.10 (top) St Barnabas, Tuffley, Gloucester (1939-40: N.F. Cachemaille-Day): interior showing concrete ribs supporting the roof.

Fig.11 (below) St Barnabas, Tuffley: exterior from the south with tower at junction of nave and chancel, which houses the organ pipes.

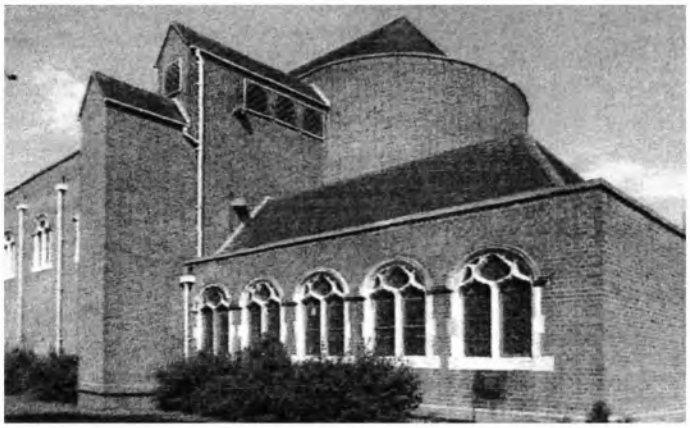


Fig.12 (top) St Anselm, Belmont, LB Harrow (1938: N.F. Cachemaille-Day): exterior from the south-east.
Fig.13 (above) St Anselm, Belmont: interior, showing the reused columns from St Anselm, Davies Street, Mayfair, City of Westminster. Note also the use of brick for the arches supported on the columns.

THE POST-WAR CHURCHES OF NUGENT FRANCIS CACHEMAILLE-DAY

Regarding the post-war churches, the essay notes that 'All Saints Hanworth [London TW13] and St Michael and All Angels, Hackney [London E8] reprised the square design'. The latter was not actually prominent in the earlier buildings, though it is present, in disguised stellar form, at Wythenshawe, considered above. More important, mention of the two London churches ignores the fact that they are very different buildings. That at Hanworth, built in two stages between 1951 and 1957, is of yellowish-brown bricks in Flemish Bond and has a rectangular forebuilding containing the Lady Chapel and baptistry; the main building, which a square plan referred to, rises higher and is topped by a circular lantern. The latter feature, together with the series of small square windows close to the top of the square, gives the building a close resemblance to the lost church at Three Bridges mentioned above, though this goes unremarked in the essay.[39] The Hackney church, of 1959-60, is a simpler building of buff-yellow variegated bricks in Stretcher Bond; it has a saucer dome resting on four points and with four segmental clerestories.[40] Both churches are plain buildings, though Hanworth has a stone Agnus Dei over the main entrance and Hackney an aluminium statue of St Michael slaying the dragon over the entrance portal (fig.14).

Another instance of the square plan worthy of notice is St Mary, West Twyford, London NW10 (1958) which is in yellow brick in Flemish Bond and has a prominent north-west porch/tower with a sculpture of the Virgin and Child over the entrance.[41] In another instance of sensitivity to existing work, the church incorporates at its east end a small chapel of 1808 by William Atkinson (*c.*1773-1839);[42] it is of buff bricks also in Flemish

Fig.14 St Michael and All Angels, London Fields, LB Hackney (1959-61: N.F. Cachemaille-Day): exterior with representation of St Michael above the entrance.

Bond and has a Perpendicular east window of stone mullions and rendered jambs; the windows in the side walls have simple Y-tracery.

But as well as these square plans, the port-war churches show a variety of forms, simpler than some of the pre-war designs. Most have a rectangular plan, like St James, Clapham, mentioned above. Also rectangular is Christ Church, Bedford (1956-58), of buff brick in Flemish Bond and with a diminutive bell-turret at the south-west angle, topped by a cage-like structure housing the bell, as if the latter might fly away unless restrained![43] It is not a happy conceit, and this is not Cachemaille-Day at his best, the church being a poor offering compared with the much more telling church at Clapham, its exact contemporary.[44] St Paul, West Hackney, London N6 (fig.15), built under financial constraints, is the simplest of rectangles.[45] Of yellow/ brown brick in Stretcher Bond, it has windows only in the (liturgical) west and south walls, an 'east' window being replaced by a painting of Christ in Glory by Christopher Webb. The windows have stone jambs and mullions, the west window of five lights with a shallow pointed head, the side windows are of three lights and with square heads. The building has no tower. As a final example of a rectangular plan, one may mention a church from the very end of the architect's career: he retired more than a decade before his death in 1976. St Edmund the King, Northwood Hills, London HA5, was built in 1963 using pinkish rusticated-texture bricks in Flemish Bond. The (liturgical) east end projects slightly and there is no 'east' window. There are five narrow rectangular concrete windows between brick pilasters in each side wall. But the principal interest is in the 'west' front. Above a low portal is a large square concrete window of five lights. Portal and window are flanked by vertical arrangements of contrasting buff bricks arranged as four orders of zig-zags, a form which recalls the work of thirty years earlier at St Saviour, Eltham. Over the top of these and the window runs a slightly projecting band of eight courses of buff bricks in English Bond. A feature that can easily be missed, between the top of this band and the extremely shallow gable, and reflecting the dedication to the royal saint, is a stylised crown of slightly projecting buff bricks against the pinkish background.[46]

Also from the close of the architect's career, and of a very different plan, is St Philip and St Mark, Camberwell, London SE1 (1963). Of light brown brick in Stretcher Bond, it has an octagonal plan within a square, with a copper roof and a small concrete lantern.[47]

Almost a decade earlier, at three Hertfordshire churches, Cachemaille-Day had revived an earlier practice, as at St Saviour Eltham, and St Edmund, Chingford, of placing a square tower over the chancel. St Michael and All Angels, Borehamwood (1954-55) is of pale-yellow brick in Flemish Bond inside and out with a few bands of red/brown bricks externally. The church had a T-shaped plan with small transepts; the crossing tower is squat and the sanctuary no more than an extremely shallow apse formed by a square-headed concrete window of nine lights.[48] Very similar in materials and form, in exactly contemporary St Peter, Broadwater estate, Stevenage.[49] A third Hertfordshire church of a little later, St Michael and All Angels, Hatfield (1954-56) uses the same device but with a different plan and of more robust design. Of buff brick with some black brick trim, all in Flemish Bond, it has an aisled nave with round-headed arcade arches, a squat tower, heavily buttressed and with neo-Romanesque windows in its north and south sides, and an unfenestrated apse containing the sanctuary, and recalling similar apses in earlier churches mentioned above.[50] (Interestingly, in the same period and less than 1½ miles or just over 2 kilometres, from the Borehamwood church and on the

other side of town, Felix J. Lander, of Welch & Lander, also returned to the arrangement in a design for a combined church, Holy Cross, and a hall. But it was a hopelessly over-ambitious project, and in the event only the hall was built.[51]

Fig.15 St Paul West Hackney, LB Hackney (1958-60: N.F. Cachemaille-Day): exterior from the south.

CONCLUDING REMARKS

It will be clear that brick, of different colours and in various arrangements, some complex, some simple, was Cachemaille-Day's preferred material, albeit often with structural members of reinforced concrete.[52] He was, however, prepared to use stone where appropriate, for example at St Alban, Swaythling, Southampton (1933) and at St Paul, Preston, Paignton, Devon (1939, completed after 1945).[53] Sometimes, too, and less happily rendered brickwork was employed, as at St Martin, Torquay, Devon (1938), at St Mary, Beacontree, mentioned above, and at St Paul, Harrow, London HA2 (1937-38).[54] The first was perhaps an attempt to simulate stone in this traditional stone-building region, where brick was a late-comer, and then largely confined to towns. As noted, his church at nearby Paignton, less than 2½ miles (4 km) away, is of stone. It is less understandable in the two London churches, then in Essex and Middlesex respectively, where the results are decidedly dour. Bridget Cherry has convincingly compared the *form* of the Harrow church to 'Mediterranean Gothic churches as Albi [Cathedral]'.[55] The observation is equally applicable to the Beacontree church. In both cases, however, the comparison would have been even more obvious if exposed red brick had been used rather than drab render with openings of no less drab brickwork: pale yellow and grey respectively.

Sadly, one has to conclude that Clare Price's practice profile of Nugent Francis Cachemaille-Day is of little value. And the limited coverage. The failure to encompass the architect's widely disparate approaches — some, inevitably, more successful than overs — and some careless presentation suggest that it would have been little better even with more than 480 words at her disposal.[56] In any case, the author is also one of the editors of *100 Churches, 100 Years* and must therefore share responsibility for the inadequate space allotted to this and the book's other practice profiles.[57]

EDITORIAL NOTE

This paper has been printed as Terence Smith wrote it; however, the photographs have been assembled by the Editor and may not been those which Terence would have chosen had he lived to be able to do the fieldwork and revisit particular churches with the specific purpose of taking the photographs.

NOTES AND REFERENCES

1. Susannah Charlton, Elain Harwood, and Clare Price (editors), *100 Churches, 100 Years,* London: Batsford for the Twentieth Century Society, 2019.

2. D.H. Kennett, 'Review Article: Meeting Places in the Twentieth Century for the Christian God', *BBS Information,* **146,** October 2020, pp.40-53.

3. C. Price, 'Practice Profile: Nugent Francis Cachemaille-Day', in Charlton *et al,* eds, 2019, pp. 174-177, with text on p.175. As all references to the text of Clare Price's 'Practice Profile' are to this page, no further references will be given where this is referred to; however, page references to the illustrations in the 'Practice Profile' will be noted as will those to articles on individual churches. [This paper is one of three derived from a lengthy submission, '*100 Churches, 100 Years*: A Further Assessment' of which the present paper was originally an appendix. Part has already been published: T.P. Smith, 'Underneath the Arches: St Peter's the Apostle, Gorleston-on-Sea, Norfolk, and Inept Analogies', *BBS Information,* **148,** September 2021. The original core of Mr Smith's paper will be published in a forthcoming issue of *British Brick Society Information*: T.P. Smith, 'London Churches in *100 Churches, 100 Years*: A Further Assessment'. (Ed.)]

4. *modernism-in-metroland.co.uk/blog/the-bricks-of-faith-the-churches-of-nf-cachemaille-day* points out that he 'designed a wide range of buildings: houses, hotels, school, apartments'. The churches, not considered herein include six in Coventry (four and a church hall from the 1930s and two post-1945), and single ones in Ipswich, Leeds, and Salisbury. See Kennett, 2020, p.45, with references in n.49 regarding his churches in Coventry. [A preliminary, but possibly still incomplete list of the churches designed by N.F. Cachemaille-Day notes 24 in London, 6 in total in Essex and Hertfordshire, and 20 outside London and south-east England. See D.H. Kennett, 'The Ecclesiastical Work of Nugent Francis Cachemaille-Day: A Provisional *Checklist'*, to be included in a future issue of *BBS Information.* (DHK)]

5. One ecclesiastically related building of some interest is the former St Michael's Institute at 2, Elizabeth Street, Belgravia, London SW1 (1937-38), built as a children's centre connected with St Michael's church some 230 yards north-west in Chester Square. The institute building is a five-storey tower of rough-textured brown bricks in Flemish Bond. Fenestration on the main front is fairly conventional, though with window jambs of (dark) blue engineering bullnose bricks; but the side wall, in Eccleston Place, has paired tall rectangular windows, each of two lights with wide brick-built mullions, giving the building some resemblance to the tower of St Saviour, Eltham, mentioned below. To the rear, along Eccleston Place, is a one-storey apsidal chapel with three very narrow round-headed windows in the (liturgically) south wall and with a screen wall above pierced by numerous slit-openings. In the front face, close to the corner are two small stone plaques reading 'N.F. Cachemaille-Day / F.R.I.B.A. / Architect' and 'C.H. Gibson Ltd. / CROYDON / Contractors'. Sadly, the brief description in S. Bradley and N. Pevsner, *The Buildings of England: London 6: Westminster,* New Haven and London: Yale University Press, 2003, pp.748-749 is inadequate and partly inaccurate.

6. It will be obvious that that the two reasons are connected. It is only fair to record that Clare Price's essay, whatever its inadequacies, spurred me to visit a number of buildings that I had not previously seen. The result is a new appreciation of Cachemaille-Day as an architect.

7. [Before 1926, almost all architects were trained in the offices of established practitioners, studying for the examinations of the Royal Institute of British Architects in their spare time. In England, three-year bachelor's degrees in architecture had been established in 1904 at Liverpool University; University College, London; Manchester University; and as the AA Diploma at the Architectural Association, London, for which Cachemaille Day studied 1912-1920. This was the halfway stage of full qualification for the Institute's Associateship. With the introduction in 1919 of first School Certificate and then Higher School Certificate (the equivalent to 'O levels' and 'A levels' which many members of BBS will have taken), entry requirements to the profession tightened; possession of formal school educational qualifications became mandatory for prospective architects, which they were *not* before the Great War. A satisfactory headmaster's letter sufficed for about half the prospective architects; the others took the Preliminary Examination. As an alumnus of Westminster School and with the diploma of the AA, Cachemaille Day would have been exempt from both the Preliminary and Intermediate Examinations of the RIBA but not from the Final Examination and the Professional Practice Examination. (DHK)]

8. Details of Cachemaille-Day's education and training were taken by Terence Smith from *www.modernism-in-metroland.co.uk/blog/the-bricks-of-faith-the-churches-of-nf-cachemaille-day* and *https://en.wikipedia/wiki/Nugent_Cachemaille-Day* [accessed 3 August 2020]. See also, M. Bullen, 'Day, Nugent Francis Cachemaille Cachemaille-, 1896-1976' in *ODNB* available online at *https://doi.org/10.1093/ref.odnb/63128/* [accessed 12 April 2022 by DHK].

9. [There are discrepancies in the listings of the ecclesiastical work of N.F. Cachemaille-Day. Elain Harwood and Andrew Foster, 'Places of Christian Worship 1914-1990; A Selection of Christian Places of Worship in R. Jeffrey, ed., *The Twentieth Century Church,* [being *Twentieth-Century Architecture,* **3**], London: Twentieth Century Society, 1998, p.108, list 61 structures; David Kennett, in 2022, working from the two volumes by M. Yelton and J. Salmon and the six volumes of *The Buildings of England: London* found 23 in London and using the latest editions of *The Buildings of England* for counties outside London found 29 in these counties. Combining the material from the two lists. a total of 68 buildings has been recorded. (Ed.)]

10. For Expressionism see W. Pehnt, *Expressionist Architecture,* London: Thames and Hudson, 1973.

11. Both are considered individually in Charlton *et al.,* eds, 2019, Burnage by Michael Bullen on page 37 with external photograph and Eltham by Clare Price on page 41 with both internal and external photographs. Another fortress-like church, by Cachemaille-Day alone, is the former St Paul, Dollis Hill, London NW2 (1939), now Maharashta Mandal London (a Hindu social community centre). Set on an elevated site, it is of brown brick in English Bond. The west end

has tall slit windows and a large stone cross. But alas, on my visit (November 2019) the east window (with stained glass by the architect) was boarded up. M. Yelton and J. Salmon, *Anglican Church-Building in London 1915-1945* Reading: Spire Books, 2007, pp.54-55 with photographs of the west side with the slit windows and an internal photograph of the east window; these authors comment on the lack of maintenance.

12. C. Hartwell, M. Hyde, and N. Pevsner, *The Buildings of England: Lancashire: Manchester and the South-East,* New Haven and London: Yale University Press, 2004, p.410 with pl.111, an exterior photograph.

13. Hilversum school: no reference was supplied in the original manuscript. Terence was expert on the brick buildings of the Netherlands in the twentieth century. The editor has the typescript of his paper, 'Brick Architecture in the Twentieth Century: The Netherlands', which when the illustrations have been assembled will be included in a future issue of *British Brick Society Information.*

14. Nicholas Pevsner's appreciation of St Saviour, Eltham, originally published in 1952, is reprinted, only slightly revised in N. Pevsner and B.K. Cherry, *The Buildings of England: London 2: South,* London: Penguin Books, 1983, p.281. For other warm assessments see A. Whittick, *European Architecture in the Twentieth Century,* Aylesbury: Leonard Hill Books, 1974, pp.202-205, and, more briefly, I. Nairn, *Nairn's London,* re-issued with new Afterword, London: Penguin Books, 2014, p.208. There is a very full treatment of this church in K. Richardson, *The 'Twenty-Five' Churches of Southwark Diocese: An Inter-War Campaign of Church Building,* London: Ecclesiological Society, 2002, pp.60-65; apropos negative opinions of the locals see the quotations at p.65. [For another negative comment, 'rather chunky and graceless outside', see M. Blatch *A Guide to London Churches,* London: Constable, 1972, p.299. (DHK)]

15. J. Thomas, *Albi Cathedral and British Church Architecture,* London: The Ecclesiological Society, 2002, pp.40-41; *c.f.* the caption to the photograph of the church in The Architecture Club, selected, *Recent English Architecture 1920-1940,* London, Country Life, 1947, pl.38.

16. C. Price, 'St Michael & All Angels' in Charlton *et al.,* eds, 2019, p.49 with exterior photograph; interior photograph showing use of the east triangle as the sanctuary, *ibid.,* p.174. There is a plan of the Wythenshawe church, with some useful black-and-white photographs, in S. Gurney *et al., Fifty Modern Churches,* London: Incorporated Church Building Society, 1947, pp.92-95. N. Pevsner, *The Buildings of England: Lancashire 2: South,* Harmondsworth: Penguin Books, 1969, p.342 has the remark about the bishop's insistence on *not* having a centrally-placed altar. See also, C. Hartwell, *Manchester,* London: Penguin Books, 2001, p.335 for a brief notice with plan but misplaces the church in the suburb of Northenden, immediately north of Wythenshawe; and Hartwell, Hyde, and Pevsner, 2004, pp.493-949 with pl.110, an interior view.

17. Brief notice in J. Sherwood and N. Pevsner, *The Buildings of England: Oxfordshire,* Harmondsworth: Penguin Books, 1974, p.446.

18. B.K. Cherry, C. O'Brien, and N. Pevsner, *The Buildings of England: London 5: East,* New Haven and London: Yale University Press, 2005, p.713. Yelton and Salmon, 2007, p.150.

19. Cherry, O'Brien, and Pevsner, 2005, pp.713-714.

20. R. Dixon and S. Muthesius, *Victorian Architecture,* London: Thames and Hudson, 1978, p.268 for a brief note of Vullimay's training and major works.

21. J. Bettley and N. Pevsner, *The Buildings of England: Essex,* New Haven and London: Yale University Press, 2016, p.348.

22. In Yelton and Salmon, 2007, p.151.

23. There is a brief description in I. Nairn and N. Pevsner, *The Buildings of England: Sussex,* Harmondsworth: Penguin Books, 1965, p.205. More useful, now that the building has gone, are the photographs in H. Gurney *et al., Sixty Post-War Churches,* London: Incorporated Church Building Society, 1956, pp.96-97. Demolition in 1994, noted E. Williamson *et al., The Buildings of England: Sussex West,* New Haven and London: Yale University Press, 2019, p.322 with footnote. Another lost church is St Peter, Lee, London SE12; built in 1960, it suffered from subsidence and was demolished and replaced by a new church in 1983: M. Yelton and J. Salmon, *Anglican Church-Building in London 1945-2012,* Reading: Spire Books, 2013, p.113.

24. This and other such combinations of church and hall were advocated by some in post-war years: see the essays by D.F. Martin-Smith and R.J. McNally in Gurney *et al.,* 1956, pp.6-8, 9-14, with various examples, *passim.*

25. Cherry, O'Brien, and Pevsner, 2003, p.142; Yelton and Salmon, 2007, p.34.

26. This a rare, perhaps unique, instance of Cachemaille-Day designing a Nonconformist church. His churches are generally for Anglican congregations, and frequently for those practising some form of *High* Anglicanism: where access is possible, this can be clearly seen — and indeed smelled! The architect was one of the few 'who identified themselves to a greater or lesser degree with Anglo-Catholicism ... although he was never backward-looking in his ideas': Yelton and Salmon, 2013, p.15.

27. C. Price, 'Sutton Baptist Church', in Charlton *et al.* eds, 2019, p.44; brief description, Cherry and Pevsner, 1983, p.656.

28. Cherry, O'Brien, and Pevsner, 2003, pp.141-142.

29. A.S. Gray, *Edwardian Architecture, A Biographical Dictionary,* London: Gerald Duckworth & Co Ltd, 1985, pp.273-274 deals mainly with his work prior to 1914.

30. The bricks forming the jambs and mullions at the two churches have different moulding profiles and this, together with their different colours, makes it likely that despite the similar tracery patterns that the bricks were separately sourced. The buildings are, after all, some 20 miles (30 km) apart.
31. Price in Charlton *et al.,* eds., 2019, p.176 for interior view, p.177 for exterior view. Brief description in Cherry and Pevsner, 1983, p.380, for a more detailed account see Yelton and Salmon, 2013, p.190.
32. Price in Charlton *et al.,* eds., 2019, p.177 for interior view. There are black-and-white photographs of the interior and exterior and a plan of the Tuffley church in Gurney *et al.,* 1947, pp.118-119. There is a colour photograph of the exterior, the form of which is reminiscent of the earlier St Saviour, Eltham, in S. Bradley, *Churches: An Architectural Guide,* New Haven and London: Yale University Press, 2016, p.179, although this makes the cream facing bricks appear brown. David Kennett tells me that church has a magnificent site on a rise beside a roundabout. He says it is a powerful building and points to a good description of the church in D. Verey and A. Brooks, *The Buildings of England: Gloucestershire 2: The Vale and the Forest of Dean,* New Haven and London: Yale University Press, 2002, pp.447-448 with exterior photograph, pl.118, where, also, the bricks look darker than they actually are.
33. B. Cherry and N. Pevsner, *The Buildings of England: London 3: North-West,* London: Penguin Books, 1999, p.425.
34. Dixon and Muthesius, 1978, p.255.
35. This building is omitted in Cherry, O'Brien, and Pevsner, 2005.
36. H.M. Colvin, *A Biographical Dictionary of British Architects 1600-1840,* New Haven and London: Yale University Press, 3rd edn, 1995, pp.438-440.
37. There are exterior and interior black-and-white photographs in Yelton and Salmon, 2007, p.92, where the story of the church is told, including noting that Cachemaille-Day, himself, worshipped at St Anselm, Mayfair; as also in Cherry and Pevsner, 1999, p.299. Cachemaille-Day had used a similar unfenestrated brick apse in 1938 at the Sunderland Mission Church and Hall: photographs and plan in Gurney *et al.,* 1947, pp.138-139. This form of apse followed the precedent of the lower section of Welch, Cachemaille-Day & Lander at St Nicholas, Burnage, mentioned above. A much later version of the same idea is All Saints and St Stephen, Walworth, London SE17 (1959) [in 2020 The Church of the Word (Prayer Fellowship)] of yellow brick in Flemish Bond and with flat pilaster buttresses to the apse.
38. E.J.A. Balfour (1854-1911) and Thackeray H. Turner (1853-1937): see Gray, 1985, pp.99-100 (Balfour) and 357-358 (Turner), the latter with list of works of the partnership; Balfour was architect to the Grosvenor Estates.
39. The point is best conveyed by comparing the photographs in Yelton and Salmon, 2013, p.162 and in Gurney *et al.,* 1956, p.96, respectively.
40. B.K. Cherry and N. Pevsner, *The Buildings of England: London 4: North,* London: Penguin Books, 1998, p.483; Yelton and Salmon, 2013, p.120.
41. Cherry and Pevsner, 1991, p.197; Yelton and Salmon, 2013, p.95.
42. Colvin, 1995, pp.84-87; Twyford church is listed p.86.
43. C. O'Brien and N. Pevsner, *The Buildings of England: Bedfordshire ...,* New Haven and London: Yale University Press, 2014, p.86.
44. St James, Clapham, is indeed, my favourite amongst the architect's churches. With its dominant campanile against the south side, it is a striking building, seemingly less financially constrained than some others of the post-war churches, but without the overwhelming, even, minatory, quality of those of the 1930s.
45. Cherry and Pevsner, 1998, p.483; Yelton and Salmon, 2013, p.121.
46. Inexplicably, Cherry and Pevsner, 1991, omits this building but see Yelton and Salmon, 2013, p.156.
47. Cherry and Pevsner, 1983, p.616; Yelton and Salmon, 2013, p.260.
48. There are photographs and a plan in Gurney, *et al.,* 1956, pp.70-71. James Bettley, in J. Bettley, N. Pevsner, and B.K. Cherry, *The Buildings of England: Hertfordshire,* New Haven and London: Yale University Press, 2019, p.140, corrects an incredible muddle in the book's predecessor, N. Pevsner, rev. B.K. Cherry, ... *Hertfordshire,* Harmondsworth: Penguin Books, 1977, p.106: the church is omitted though its vicarage, attributed to a non-existent H.C. Cachemaille Day, is included but associated with an entirely different church, ¾ mile (1.2 km) distant: All Saints, by H.H. Francis, of 1900-1910 with tower completed 1957.
49. Bettley *et al.,* 2019, p.550, brief notice only.
50. Bettley *et al.,* 2019, pp.255-256, a brief note only.
51. Architect's plan and south elevation, with photographs of the hall as it then was, in Gurney *et al.,* 1956, pp.76-77; but note that 'AS BUILT' and 'as built' on the drawings refer to the complete scheme as it would appear *when* built — which it never was. The hall — its wide windows in the east wall changed to a series of slit windows, the original entry at the west blocked, and an incongruous entry porch added at the north end of the east wall — now serves as the church. It is an unprepossessing mishmash, which *perhaps* justifies its omission from Bettley, Pevsner and Cherry, 2019.
52. There is a consideration of some of his brick churches, particularly the more striking of them, online: Peter Reeder, 'The Bricks of Fair: the brick churches of N.F. Cachemaille-Day' (15 February 2017), *www.modernism-in-metroland* [accessed December 2019]
53. St Alban, Swathling, is considered C. O'Brien, B. Bailey, N. Pevsner and D.W. Lloyd, *The Buildings of England: Hampshire: South,* New Haven and London: Yale University Press, 2018, p.692; for St Paul, Preston, Paignton, Devon,

see B.K. Cherry and N. Pevsner, *The Buildings of England: Devon,* London: Penguin Books, 1989, p.839. There is also the different use of stone in the employment of knapped flint at St Edmund, Chingford, mentioned above.

54. St Martin, Torquay: Cherry and Pevsner, 1989, p.850, which notes piers constructed of red brick and calls them 'over strident'; see above n.24 *supra* for St Mary, Beacontree; and Cherry and Pevsner, 1991, p.262, and Yelton and Salmon, 2007, p.84 for St Paul, Harrow.

55. In Cherry and Pevsner, 1991, p.262; the comparison is more relevant than that, referred to above, with the very different St Saviour, Eltham.

56. [This paper, excluding endnotes, is 3,189 words, and covers fewer than half of the known churches by N.F. Cachemaille-Day: 26 out of the known 60 plus churches (Ed.)]

57. [Paper received February 2020 (Ed.)]

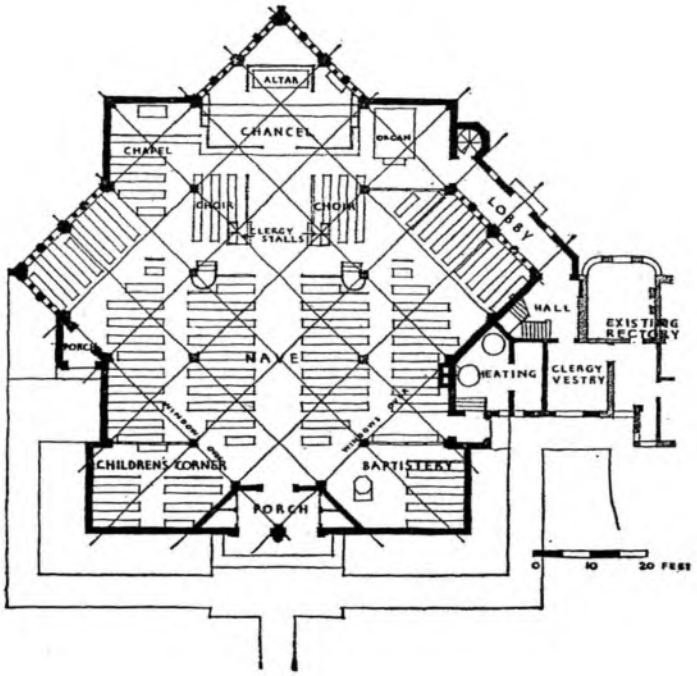


Fig.16 St Michael and All Angels, Wythenshawe, Manchester (1932: N.F. Cachemaille-Day): plan. The most adventurous design produced by N.F. Cachemaille-Day over his thirty-four years of independent practice, designed to be used with a central altar and without the choir between the celebrant and the congregation. See figures 4 and 5 for the effect on the fenestration of a plan where a diamond is superimposed on a square.

Photographic Assistance Needed

Terence Smith left a companion piece to 'Practice Profile: Nugent Francis Cachemaille-Day FRIBA (1896-1976)' entitled 'London Churches in *100 Churches 100 Years*: A Further Assessment'. It had been checked by the author and various corrections and small emendations together with a paragraph requested by the editor have been added. It is hoped to publish this in due course, possibly in *British Brick Society Information,* **154,** September/October 2023, as it is substantially complete except for photographs of some of the churches instanced.

In the article's text, Terence drew attention to how better and more significant photographs of seven churches could be obtained. Unfortunately, Terence did not live to take them himself.

The relevant buildings are:

1. *St John the Baptist, Bromley Road, Southend, Catford, Lewisham, London SE6 2NZ*

A photograph showing the east end, could be taken from either the south-east or the north-east, thus showing the inventive tracery by Sir Charles Nicholson in the stone windows of this brick building. It would also show what was completed: the square-ended chancel and the transepts. In colour, it would show the pinkish-brown bricks in Flemish Garden Wall Bond.

100 Churches 100 Years sports a large, essentially meaningless photograph of the featureless brick wall erected when the funds ran out: it was meant to be temporary but the money was never forthcoming.

2. *St Paul, College Square, Harlow, Essex CM20 1LP*

A view from the north-west showing the tower and the body of the church.

3. *St Andrew, 107 St Andrew's Road, Ilford IG1 3PE*

A view from the north-east to show the tall apsidal east end with stepped, capped buttresses and the high-set brick-traceried windows. A second photograph of the west end with its rose window would also be appreciated.

4. *The Calvary Charismatic Baptist Church,* formerly *Trinity Congregational Church, East India Dock Road, Poplar, London E4 6DE*

A photograph of the south side showing the portal frames, clearly visible from across the East India Dock Road. This may but need not include the brick tower.

5. *The* Svenska Sjömanskyrkan (the *Swedish Mission to Seamen's church*), *120 Lower Road, Rotherhithe, London SE16 2UB*

A photograph of the exterior from across London Road.

6. *Roman Catholic Cathedral, Brentwood, Essex*

The Editor of *British Brick Society Information* has a suitable black-and-white photograph of the cathedral showing both the brick clerestory and the east end of the original building. A colour one would be useful.

The photograph in *100 Churches 100 Years* is marred by trees, not in leaf, thus detracting from the architectural features being shown.

7. *St Mary, Church Road, Barnes, London SW13 9HL*

The Editor of *British Brick Society Information* has a daylight photograph of the east end of the surviving part of the old building which is mainly brick. But this lacks most of Edward Cullinan's structure.

The photograph in *100 Churches 100 Years* is an atmospheric night time picture which is not helpful to the elucidation of architectural features.

The photographs can either be in colour or in black-and-white. Any member who can supply any of the photographs requested should contact the Editor, *British Brick Society Information,* preferably by email. Thank you.

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Editor, *British brick Society Information,*
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BRICK IN THE NEWS:
ST FRANCIS' CHURCH, GORTON MANCHESTER

Visible for miles, it soars above east Manchester: built between 1866 and 1878 but consecrated in 1872, to a design by Edward Welby Pugin and completed under the supervision of the successor firm — Pugin, Ashlin & Pugin — St Francis' church, Gorton, was the focal point of the former industrial community. But in the mid-1990s its very existence was threatened by the departure in the mid-1980s of the Franciscan friars who served the church and the local community and provided a school for over a century; and equally by neglect, by vandalism, and by indifference in a world where industry had departed and the houses had been demolished. New houses have now been built round the church.

Declared a World Heritage site in September 1997, the church has found a new use as the home of Manchester Camerata, an orchestra renowned across Europe. The players are doing something innovative; they have become a community orchestra with their base in a working-class area: a fitting use for a noble building which had always been at the service of the poor. Manchester Camerata is a progressive band, equally at home in classical music and in improvisation to encourage dementia patients regain some of their memories.

St Francis' church is dominated by its tall west front, all 98 feet (30 metres) of it, dominated by three great brick buttresses, the middle one of which is capped by a canopied crucifix and a spire. The exterior is brick with stone dressings; the nave arcades are thirteen bays of stone culminating in a two-bay polygonal chancel with a grand reredos, this, sadly, the victim of vandalism. The aisles are narrow but the clerestory is high, with thirteen windows on each side.

For the church when threatened see *The Guardian,* Tuesday 30 July 1996 and Tuesday 16 September 1997, both with interior photographs showing the vandalism, the second with an external photograph of the south side. The church has brief entries in C. Hartwell, *Manchester,* London: Penguin Books, 2001, page 355. and in C. Hartwell M. Hyde, and N. Pevsner, *The Buildings of England: Lancashire: Manchester and the South-West,* New Haven and London: Yale University Press, 2004, pages 372-373 with plate 70. The activities of Manchester Camerata are reported *The Guardian,* Tuesday 28 September 2021, with photographs of the restored interior.

BRICK AT RISK:
CHURCHES CATCHING FIRE

In August 2022, All Saints' church, Mudeford, near Christchurch, Dorset (formerly in Hampshire) was set alight by a fire which originated as a failure in the church's electrical system, destroying the roof but apparently leaving the brick walls with stone dressings largely intact if showing severe smoke damage and marks left by the fire. The church is a minor work of 1871 by J.L. Pearson (1817-1897).

In July 2022, the church of St John the Evangelist, Newcastle Road, Trent Vale, once a hamlet outside Stoke-on-Trent but now a commuter village, was able to begin restoration work following a fire three months earlier. Enlarged in 1909 by A.R. Piercy, the substantial brick building with stone dressings incorporates the nave of a former church, erected 1843-45, as its south aisle. The fire destroyed the roof of the chancel and left wooden parts of the interior, both pews and rafters, blackened by both smoke and fire damage.

Brief account of Mudeford church in C. O'Brien, B. Bailey, N. Pevsner, and D.W. Lloyd, *The Buildings of England: Hampshire: South,* New Haven and London: Yale University Press, 2016, page 400. Notice of St John's church in N. Pevsner, *The Buildings of England: Staffordshire,* Harmondsworth: Penguin Books, 1974, page 263.

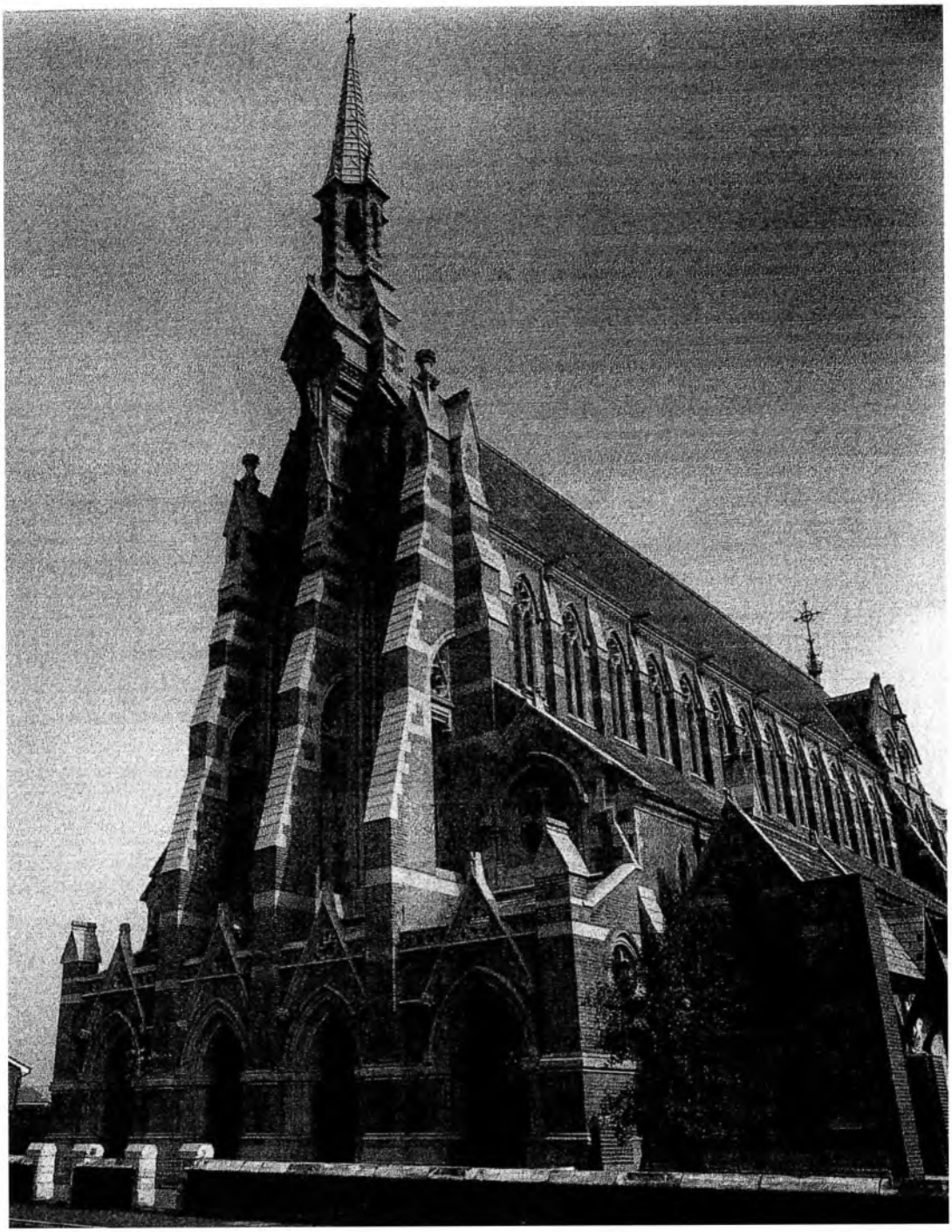

Fig.1 St Francis' church, Gorton, Manchester (1866-78: E.W. Pugin, completed by Pugin, Ashlin & Pugin): the west front in the mid-1980s.

Brick Query:
Making Silica Bricks at Wythop near Bassenthwaite Lake, Cumbria

In *British Brick Society Information* **149,** February 2022, a question was asked about the former silica brick manufacturing works at Wythop, Cumbria, with the manufacturing process being the focus of particular interest along with a more general query on patents relating to silica brick manufacture.

Silica refractory firebricks, as the name implies, are composed chiefly of silicon dioxide, SiO2, with the silica content of the finished article containing a minimum of 92% to meet British Standard specification.

Refractories of this type were first made in the UK in 1822 by W.W. Young using silica found in the very pure quartzite deposits of Dinas, Vale of Neath, South Wales, with the term Dinas becoming a generic name associated with silica bricks from this raw material.

Subsequently many other suitable sandstone deposits were identified to contain the high silica content required to produce such refractories, with most of these deposits associated with the older geological sequences found across the country, with an example being the 'Pocket Fireclays', which are highly siliceous deposits associated with Carboniferous limestone beds.

Ganister, a particular deposit composed of a very fine siliceous grit is another important mineral used, with these deposits found in association with coal measures.

Whilst silica content and resultant refractoriness are important factors in determining suitability, such deposit must meet a very specific criteria associated with the composition of grain size and bonding agent to make a successful refractory brick.

Silica refractories are very important in the construction of furnaces associated with steel manufacture and other high temperature processes and are specified because of their ability, to withstand substantial loading of brickwork mass, a high resistance to steel furnace fluxes, almost no shrinkage at high temperature and resistance to thermal shock over the working temperature range of the process.

Silica brick production at Wythop used local sandstone deposits as the base raw material. The production process can be described as follows:

1. Quarrying, washing, and cleaning the rock to remove unwanted material.
2. Crushing and grinding the stone to produce a fine silica 'flour'. Heavy equipment would have been required to achieve this with a typical process using a heavy-duty primary crusher, such as a gyratory crusher to break the rock down to around 50mm lump size, passing this on to a disintegrator and screening system.
3. Silica is a non-plastic material, so a chemical binder is required to form the required shape. Originally silica bricks were made from a very wet mix, akin to hand making a facing brick, but this method was soon discarded in favour of machine pressing, which produced a very accurate shape that was much easier to dry.
4. Drying: because of the density of the product and the risk of cracking great care is required to in this part of the process. Typically, the use of steam and tunnel drying is used to ensure that the humidity balance is maintained, with a final moisture content of about 0.2% being required.
5. Firing: this final part of the process is critical to success, with the overall control, i.e., the gradual temperature increase to the final temperature, of around 1500 degrees centigrade and then a soaking period at this top temperature over a given time. Maintaining this, together with an even distribution through the setting is a challenge and an important contributor to the achievement of the desired quality. At the time of the operation at Wythop, a 'Newcastle' type of downdraught kiln or beehive downdraught kiln(s) would probably have been used, which would have been coal fired.

The process stages above would have been necessary for the Wythop venture which would have required considerable capital to fund the heavy plant, machinery kilns and foundation works required to construct the works itself and then to provide working capital to proceed.

Figure 1 illustrates a Gyratory Crusher, a very substantial piece of equipment that would have required significant foundations. As Silica rock is very abrasive then replacement of wearing parts would have been frequent and costly.

Research would suggest that several business ventures were associated with silica brick manufacture, all of which ended in failure. What caused this string of failures is not definitive, but there were recorded disagreements of the source material's suitability and given the exacting requirements for a successful outcome, the raw material, albeit pure, could have been the ultimate problem, thereby producing an inferior silica brick to that supplied by competitors.

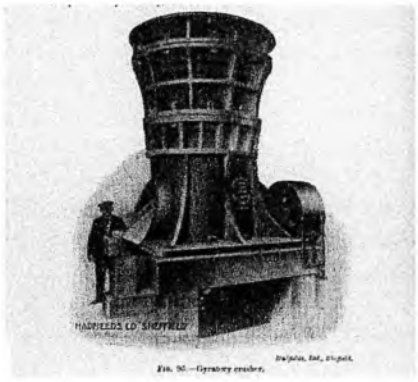

Fig.1 A Gyratory Crusher

A further problem would have been that Government health legislation was being progressively introduced during the venture's operation, which was targeted at the risks to workmen who were exposed to silica dust. Many such works would have had to change from dry crushing and grinding to a more enclosed wet process which minimised this hazard. The costs associated with these changes would have been considerable and could possibly have been another contributory factor in failure.

The final iteration appears to be the formation of the Cumberland Silica Brick Company Ltd., which went into liquidation in 1939 with the existing industrial remains probably from this period.

Regarding any patents associated with silica brick manufacturing, these appear to be in the use of the type of chemical binders used in the forming process. Whilst some ganister rock contains clay that can be used as a natural binding agent, pure silica rock requires a manufactured binder.

As examples of patents E.R. Salway and H. Edwards, separately patented the use of lime and S.J. Payne, 1881 and later in 1886 using a Portland Cement mix. H. Spatz took this further in 1904 with the addition of wood cellulose to the lime mix.

Other patents were registered about the same time as those above and covered the development of silica brick into very specific types of refractory materials.

MIKE CHAPMAN
June 2022

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NOTE

Pocket Fireclay deposits around Fridon, Derbyshire was the original mineral that supported the Derbyshire Silica Firebrick Company, founded in 1892. This company, now called DSF Refractories Ltd is still in operation and represents one of the last major refractory producer based in the UK.

Bricks in the Old Fortress, Corfu Town

At the AGM 2022 in Lincoln, the Editor asked whether members would be interested in reading articles about brick buildings in other countries. My own answer is yes, as notable brick buildings might be an attraction to look out for and photograph on holiday.

On a recent trip to Corfu, we visited the Old Fortress in Corfu Town. The location has been a defensive site since the sixth century and has been occupied by various nations over the centuries, including Britain between 1815 and 1864. During their time there the British Army erected a number of buildings, including, in 1840, the garrison church of St George. They also built a hospital and barracks, and enlarged a prison, originally built by the Venetians in 1786.

One barrack building was built in 1850. With its regular windows and prominent chimney stacks it looks very much like a row of small terraced houses, reminiscent of those found in most English towns and cities.

Another British Army building is now used as the Music Department of Ionian University. A larger building was constructed as the local hospital. In the twentieth century it supplemented to local hospital in Corfu Town and was used in both World Wars. It is now derelict and fenced off, and is reputed to be one of the most haunted buildings in Greece.

The British Army used brick for their buildings, and some of the bricks have been re-used in making the site safer for visitors.

Fig.1 Bricks re-used to make steps for visitors.

The bricks look as if they are imprinted with the British Army supply mark in the bedface. The colours range from buff to light red. My question is, did the Army source the bricks locally, or did they import them from England? I would be grateful if anyone can shed light on the matter.

JACQUELINE RYDER
June 2022

Brick for a Day:
Industrial Worcester, 21 May 2022

A substantial group of members and guests assembled at Worcester Shrub Hill Station for a walk to examine the surviving industrial buildings of Worcester between the city walls and the station. The station was opened in 1850 for the Oxford, Worcester, and Wolverhampton Railway. Built in red brick, it was refaced in 1863-64 in blue (almost black) engineering brick. The same was seen also at the former 'Great Western Hotel' whose upper ground floor of the visible two and a half storeys had a cemented front but the side wall, which includes a lower ground floor giving three and a half storeys, remains in red brick.

Two major railway works, one for each of the companies operating at Worcester Shrub Hill Station — the Great Western Railway, which ran the Oxford, Worcester, and Wolverhampton Railway from the start, and the Midland Railway — employed red and yellow brick in distinct combinations. South of Shrub Hill Station, in 1868, the Midland built a seven-bay goods warehouse in red brick with yellow brick accents, and repeated the elevations below the seven gables on both the street frontage and that facing the railway lines. At the end of this building and attached only at the corner is a wing of two storeys and five bays in blue bricks with yellow bricks used round the fenestration. North of the station, the Great Western Railway built the Worcester Engine Works in 1864, mostly in red brick but with repeated use of light-coloured stone, yellow brick and blue brick as a foil to yellow brick. From the north there is first a five-bay extension of two storeys of average height where stone surrounds are used on the windows; then the main workshop area, very tall and 25 bays long, divided 10-5-10; at the southern end is a lower extension terminating in a brick tower with a clock. The building is now used by a variety of small-scale enterprises.

Railway engines were only built in Worcester between 1864 and 1871. The building was reused for the Worcestershire Exhibition of 1882 and in 1907 taken over by Heenan & Froude, an engineering firm. Heenan and Froude built their offices on the opposite side of Shrub Hill Road at Isaac Maddox House, a complex of 26 bays, divided 8-1-8-1-8, with the last being the works canteen. The complex of 1936-37 is in brown brick laid in Flemish Bond but with soldier courses above the windows and Stack Bond used at the top of the buildings.

Red brick combined with yellow brick was also employed on the surviving vinegar warehouse of Hill, Evans & Co, again built in the late 1860s. This is eleven bays by thirteen with the end bays on both the gable and side walls being half width and without windows. The bays on both visible walls are separated by pilasters in yellow brick and yellow brick is used for the large five-light, round-arched window in the gable.

Another food flavouring is Worcestershire sauce manufactured by Lea & Perrins. The front of their building of two storeys above a full-height basement is fourteen bays long, split 5 + 4 + 5, with two storeys above a basement. It is of red brick in Flemish Bond, with four ranges grouped round a glazed-in courtyard. In the two upper floors the window heads are in gauged brick; those on the basement are three rows of headers on edge. The central area suffered a fire in 1966 but the central clock tower was rebuilt in a form fairly close to the original. The ground floor windows are sash windows of twelve panes, while the two parts of the first-floor windows are plate glass. The dormers to bays 2-5 and 10-13 are casements.

In the afternoon, the party saw the Fownes Glove Factory, now the Fownes Hotel, occupying a three-storeyed, 25-bay frontage in red brick in English Bond and blue engineering brick given articulation by pilasters and a three-bay pediment at the centre. The iron-framed windows are segmental-headed. Two indications of the building's origins as a factory are the iron-framed windows and the timber ventilation turrets at the corners. The north end is three bays but at the south end of the building is nine bays. The additional bays to the north are paired with the original three bays grouped together.

On the corner of City Walls Road and Carden Street is Seats and Sofas, a four-storeyed, seven-bay structure in dull red brick, mainly in Stretcher Bond, with at right-angles to it a former factory turned into commercial use on the ground floor and accommodation on the two upper floors.

On Foundry Road is the former factory of Hardy & Padmore, whose premises housed the Worcester Iron Foundry, between Wellington Place (now Wellington Close) and Waterloo Street. The present building in red brick is a rebuilding of the original works of 1814. One feature is a bullnose corner in Header Bond with two large iron brackets at the top holding up the roof.

Almost opposite is Charles Street, with the offices of another metal manufacturer, Williamson & Sons. Their two-storey premises has a front of 1888 in red brick and buff terracotta, probably designed by J.H.

Williams. Its five-bay centre has a pediment over a single bay. The firm's factory on the north side of Charles Street has been demolished.

Linking the morning and afternoon walks was the Worcester and Birmingham Canal. The Vulcan Iron Works on a triangular site between Lowesmoor, Tolladine Road, and the canal have been replaced by the Harrington Court flats, with a bullnose front to the central five storeys; these reduce to four storeys and then to three storeys. The brickwork is in Stretcher Bond; mainly using red brick, every seventh course is of yellow brick. Much of the upper floors is clad with vertical panels of wood. The site of the gas works on Tolladine Road has been repurposed for a builders' merchants.

The group saw the Foundry Road lock with its double lockkeeper's cottage. The lock is a narrow one, but the locks linking the canal to the River Severn are broad locks.

A number of non-industrial buildings were seen on the day. In the morning the boardroom of the Worcester Union Workhouse, now a mosque was examined. Later in the morning we saw the former Worcester Concert Hall, later used by the Salvation Army and now used by the Redeemed Christian Church of God. With a total of ten bays, arranged 3-3-1-3; the first three bays, in red brick, appears to be an addition, and the pediment over the central bays has been sheared off.

The afternoon began at Laslett's Almshouses, built in 1912, whose rear wall is brick; the frontage is a mixture of stone and timber-framing. The afternoon concluded at St Paul's church of 1885-86, designed by A.E. Street (see pages 44-46).

The Revd Geoffrey Studdert Kennedy MC (1883-1929) had been appointed vicar of the parish in 1914. At the outbreak of the Great War, he became an army chaplain, being awarded the Military Cross for bravery in 1917 at Messines Ridge. The citation reads:

> For conspicuous gallantry and devotion to duty. He showed the greatest courage and disregard for his own safety in attending to the wounded under heavy fire. He searched shell holes for our own and enemy wounded assisting them to the dressing station and his cheerfulness had a splendid effect upon all ranks at the front-line trenches, which he continually visited.

Such was the ability of the man the troops called 'Woodbine Willie'.

In the late 1980s, the building became redundant and *circa* 1988, it was acquired by the Assemblies of God who employed Arthur Gurney to subdivide the interior although several of the late Victorian fittings survive. It has retained the St Paul's name.

A revised version of the 'Buildings Notes' has been placed on the website of the British Brick Society. When a further visit to Worcester, to view the Royal Worcester China works and the interface between the canal and the River Severn, it is anticipated that an article on industrial buildings in Worcester will be written for a future issue of *British Brick Society Information.*

DAVID H. KENNETT

Received for Review

Linda Stone-Ferrier,
The Little Street: The Neighbourhood in Seventeenth-Century Dutch Art and Culture,
New Haven and London: Yale University Press, 2022,
208 pages, 98 colour illustrations, 17 black-and-white illustrations,
ISBN 978-0-300-25911-7
Price, hardback, £50-00, €60-00, $65-00.

A review of this valuable study will appear in a future issue of *British Brick Society Information,* probably the one in which 'Brick and its Uses in the Twentieth century: The Netherlands' appears.

Two Brick Churches in Worcester

David H. Kennett

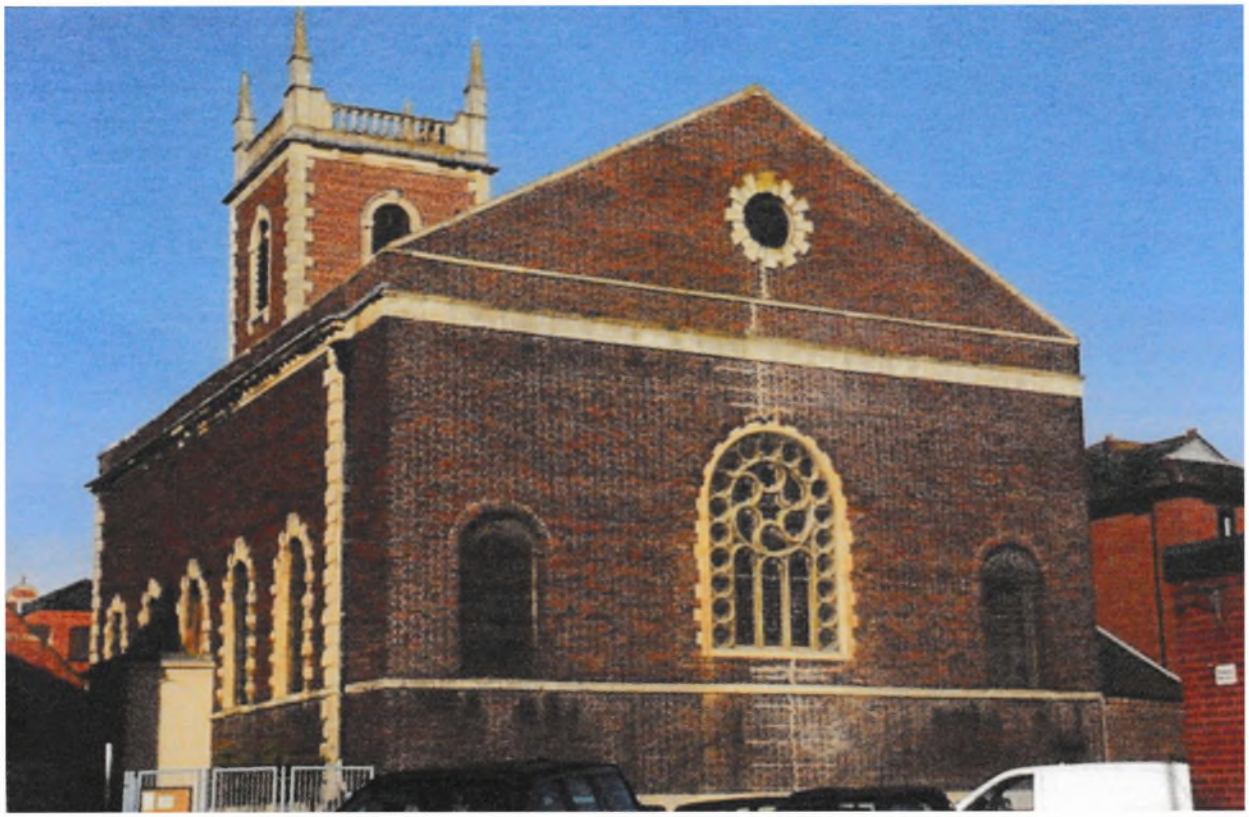

Fig.1 The east end and part of the south side of St Martin, Worcester (1768-72: Anthony Keck, with alterations to the fenestration, 1855-56: W.J. Hopkins).
Photographer; Philip Halling. Licenced Creative Commons, *geography.ord.uk/photo/720185*

The British Brick Society has so far had two meetings to explore the brick buildings of Worcester. The first, on 24 July 2014, was a figure-of-eight walk round the city centre (*BBS Information*, **129,** pages 25-26). The second was more recent, held on 21 May 2022 (this issue of *BBS Information*, pages 41-42). Two Anglican churches stand out from the twelve in the city centre: St Martin, Cornmarket,[1] and St Paul, Spring Road;[2] they are the only brick-built churches in the city centre for the Anglican Church. Of different dates: St Martin's belongs to the third quarter of the eighteenth century, St Paul's to the final quarter of the nineteenth.

Apart from the cathedral, Worcester city centre has eight church buildings surviving, wholly or in part, from those erected from Saxon times to the end of the Middle Ages for the Church of England although some of these are in secular use and others are ruinous. Other than the eighteenth-century churches of St Martin, St Nicholas, and St Swithin, they range in date from the earliest Norman at St Alban to the late medieval St Andrew.[3]

About a century after the Battle of Worcester (1651), during which several parish churches had been destroyed, the city began to rebuild them. Only one is brick: St Martin's, Cornmarket (1768-72: Anthony Keck). The dark blue bricks are from Bewdley and are laid in Flemish Bond. Being close to the city wall, the church's predecessor had been destroyed in the 1640s, during the English Civil War, when Worcester suffered a major siege. Reconstruction took several generations. The city had suffered much devastation from the bombardment by parliamentary forces in the English Civil War.

Anthony Keck (1726-1797)[4] is better-known as the architect of the former Worcester Royal Infirmary (1766-70),[5] a brick building now in use as part of the City Campus of the University of Worcester. Keck worked on designs for twelve country houses, some in brick, others in stone. Between 1784 and 1788, he repaired and enlarged the County Gaol within the precinct of Worcester Castle. Apart from St Martin, Worcester, which was his only complete church, he added the cupola to the tower of the old church at Upton-on-Severn in 1769[6] and a south aisle to St David, Moreton-in-Marsh, in 1790.[7]

St Martin's church is dedicated to St Martin of Tours (315-397), an active missionary bishop (from 370) and the evangeliser of rural Gaul, who also is recognised as the father of monasticism in France. The church in Worcester is a Georgian preaching box, as would be expected at that date. The east front is under a very broad pediment, with a central oculus. Facing the onlooker is a central round-headed window into which W.J. Hopkins, a Worcester architect,[8] inserted some pseudo-Gothic tracery in 1855-56. Each side of the window is a single niche. The side walls have five rounded-headed windows, one for each bay of the arcades. These are plain on the north side but elaborately rusticated with alternating stone sizes on the south side. There is a stone plat band at the foot of the side windows but the central east window is raised about this. At the west end is a three-stage tower, of which the lowest stage was erected *circa* 1770, partly reusing stone from the former church. The two upper stages were constructed in 1780 and are more elaborate. They support a balustrade as the parapet with corner obelisks.

The arcades to the aisles have classical columns supporting a barrel roof to the nave and flat roofs to the aisles. A west gallery was added in 1811. Liturgical practice at St Martin's is Anglo-Catholic, with the communion service designated as 'Mass'. This has been the practice since at least 1902.

Two other post-Civil-War reconstructions — St Nicholas and St Swithun — were both rebuilt in stone: St Nicholas, The Cross, in 1730-33 under the direction of Humphrey Hollins,[9] and St Swithin, Church Street, by the brothers Edward and Thomas Woodward of Chipping Campden, Glos., in 1734-36. In the early part of their careers, the brothers worked together but after about 1740 at times they worked independently of one another. The younger, Thomas (1699-1761), settled in Worcester whilst Edward (*c.*1697-1766) seems to have lived at Chipping Campden and worked on projects within a 10-mile radius thereof.[10]

Fig.2 St Paul's church, Spring Gardens, Worcester (1885-86: Arthur Edmund Street): the east end. Photographer: Philip Halling. Licensed under Creative Commons, *geography.org.uk/photo/722258*

Neither St Nicholas nor St Swithin remains in ecclesiastical use. St Nicholas has become a wine bar; St Swithin is in the care of the Churches Conservation Trust and is used for concerts. The interiors of both are accessible.

At the end of the walk round Industrial Worcester, the party viewed something completely different, the church dedicated to St Paul, Spring Gardens (1885-86: Arthur Edward Street). A.E. Street (1855-1938) was the son of the better-known George Edmund Street (1824-1881);[11] G.E. Street had become the Diocesan Architect for the vast rural Oxford Diocese[12] at the age of 26 and within that diocese designed or restored over one hundred churches in Oxfordshire, Buckinghamshire, and Berkshire, as well as doing church restorations elsewhere, notably at St Mary, Luton, in the 1860s; there were also total rebuilding of churches elsewhere, some without great distinction such as St Edmund, Shipston-on-Stour, Warwickshire.[13]

Fig.3 St Paul's church, Spring Gardens, Worcester (1885-86: Arthur Edmund Street): the west end and north side with its distinctive use of patterned brickwork.
Photographer: Jaggery. Licensed under Creative Commons, *geography.org.uk/photo/*

St Paul, Worcester, was A.E. Street's first truly independent work after his father's death, although he had spent almost four years completing is father's projects, notably the Royal Courts of Justice, the Strand, City of London.[14] Alan Brooks considered the church in Worcester 'his best work',[15] even if much influenced by his father, who was, initially at least, primarily a church architect.

St Paul's is a large church in red brick with much patterning in blue brick laid in English Bond. It consists of a nave with aisles, a chancel with a south chapel and an organ chamber and vestries to the north. Obviously built for those of an Anglo-Catholic persuasion, the church has a double bellcote on the *east* gable of the nave: Anglicans of an Anglo-Catholic persuasion tend to have bells rung at various points in the communion service, which they often call Mass. Windows, mostly in Bath stone, are paired or grouped lancets with plate tracery; only the west window has bar tracery.

The interior, when constructed, had walls of exposed red and blue-black brick with stone bands, very much a tradition begun by William Butterfield. The five bay arcades are simple and chamfered with only the briefest of indication of springing. There is a clerestory with paired lancets separated by roundels.

For a late Victorian church, this was a moderately expensive building: the church cost £8,400 to erect.

In contrast to the continuance of stone in churches built for the Church of England in the city centre, both the Roman Catholic Church and three of the four Nonconformist denominations built in brick: the Society of Friends in 1704, the Countess of Huntingdon's Connection, a Methodist denomination, in 1804, and the Congregationalists in 1858-59. The Baptist church in Worcester is the exception: in 1863-64, it was built in stone.[16] Outside the line of the then demolished city walls, Henry Rowe built a Georgian preaching box in red brick for the Roman Catholics in 1828-29, two centuries after the Jesuit Mission of St George had arrived in the city: the dedication is to St George. In 1880, S.J. Nicholl (1826-1895) added a short chancel with flanking chapels and then in 1887 gave the building a stone frontage. The red brick presbytery on the north side of the front was designed by J.A. Hansom in 1851 and in 2006 KKE Architects provided a social space separated from the church by a south cloister.[17] This church was viewed by the society in 2014.

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2. Bridges, 2005, pp.253-256; Brooks and Pevsner, 2007, pp.715-716.
3. Bridges, 2005, pp.237-258; Brooks and Pevsner, 2007, pp.708-717. Both consider the churches of the suburbs as well as those of the city centre.
4. H.M. Colvin, *A Biographical Dictionary of British Architects 1600-1640,* New Haven and London: Yale University Press, 3rd edn, 1995, pp.569-570.
5. Brooks and Pevsner, 2007, pp.723-724.
6. Bridges, 2005, p.2008; Brooks and Pevsner, 2007, pp.641-642.
7. D. Verey and A. Brooks, *The Buildings of England: Gloucestershire 1: The Cotswolds,* London: Penguin Books, 1989, p.489.
8. Hopkins
9. Colvin, 1995, p.505, notes a Birmingham architect, William Hollins (1763-1843) but gives o indication of his parentage.
10. Colvin, 1995, pp.1079-1081 is fairly comprehensive on the careers of the Woodward brothers.
11. Brief notices of both A.E. Street and his father, G.E. Street, in R. Dixon and S. Muthesius, *Victorian Architecture,* London: Thames and Hudson,2nd edn, 1985, p.267.
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Brick for a Day: Bulmer Brick and Tile Company Ltd, on 6 July 2022

Michael Chapman

THE BULMER BRICK & TILE
COMPANY LIMITED

The British Brick Society held its first post-Pandemic works visit on 6 July 2022 to Bulmer Brick and Tile Company Limited, having last visited this works in July 2002: the visit report is *British Brick Society Information* **82**, December 2002, pages 8-11.

Whilst the works remains a business built and operated on very traditional brickmaking methods it is this very uniqueness that has ensured that the company has "survived and thrived" despite the enormous challenges faced over the intervening years.

The bedrock of the business remains the manufacture of a wide range of bricks and special shapes, the majority of which are used in the restoration and refurbishment of many of the United Kingdom's finest and most important historic buildings, with Hampton Court being just one example.

In 2002 Bulmer was also beginning to build a reputation for high quality 'cut and bond' shapes, and it is this venture that the company has made great strides and is able to provide complete building components. This type of work provides the heritage construction sector with 'off-site', manufactured units that fulfil the need to employ modern methods of construction.

To widen and strengthen Bulmer's product range the company acquired the business and assets of the Cambridgeshire Brick and Tile Company, Burwell, Cambridgeshire, thereby adding a Cambridge cream Gault brick to the product range. The Society visited the Burwell site in July 2002: reported *BBS Information*, **89,** November 2002, pages 27-28.

Whilst the Burwell operation is run as a separate business, it benefits from the overall Bulmer management experience, controls, and investment.

Brickmaking in the wider area around Bulmer and Sudbury extends back many centuries, with high quality clays and sandy marls supporting an important brick and tile making industry.

The present company, Bulmer Brick and Tile owes its origins to the English family who operated a brickworks on the site from 1795 until 1926. It was run for a short while by a building contractor and then sold to the Minter family who have run it ever since. The Minters were a well-known building contractor in the London area, also owning a brickworks in Kent which had been acquired by the Minter family.

A combination of the experience of traditional building skills, a recognition of the importance of repair and restoration as an alternative to demolition and new build, combined with the brickmakers' skill, provided a sound platform to develop the business into what it is today.

When carrying out research into the history of the wider brickmaking industry a common feature in many trade directories is that of 'farmer and brickmaker'; with this being another tradition supporting the Bulmer businesses as the Minter family also own a successful farm enterprise.

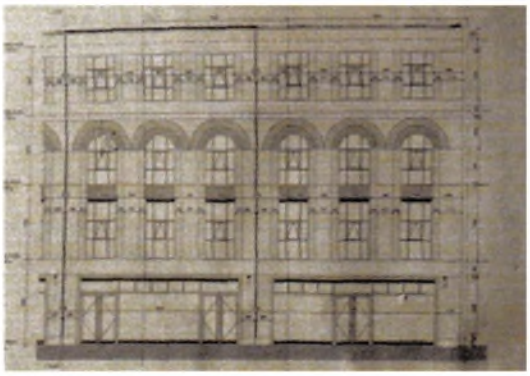
The ten members and guests of the Society who visited on 6 July 2022 were welcomed by Peter Minter, whose father had acquired the business before the Second World War, and, after a welcome cup of tea, were given a very comprehensive tour of the works.

The first stop was the 'cut and bond' department (fig.1) which as mentioned earlier had expanded tremendously and is clearly a very important part of the overall works.

The workshop contains a variety of machine and hand operated brick saws, with the brick feedstock very often being reclaimed bricks direct from the customer. The bricks shown are reclaimed yellow London

Stocks being used for a precision arch construction. Precisely cut bricks are cut and then laid and fixed, using a chemical resin bond, onto the stainless-steel former (fig.2).

Fig.1 (left) The 'cut and bond' department.
Fig.2 (right) Reclaimed London Stock bricks being arranged on a semi-circular, stainless-steel former to create the beginnings of an arch.



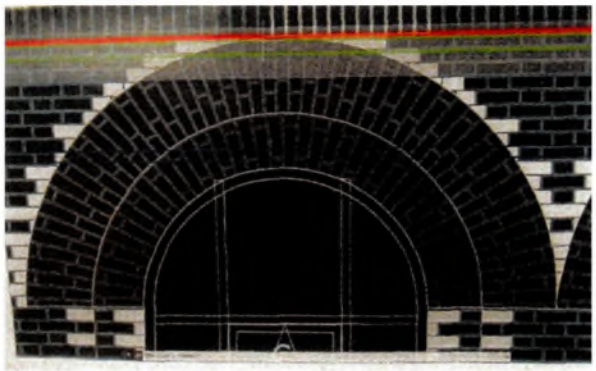


Fig.3 Contract Drawings, with detail on the right.

Once cured, the completed arch sets are delivered to a refurbishment project in Kings Walk, London, where each arch is lifted into position. It is this sort of work that Bulmer is rightfully gaining an excellent reputation for the contract working drawings (fig.3).

Cutting and grinding of of fired bricks inevitably produces a lot of harmful silica dust and Bulmer have invested heavily in modern dust control measures to ensure the safety and comfort of its skilled workforce. Whilst machinery is widely used, for some jobs the traditional hand cutting and rubbing (fig.4) is necessary to achive the very prcise dimensions required.

The visit continued to the clay quarry (fig.5), where the different seams of the London Clay series could be seen. The deposit comprises the distinctive London Clay which is overlain by a bed of fine sandy loam, of glacial origin. The different seams were selected depending on the products to be made, i.e. hand made shapes,or oversize bricks, that when fired would be cut or rubbed to size.

Fig. 4 Hand saw and jig arrangement

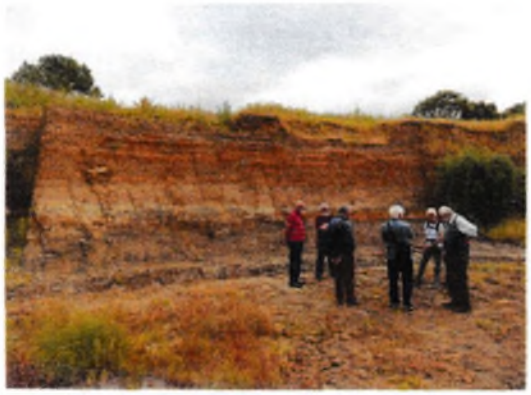


Fig.5 (top left) The clay quarry at Bulmer Brick and Tile.
Fig.6 (top right) Prepared clay.
Fig.7 (above left) Traditional handmaking.
Fig.8 (above right) A loaded 'bearing off' barrow.

The loaded 'bearing-off' barrow (fig.8) is taken to the next available outdoor drying hack (fig.9), where this method of drying the wet green ware is still succesfully used.

Wet bricks are laid on prepared surfaces and then after 24 hours the bricks are 'skintled' to increase airfow, aid final drying and avoid diagonal skintle marks (fig.10). 'Skink' is the local term used to describe this stage.

Once the bricks have been dried they are conveyed, using a hack barrow, to one of two coal fired downdraught,or 'Beehive' type kilns. Once a common sight in the brick industry, Bulmer is probably now the only works in the country that still uses coal to fire this type of kiln.

Fig.9 (left) An outdoor dryng hack, with the bricks stacked to allow the circulatin of air.
Fig.10 (right) Alternative ways of stacking green bricks on the drying hack; skintled bricks are on the right giving maximum air flow.

Fig.11 (left) A hack barrow loaded with dry, green bricks.
Fig.12 (centre) The kiln set with the wicket entrance bricked up.
Fig.13 (right) An internal bag wall.

Fig.14 (left) Circular covered area.
Fig.15 (centre) Firebox with ash bars.
Fig.16. (right) The base of the chimney.

Firing to a top temperature of 1130 degrees Centigrade takes 72 hours, including initial water smoking, known locally as 'tanning'.

The firing curve is achieved by utilising a series of individual coal stokers, built into the outer wall of the kiln with the area protected from the weather (fig.14). The wares in the kiln is protected from flame impingment by a solid bag wall constructed from refractory brick to separate the firebox from the wares (fig.16). About 4 tons of coal is used per firing.

Once the kiln has cooled,the wicket entrance is opened and the bricks are drawn and sorted into the different types required.

Fig. 17 View of both the kilns, with a chimney stack providing the 'draught' to circulate the hot gases through the setting to raise the temperature and to remove the unwanted products of combustion.

At the end of our tour we were able to see the archive project that is being undertaken and to meet Tonia Lawes who is carrying this out. Once completed it will contain a large selection of bricks and special shapes together with a further collection of company memorabilia.

The British Brick Society is indebted to Peter Minter and Tonia Lawes for hosting us and making the tour most informative.

Bulmer is rightly proud to ensure that heritage brickmaking prospers to ensure our historic brick buildings can be maintaned and enjoyed by future generations.

ACKNOWLEDGEMENTS

Figure 5 from the Ken Redmore Collection; all other photograhs from the Mike Chapman collections.

Information on the historical ownership from Peter Minter, *The Brickmaker's Tale,* Sudbury: The Bulmer Brick and Tile Company, 2014.

NOTES ON CONTRIBUTORS

MICHAEL CHAPMAN is Chairman of the British Brick Society. He spent his working life in the UK Brick Industry, gaining a range of professional qualifications enabling him to work in technical and managerial roles and gaining expertise in all aspects of brick production and general management. Since retirement, he has remained active as a consultant, working on environmental, training, and quarry projects. He also remains active in the industry's professional institution, the Institute of Materials, Minerals and Mining, being a Fellow of the Institute and through it a Chartered Environmentalist. His principal interests lie in all aspects of both historical and modern brick manufacture and the application of brick in the built environment and as a contributor to *British Brick Society Information.*

DAVID H. KENNETT is the Editor of *British Brick Society Information.* A retired lecturer in Sociology, he holds degrees in Archaeology, in Construction Management and Economics, and in Technology and Society from Prifysgol Cymru, Bristol Polytechnic, and Salford University, respectively. His brick interests centre on the relationships between building patronage, the building patron's wealth, and the resulting buildings; applying construction management skills to the documentary evidence about buildings; and on the use of brick in religious buildings.

MICHAEL OLIVER has been Secretary of the British Brick Society since 2005. He is a graduate in Chemistry and his working life started developing building materials. He joined Agrément on the Building Research Establishment's site where his work involved evaluating building materials, granting approvals, and serving on British and European committees. He developed an interest in historic brickwork in churches when English Heritage helped his parish in a project to make a neglected brickwork ruin of a Caroline church in its churchyard safe.

JACQUELINE RYDER gained qualifications from several West Yorkshire institutions and worked as a land use planner for a local authority. Her interest in bricks began when she realised that colliery-made bricks were becoming historic artefacts as the West Yorkshire collieries closed down. She began her collection, which now includes a few bricks from other parts of the country. She is an occasional contributor to *British Brick Society Information.*

TERENCE PAUL SMITH (1945-2022) was trained in Philosophy and taught in schools in Kent for over twenty years. Before taking early retirement in 2007, he worked on buildings and building materials with the Museum of London Archaeology Service. A co-founder of the British Brick Society, he was its Chairman from 1986 to 2006 and again from 2009 to 2011. He was Editor of *British Brick Society Information* from 1983 to 1990. His numerous publications — mostly on bricks, tiles, brick buildings of all periods — include a consideration of brick in the western world after 1600 for the multi-volume *Grove/Macmillan Dictionary of Art,* published in 1996.

Submission dates for future issues of *British Brick Society Information*

BBS Information, **152,** February 2023: please submit items for inclusion by Wednesday 14 December 2022.
BBS Information, **153,** June 2023: please submit items for inclusion by Wednesday 29 March 2023.
BBS Information, **154,** September 2023: please submit items for inclusion by Wednesday 23 August 2023.
Please contact the Editor, *British Brick Society Information,* if you have any queries regarding these dates and would like a possible *short* extension thereto.

Thank you,
DAVID H. KENNETT
Editor, *British Brick Society Information*

BRITISH BRICK SOCIETY
MEETINGS in 2022 and 2023

Wednesday 9 November 2022
Brickworks Visit
The Ibstock Lodge Lane Works in Cannock, Staffordshire
Contact: Mike Chapman, *Chapman481@btinternet.com* phone: 0115-9652489

Saturday 20 May 2023
Spring Meeting
St Marylebone south of the Marylebone Road.
Beginning at the Royal College of Music, we shall examine buildings for nonconformist denominations, Anglican and Roman Catholic churches, Hertford House (home of the Wallace Collection), hospitals, and finishing at the Landmark Hotel (formerly Great Central Hotel).
Contact: David Kennett, *davidkennett510@gmail.com*
7, Watery Lane, Shipston-on-Stour, Warwickshire CV36 4BE

Saturday 17 June 2023
Annual General Meeting
Bridport
Meeting in Town Hall. With afternoon visit to the brick buildings of the town.
Contact: Mick Oliver, *micksheila67@hotmail.com*
19 Woodcroft Avenue, Stanmore Middlesex HA7 3PT

Saturday 23 September 2023
Autumn Meeting
Outer Birmingham
A walk from Shirley Station through Shirley and Hall Green ending at Sarehole Mill: many brick churches, a crematorium, various secular buildings, the mill inspired J.R.R. Tolkien.
Contact: David Kennett, *davidkennett510@gmail.com*
7, Watery Lane, Shipston-on-Stour, Warwickshire CV36 4BE

It is hoped to include two visits to brickworks in the 2023 programme: due to Covid-19 restrictions no brickworks was open for works visits in either 2020 or 2021. Visits to Alcester, Warwickshire; Evesham, Worcestershire; Abbots Bromley and the Ridwares, Staffordshire; Risley and Ockbrook, Derbyshire; Cardiff Bay; and Tewkesbury, Gloucestershire are being planned for future years.

The 2024 Annual General Meeting will be held in Hull. Details to follow nearer the date.

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.