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BRITISH BRICK SOCIETY

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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

Contents

Cover Photograph

The show front of Anderson Manor, Dorset, where the bond is two rows of stretchers to each single course of grey headers.

Editorial:
British Brick Society Information: Future Issues Distributed by Email?

At the meeting of the committee of the British Brick Society held on Monday 22 May 2023, the possibility of issuing future issues of *British Brick Society Information* as an electronic publication was raised.

There are arguments both for and against the idea. Most members, if not all, will have internet access on their personal computers, laptops, and/or mobile phones. This makes distribution electronically relatively easy. Distribution would be by email using an attachment on 'We Transfer'.

'We Transfer' is a method of sending large amounts of data as a single attachment. It is also free. The link is *https:://wetransfer.com.* Members would need to sign up to this, a simple process as the Editor found when he was asked to use it to send a PowerPoint presentation to a colleague in the United States of America in advance of a conference presentation.

Distribution by email attachment would obviate postage costs and considerably reduce production costs. Postage costs per individual mailing have more than doubled in the last seven years and are now £1-85 per item. The present issue has cost the society £630-00 to print, on the current print run just over £3.00 per copy. An issue fully illustrated with colour photographs would be £780.00, or £4.33 per copy.

Printing and postage costs for three issues of *British Brick Society Information* account for three-quarters of each individual subscription, assuming that all members pay the correct amount.

However, many members my still prefer to receive each issue by post. Some members may not be internet-savvy or have even one of a personal computer, laptop, or mobile phone.

The argument against going to electronic distribution only is that if some copies have to be printed in a conventional manner, the origination costs would be high. In the electronic age, origination costs are the principal cost involved in a short run printed product, probably 30-35 percent of the cost. The Editor does the artwork for individual pages, thus saving the society a considerable sum, before the printer using a clever computer programme turns the individual pages into a book with page 3 backed by page 4 and printed on the same A3 sheet with pages 49 and 50 in an issue of 52 pages. Out of the charge made by the printer, 15 per cent is the cost of paper and ink and about 35 per cent the labour cost. A print run of 100 copies or fewer is uneconomic.

On cost grounds, the British Brick Society basically has the choice between going for electronic distribution only or remaining with print only.

After a discussion of the matter at the Annual General Meeting in Bridport on Saturday 17 June 2023 a circular will be issued to seek the opinions of members.

No change in the manner of distribution of *British Brick Society Information* would be made until after further discussion at the 2024 Annual General Meeting in Kingston upon Hull at the earliest. The Editor of *British Brick Society Information* invites preliminary comments and views by email or post in advance of any discussion at the Annual General Meeting in Kingston upon Hull.

As with the articles on Dorset in the previous issue of *British Brick Society Information,* paper included herein on 'Brick and the Larger Houses of Dorset in 1662: Context, Materials, Demolition, Rebuilding' (pages 12-36) has been written from outside the county using the available published literature which is extensive. The paper would doubtless have been made more complete by detailed fieldwork.

The Editor of *British Brick Society Information* is grateful to BBS member Ken Redmore for supplying him with items from the collection of the late David Robinson who was exceptionally expert on Lincolnshire buildings. These include R.A. Manchester, 'The Humber Brick and Tile Industry: The Economic Structure' and Miss M.C. Buggins, 'Skegness Brickworks', both of which link the society's 2022 Annual General meeting in Lincoln with the forthcoming 2024 Annual General Meeting in Kingston upon Hull, to give the city its full name.

British Brick Society Information, **154,** October 2023, will focus on 'Brick and its Uses in Churches' for which further submissions are invited. Potential authors are invited to contact the Editor of *British Brick Society Information,* preferably by email, before Wednesday 23 August 2023, with an indication of their proposed contribution. The final date for submissions in Wednesday 20 September 2023. Obviously, it would help if contributions could be received before that. As with the projected issue on 'Brick in Yorkshire' proposed to be *British Brick Society Information,* **156,** June 2024, the Editor does not expect to write more one fifth of the pages in the issue devoted to 'Brick and its Uses in Churches', due to be *British Brick Society Information,* **154,** October 2023.

On the last page of this issue of *British Brick Society Information* there is notice that both the honorary treasurer and the enquiries secretary have given notice that they do *not* intend to stand for re-election at the society's Annual General meeting in Kingston upon Hull in 2024. With the sad news at the end of this Editorial of the death of the society's long-standing honorary secretary soon after he had been forced to resign because of severe illness, the society is in urgent need of new hands to turn the pugmill.

Would members please consider offering to become one of the officers of the British Brick Society. If volunteers are not forthcoming the chances are that the society will have to cease to exist and *British Brick Society Information* will no longer appear, having been in issued, with two exceptions, three times a year for fifty years.

Since the publication of *British Brick Society Information,* **152,** February 2023, it is our very sad duty to report that the society's long-standing Honorary Secretary, Mick Oliver, has died.

The British Brick Society was represented at Mick's memorial service by the Chairman, Michael Chapman, with his wife Brenda, by the Enquiries Secretary, Michael Hammett, and by the Editor of *British Brick Society Information,* David Kennett. The nineteenth-century St John's church, Stanmore, was where Mick and his wife Sheila had worshipped for over half a century; with his active life both in the church and in a wide range of organisations, the commemoration drew a packed congregation.

In tribute to Mick, the next issue of *British Brick Society Information* will have an article on the brickwork of Sir John Wolstenholme's 1632 church (see figure 1 to the 'Obituary', overleaf), now a consolidated ruin in the churchyard of the present St John's church, Stanmore, designed in 1849. The 162 church is illustrated in this issue of *British Brick Society Information* as figure 1 of the Obituary, overleaf.

The officers have sent condolences to his widow, Sheila, and their three sons, Andrew, Simon, and Matthew.

DAVID H. KENNETT
Editor, *British Brick Society Information,*
26 May 2023

Obituary: Michael Seabrook Oliver,
12 October 1942 – 14 March 2023

Mick Oliver became the Honorary Secretary of the British Brick Society in 2005 and remained as such until his health seriously deteriorated in February 2023. He was an extremely efficient Honorary Secretary and the British Brick Society owes him a considerable debt for maintaining its records and often being the first port of call for enquirers.

Mick was outgoing and extremely welcoming to new members. He was a frequent attender at the society's visits both those to towns and those held at brickworks; in the post-Covid era, he came to the well-attended meetings in Banbury in September 2021 and in Worcester in May 2022. We last saw him at the Annual General Meeting in Lincoln in June 2022 where he said that he had a big birthday coming up, his eightieth, something he achieved and also hinted at the need for a potential successor. He was active in his local support group of the National Trust and organised visits to their sites for the group.

Mick was educated at East Grinstead Grammar School for Boys from where he won a scholarship to King's College, University of London. He read Chemistry, graduating in 1965. His working life started with agricultural chemistry but gravitated to building materials. In 1971, he joined the British Board of Agrément, a construction industry approvals body, on the Building Research Establishment's site at Garston near Watford, Hertfordshire, where his work involved evaluating building materials, granting approvals, and serving on British and European committees. He enjoyed his work and would talk much about green sheds, an eco-friendly industrial building. He retired in 2007.

Fig.1 St John's church, Stanmore, Middlesex: the brick church of 1632 financed by the Sir John Wolstenholme, whose tomb was transferred to the more recent building by Henry Clutton of Hartswood, Surrey, when the new church was opened in 1849. Mick's memorial service was held in the Victorian church.

Mick developed an interest in historic brickwork in churches when English Heritage helped his parish of St John, Stanmore, Middlesex, in a project in 1992 to make safe the neglected brickwork ruin of a Caroline church in its churchyard. It was because of the Caroline church that he joined the British Brick Society. Figure 1 shows the church in the 1990s.

Mick married Sheila in St Martin's church, Exeter, in 1967, celebrating their golden wedding in 2017. The extremely loving marriage produced three sons: Andrew, Simon, and Matthew, all of whom married and provided their parents with a total of seven grandchildren. His sons described Mick as a magnificent dad and superb grandfather.

Mick was a man of deep personal faith and served his parish in two long periods as churchwarden between 1986 and 2003 and was its representative on the local deanery synod; he also served on the diocesan synod for the Diocese of London and represented the diocese on General Synod.

In the memorial service, his three sons spoke of the words used by others of their father. Mick was described as humble, considerate, kind, and knowledgeable. These were the qualities of a quiet man, whom it was a privilege to have known. We shall miss him greatly.

MICHAEL CHAPMAN
GRAEME PERRY
MICHAEL HAMMETT
DAVID H. KENNETT

Making Patterns: Creating Diaper in Medieval and Tudor England

Terence Paul Smith

A familiar characteristic of many medieval and Tudor brick buildings in England is the presence of diaper patterning, most commonly in the form of an all-over diagonal mesh but sometimes in the form of isolated lozenges or other simple patterns or, in the period from the 1470s to the 1520s, elaborate patterns and even pictures.[1] Those that we can still see today are generally created using darker, often vitrified or semi-vitrified bricks, amongst the general fabric bricks. When vitrified they are often referred to as 'flared headers'. The usual explanation expressed, for example, by Nathaniel Lloyd is that the 'patterns were produced by picking out overburnt headers, often quite vitrified, for the purpose'.[2] This is dismissed as a 'misconception' by Ronald and Eleanor Firman, who claim that the bricks were normally prepared with the express intention of producing vitrification ... they allow that

> perhaps occasionally vitrified headers were produced accidentally, but in the majority of cases their production was planned.[3]

In the present paper, I shall draw attention to the fact that there were certainly *three*, and possibly but not at all probably, *four* methods of producing diaper and other patterns. The doubtful method, which I shall consider first, is that claimed by the Firmans as the normal method: it may have been used on occasion, perhaps; but there really is, I shall maintain, no unassailable evidence for it. The three methods which certainly were employed are: the use of overfired bricks, which may or may not be more or less vitrified, as suggested by Lloyd and others; the use of paint to create or to augment diaper and other patterns, as first suggested by Eric Mercer; and, occasionally only, the use of bricks of different colours obtained from different yards to build up patterns.

Bricks with allegedly deliberate surface vitrification.

The evidence brought forward by the Firmans to support their contention that the diaper bricks were deliberately made is that 'often only one end is glazed [sc. vitrified] and it appears that this was dipped in sand prior to firing. They also draw attention to a fact mentioned by Lloyd, namely that diaper patterns sometimes fade away over part of a wall. They state:

> Examination of many examples has convinced us, that this is often the result of subsequent weathering; the present appearance of many diaper patterns is quite unlike their original form, since much of the glaze has weathered off.

A particular case which might at first be supposed to support this view is in the north wall of the sixteenth-century Crane Chapel at Chilton Church, Suffolk, not cited by the Firmans but examined some years ago by David Kennett and myself.[4] Some of the bricks in the lower part of the wall retain their surface layer and a few are overfired products. In other cases, the surface vitrification has been lost due to weathering. It is possible nonetheless to reconstruct the complete pattern — an arrangement of conjoined V-shapes — by examining the arrangement of headers within the otherwise English Bond brickwork. In this respect, I am in agreement with the Firmans. What is more questionable, however, is that because this has happened then the vitrification must have been formed as a deliberate act dipping the header faces into sand - rather than being the incidental result of firing the bricks.

For such surface vitrification would often be formed, unintentionally but unavoidably, during firing. Many bricks in medieval and Tudor times were sand moulded, so that a surface coating of sand would exist in any case on the header and stretcher faces. A face which came into contact with the fiercest heat, because of the arrangement of the bricks in the clamp or kiln, would become vitrified even if the whole brick were not overfired, whilst the remaining surfaces, shielded by contiguous bricks from the fiercest heat, would remain unaffected. Indeed, the effect may be seen within standing kilns, where those brick surfaces which are exposed in the inner kiln walls show such surface vitrification, which sometimes flakes off under a finger nail or

penknife blade. The green vitrified bricks at Wainfleet School, Lincs. (c.1484) are especially reminiscent of the vitrification to be seen within kiln structures. Significantly, many of the Wainfleet bricks are quite seriously misshapen. The Firmans point out that the builder of the school, Bishop William Waynflete, 'had an elaborately diapered tower constructed at Farnham [Castle] (Surrey) [c-1470-75]'; and, they add, 'it may well have been at his insistence that diaper work was attempted with such unsuitable materials at Wainfleet.'[5] This, however, remains conjectural; and even if it be correct, it does not necessarily imply that he insisted on the deliberate manufacture of the vitrified bricks for the patterning. It seems no less likely that the green vitrified bricks are the result of misfiring and that, so to put it, virtue was made of necessity by utilising the bricks in creating patterns.

It is worth noting too that sometimes vitrified, or darker but not vitrified, stretchers are included in diaper patterns, taking the place of a pair of headers where the patterning demands this. They are used, for example, in the late-fifteenth-century cross keys at Croydon Palace, Surrey,[6] and in the various patterns at Hatfield Old Palace, Herts. (1480s). More important, it is clear from an examination of at least some bricks used in diaper patterns that they are in fact overfired through a significant part or even the whole of their length, whether or not with surface vitrification (see below under 'Overfired bricks').

Further, although the suggestion of deliberately created 'flared headers' may have some prima facie plausibility in connexion with buildings showing an all-over diaper mesh, it is far less plausible in association with those buildings which show isolated, sometimes almost casual, individual designs incorporated into the brickwork. In the remaining gatehouse and chapel at Someries Castle, Beds. (*c.*1448), for example, there is only one simple design, placed centrally over the entrance arch overlooking the former courtyard.[7] Other buildings, such as Rye House, Herts. (c.1443) or the south wall of Queens' College, Cambridge (1448), show more examples, but still more or less haphazardly placed.[8] It looks very much as though such patterns were included at the whim of the bricklayers to use up the darker headers (and occasional stretchers) rather than resulting from initial intention of either patron or architect. There is, to be sure, evidence from the Tudor period that all-over diaper meshes were sometimes planned (see below under 'Painted diaper') but in many cases, especially in the Middle Ages, this seems not to have been the case. And even in the Tudor period diaper patterns are sometimes individual and decidedly inconsequential in their placing, for example on the Roper Gateway at Canterbury (probably of the 1550s).[9] At other times, the placing of the diapers by the builders seems to have been quite careless, as in the sixteenth-century chapel at Goltho, Lincs.[10] Even, of course, where an all-over diaper was planned, this does not necessarily imply that it had to be achieved by using deliberately formed bricks: there are examples of late medieval and of Tudor date in London which show all-over diapers, which may have been planned before building commenced, using what are clearly unintentionally overfired bricks (see below under 'Overfired bricks').

The fading out of all-over diaper patterns on a wallface, brought forward by the Firmans in support of their view, is also precarious evidence. The authors do not cite any particular examples, and this is unfortunate, since the flaking off of original surface vitrification can only be ascertained where it is supported by the bonding pattern, as in the Crane Chapel at Chilton, previously mentioned. Where there is no such patterning, then the loss of former diaper just cannot be the result of the flaking off or weathering away of surface coatings. Where such patterning does not exist but where the diaper itself fades away over the wallface, there is in fact an alternative explanation, supported by firm evidence (see below under 'Painted diaper').

In fine, although it remains theoretically possible that bricks were sometimes deliberately formed for application in planned diaper patterning schemes, there is no unassailable evidence that this was ever actually done, not even when the bricks themselves show a merely superficial vitrification or where, as in the Crane Chapel, there is clear evidence for the loss of such superficial vitrification.

Overfired bricks.

The seemingly inconsequential diaper designs on the mid-sixteenthcentury Roper Gateway at Canterbury have already been mentioned. What is also striking about this building walling; clearly, the bricks in the designs are overfired products, used — probably at the whim of the bricklayers to create the patterning. Even where an all-over diaper is present the bricks used in its formation may be overfired products. Incontrovertible evidence for this exists, for example, in the crenellated parapet added in brick to parts of London Wall in 1477.[11] Because the extant section of this wall is slightly ruinous, it is possible to examine more than just the surface of some of the bricks within it. The darker bricks making up the diaper, not all of them vitrified, show their dark colour

throughout the whole of their length: they are clearly overfired bricks utilised for building up the patterning. In other cases, even where the full lengths of bricks cannot be examined, it is clear that the black colour is more than a surface coating, since sometimes, the outermost part of the bricks has decayed, but the colour is still apparent. Examples may be seen in London in the gatehouse of Lambeth Palace (1490-95) and in the Tudor buildings of various dates at Lincoln's Inn.[12]

In short, overfired products were not used 'occasionally' for such diapering, as the Firmans aver, but formed the normal material for such patterning, whether or not this was planned in advance.

Painted diaper.

Perhaps most surprisingly, diaper could also be formed by the application of black paint to the red bricks. A section of such painted diaper, as Paul Drury first informed me, was discovered during restoration work some years ago at Hampton Court Palace. Other examples have been recognised at Long Melford Hall, Suffolk (1535-45), both in a cellar wall and on a chimney-stack. As Timothy Easton explains:

> The individual diapers are formed by incising a line down the middle [of a stretcher] fee of a brick and colouring one half red and the other black.[13]

Especially intriguing is the case of Second Court at St John's College, Cambridge (1598-1602). The original 'upright' or elevation drawing by Ralph Symons, executed in coloured chalks, still exists and shows a regular black diaper over the red walls.[14] Nothing survives of this on the building; nor does the bonding pattern point to lost black surfaces due to weathering or flaking off. It might be supposed that Symons' intention was simply never carried out in the actual building, except that David Loggan's engraving of 1690 also shows Second Court with regular all-over diaper.[15] Interestingly, the college accounts include references to 'painting' the brickwork.[16] Of course, it is not certain that this refers to painted diaper: it may be no more than a reference to the common practice of painting the bricks with 'ruddle' to enhance their red colour.[17] But the now known examples of painted diaper make it more likely that this was used on Second Court, thus accounting for the discrepancy between, on the one hand, Symons' drawing and Loggan's engraving and, on the other hand, the present appearance of the brick walls.

Eric Mercer, having discussed this particular example, adds that painted diaper may have been quite common. He refers to the characteristic noted by Lloyd and explained by the Firmans in terms of the loss of deliberately formed surface coatings to the header faces:

> It is odd that on many houses [and, one may add, other buildings] with brick diaper the patterning begins and ends ... in a quite arbitrary way ... and this usage suggests that [those responsible] were not as worried as we should expect by the irregularity of the brick diaper, because they could, if necessary, complete the patterning in paint.[18]

A possible instance of this occurs in the records of the Society of Lincoln's Inn, known as the *Black Books.* In 1569, *6d.* was paid 'in reward to the brekelayers, pycchyn the worke'.[19] Pitch could be used as a substitute for mortar in certain — damp or wet — conditions,[20] but a mere *6d.* shared between at least two bricklayers in the second half of the sixteenth century suggests something other than laying bricks with pitch. It is indeed possible, though the point may be put no more strongly than that, that they were augmenting or touching up the diaper, mostly formed with overfired bricks, by applying pitch to the brickwork.

Whatever may be the case at St John's and at Lincoln's Inn, the physical evidence from Hampton Court Palace and from Long Melford Hall renders it certain that the painting of black diaper on red brickwork was at least sometimes practised.

Diaper constructed from differently coloured bricks from different sources.

There is evidence, though little enough of it, for the use of differently coloured bricks, which must have been obtained from different yards, being used to create diaper patterns. The clearest instance is on the gatehouse of Jesus College, Cambridge (c.1500).[21] The general fabric bricks are red, but on parts of the building an all-over diaper has been created using yellow bricks. The top portion, apparently of 1571, of the Fisher Gate at Sandwich, Kent reverses this colour scheme, using red bricks for the diaper against a buff brick background.[22]

This method of forming diaper patterns, however, does not seem to have been common, despite the possibility which it offered for creating, as in the two examples cited, something other than the usual black against red colour scheme. Doubtless the scarcity of examples results from the inconvenience of obtaining different bricks from separate yards.

In conclusion, one may say that the principal way of forming diaper patterns, whether all-over meshes or isolated designs, whether simple or complex, was by using overfired bricks, sometimes also vitrified or semi-vitrified. Sometimes, perhaps often, such work was augmented with painted diaper. In a few cases diaper was created using differently coloured bricks from different yards. That bricks were deliberately prepared for use in such diapering by dipping their ends into sand before firing remains as a bare theoretical possibility; but the evidence presented for the practice is far from convincing, and it certainly was not the normal method.

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3. R.J. and P.E. Firman, 'A Geological Approach to the Study of Medieval Bricks', *Mercian Geologist,* **2,** 3, 1967, 309. This paper, now no longer easily available, contains much valuable material for the study of medieval and Tudor bricks; here, I am in disagreement with just one small part of it.
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20. Salzman, 1967, pp. 1 53-4.
21. RCHM (England), 1959, p.84; for the dating of the introduction of the yellow bricks: Sir J. Gray, 'Sir Thomas Alcock, Master of Jesus College, Cambridge in 1516', *Proc. Cambridge Antiq. Soc.,* **60,** 1970, p.92.
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BRICK IN THE NEWS:
THOMAS PLUME'S LIBRARY, MALDON, ESSEX

Fig.1 The Plume Library, Maldon, Essex, on the site of St Peter's church: the two easternmost bays were built in 1817, with a window only to the ground floor. The building retains the church's fifteenth-century west tower of flint.

In the early Middle Ages, the small Essex town and seaport of Maldon had three parish churches: All Saints at the top of the town, St Mary the Virgin beside the Hythe, and, just along the High Street from All Saints was St Peter's church: from 1244, All Saints and St Peter's were a joint benefice. At the Reformation, following the dissolution in 1549 of the Guild of the Assumption of Our Lady, for which St Peter's had been used for two centuries, the church fell into disrepair. By 1665, the neglected building, except for its tower, had collapsed. The fifteenth-century tower was built of flint rubble with limestone dressings.

With a west door, the tower became the entrance to the library founded following the death of Dr Plume in 1704 as was specified in his will. Over the late nineteenth and twentieth centuries, the tower was repaired and stabilised on three occasions. It is not clear from photographs on various websites at what date the extension upwards of the original buttresses at the west corners of the tower were added nor when the crenelations were repaired in brick.

Thomas Plume (1630-1704), by the end of the 1690s had risen to be Vicar of Greenwich and Archdeacon of Rochester, the latter being the chief administrative officer of the small diocese of west Kent. He had accumulated a library of some 8.000 volumes, most printed in the sixteenth and seventeenth centuries. In 1698-99, the Venerable Dr Thomas Plume decided to give his library to his native town and on the site of the former church had a two-storied, five-bay brick house built. The fenestration was simple: wooden cross-windows, with a single mullion and transom. There are stone quoins and a keystone to each window.

The house was extended by two bays in 1817 to accommodate the National School, later expanded into the ground floor of the original house with the library and its eighteenth-century bookshelves on the first floor. The school left in 1840 when All Saints' School was built on London Road.

In 1921, the Royal Commission on Historical Monuments recorded the condition as 'Bad'. Before 2022, the library had been on Historic England's 'Buildings at Risk Register'. In February 2021, the library was given a grant of £67,000 from Historic England for urgent repairs. In November 2022, it was announced that the building had been removed from the list. It has a Grade 1 listing.

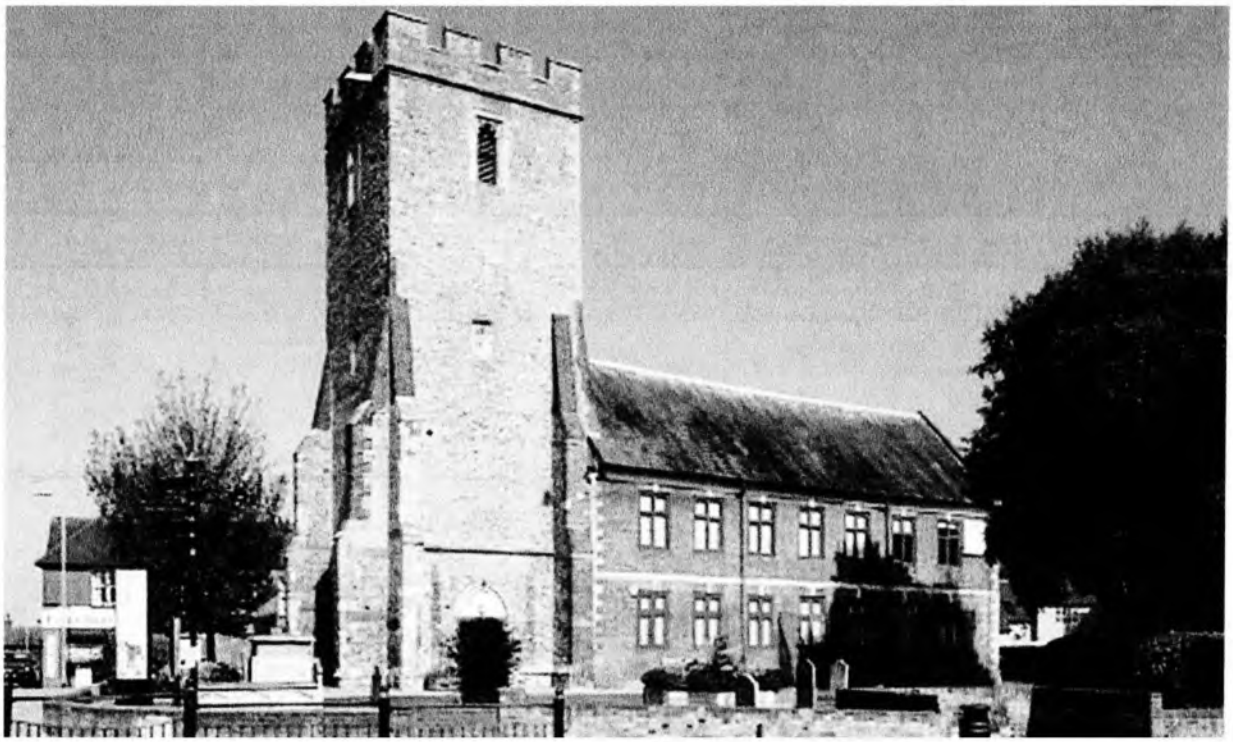


Fig.2 The Plume Library, Maldon, Essex, from the south, showing the full seven bays of the whole building. Unlike the north side, there are no buttresses on the south side. The building still occupies a central position in the churchyard of the former St Peter's church.

There is a brief account of the building in J. Beetley and N. Pevsner, *The Buildings of England: Essex,* New Haven and London: Yale University Press, 2007, pages 581-582. The building was considered by the researchers of the Royal Commission on Historical Monuments when describing pre-1714 buildings and structures in Essex; the research was done before the Great War; see RCHME, *An Inventory ... Essex, Volume* **2**, *Central and South-West,* London: HMSO, 1921, pp.177-182 for the parish, p.178 for the library. Illustrations of exterior are available in websites: *www.thomasplumelibrary.co.uk/* and *visiteastofengland.com/attraction-activity/thomas-plume-library/.*

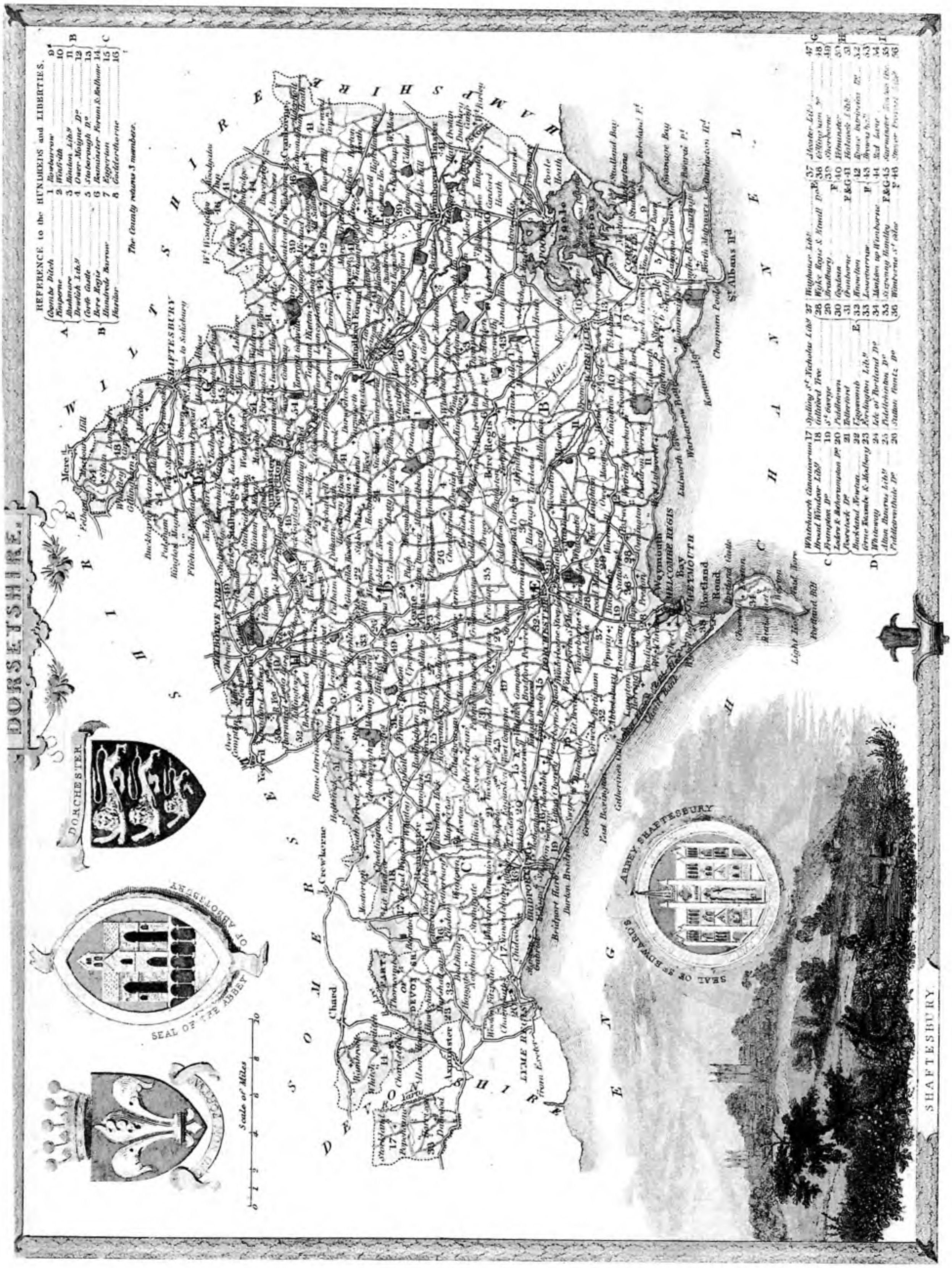
D.H. KENNETT

BRICK AT RISK: ST ANDREW'S HALL AND BLACKFRIARS HALL, NORWICH

In Norwich, St Andrew's Hall and Blackfriars Hall are the nave and the chancel, respectively, of the church of the city's former Dominican Friary, the Blackfriars. Following the Dissolution of the Monasteries in the 1530s, the building had been purchased by the city of Norwich for civic use.

The exterior is flint, a common local building material, but as in other Norfolk and Suffolk churches, what is visible from the street is dependent on thick brick walls doing the engineering job of keeping the building erect. Following a fire in 1413, the church was rebuilt between 1440 and 1470: the six decades time-frame for the work to be completed, including three decades to raise the initial money for rebuilding, illustrates just how long the finance for such a substantial work took to be accumulated.

A recent report to Norwich City Council suggests that the building is in danger of collapse within 24 months, if not sooner, if urgent repairs costing £2.8 million are not carried out. St Andrew's Hall and Blackfriars Hall together are the most complete friary church in England.


DORSETSHIRE.
DORCHESTER
SEAL OF THE ABBEY OF ABBOTSBURY
ABBEY SHAFTESBURY
SEAL OF ST EDWARDS
SHAFTESBURY
Scale of Miles
REFERENCE to the HUNDREDS and LIBERTIES.
The County returns 3 members.
SOMERSET SHIRE
WILTSHIRE
HAMPSHIRE
DEVON
ENGLISH CHANNEL
LYME REGIS
BRIDPORT
WEYMOUTH
MELCOMBE REGIS
POOLE
Crewkerne
Chard
St. Albans Hd
Chapman Pool

Brick and the Larger Houses of Dorset in 1662: Context, Materials, Destruction, Rebuilding

David H. Kennett

Houses rise and fall, crumble, are extended,
Are removed, destroyed, restored ...
Houses live and die: there is a time for building
And a time for living and for generation
And a time for the wind to break the loosened pane
And to shake the wainscot where the field-mouse trots
And to shake to tattered arras woven with a silent motto.
T.S. Eliot, 'East Coker', lines 2-3, 9-13, *Four Quartets*, 1940.

INTRODUCTION

Dorset was not quite the first county where a complete Hearth Tax for the whole county was published,[1] but in the mid-1980s it was one of only two counties south of the River Thames where a published volume was available. This paper presents an analysis of the larger houses of Dorset as Appendix 1 (pages 33-36), in so far as this is known, noting the building materials employed in the walls of the larger houses on which the tax was levied and for the walls of subsequent houses constructed as replacements. It also considers the fate of the houses extant in 1662, whether survival with or without additions, demolition without rebuilding, or demolition and rebuilding, the latter perhaps on an adjacent site. Hence the epigram above, quoted from 'East Coker': East Coker, the ancestral and burial place of the poet, is a Somerset village just north of the county boundary.

In the eighteenth century, Dorset had a good county historian, John Hutchins, and his volumes were reproduced with additions twice in the nineteenth century.[2] Dorset particularly benefits from the splendid survey of all its building erected before 1850, published in five volumes parts over eight parts by Her Majesty's Stationery Office for the Royal Commission on Historical Monuments for England between 1952 and 1975.[3] Dorset is one the few counties for which a survey of its country houses has been published in what now seems to be a dormant series, despite having changed publisher.[4] Using these sources and the recent, revised volume in *The Buildings of England* series,[5] and with the aid of a case study of a house, the subject of articles in *Country Life*,[6] this paper seeks to examine aspects of the totality of the larger houses of Dorset as they were recorded in the 1662 Hearth Tax. Particular attention will be paid to the social context of these larger houses in the third quarter of the seventeenth century: 1662 is approximately the mid-point between 1650 and 1675.

Prior to the inception in 1997 of the Hearth Tax project,[7] initially under the direction of the late Professor Margaret Spufford of the University of Roehampton, finding out about the totality of the larger houses of a county and their gentry residents was dependent on an extensive local knowledge of the individual county or counties which the researcher wished to investigate. In the early 1980s,[8] including Dorset, only ten counties had a complete Hearth Tax in print: the other nine were Bedfordshire,[9] Derbyshire[10] Norfolk,[11] Oxfordshire,[12] Shropshire,[13] Somerset,[14] Staffordshire,[15] Suffolk,[16] and Surrey.[17]

The houses to be seen today were originally mainly built between circa 1580 and 1662. This also permits a more general consideration of the place of brick as a building material for major houses in Dorset, *perhaps a county which is not normally considered as being among the leading centres of brick building in* the first two-thirds of the eighteenth century,[18] let alone in the preceding two.[19]

Fig.1 (opposite) Dorset in 1836, showing the major estates. After 'Dorsetshire' in Thomas Moule, *England's Topographer or Moule's English Counties in the 19th Century*, London: George Virtue, 1836, originally published as *The English Counties Delineated*, London, 1830; re-issued with Introduction by Roderick Barron, London: Studio Editions, 1990.

THE LARGER HOUSE: DEFINING THE CONCEPT

The Hearth Tax was a tax levied between 1662 and 1685 twice a year on the number of chimneys of every house in England and Wales.[20] There were exemptions due to the poverty of the tenants, sometime amounting to more than half the occupiers in a parish or tithing (see Table 1). The collector and the parish constable walked or rode round the town, village, or hamlet, visiting every house, seeking information on the number of chimneys on each house, whether new fireplaces had been installed, and whether existing ones had been stopped up, had decayed, or had been dismantled. Houses burnt down were noted, together with their liability for tax, both before and after the conflagration.[21]

It is thus possible to reconstruct a small town or a village with its inhabitants in the third quarter of the seventeenth century.[22] In the case of the larger houses, these often appear as the first house on the collector's list. In parishes, hamlets, and tithings without a large house, the first house is often the rectory or vicarage, depending on the terms under which the incumbent held the living. Each dwelling has a record of the number of hearths and its occupier, the person responsible for paying the tax, which was levied at one shilling (5 pence)[23] every half year, usually on Lady Day (25 March) and at Michaelmas (29 September). With larger houses the occupier is usually the owner of the property, and if the house's owner, he or she is invariably the largest landowner in the parish. But in some counties, the record for some smaller houses shows the owner paying rather than the tenant. Table 2 shows that neither Bryanston nor Wimborne St Giles had any persons exempt from the tax in 1673 (see below).

Definition of the larger house may vary from county to county: one of the present author's earliest contributions to *British Brick Society Information* was a survey of the brick houses of Suffolk which stopped at fourteen hearths as almost no houses built of brick were known to be at below this level.[24] But in Dorset is different. In this county, the number of chimneys where the size of gentry houses as measured in the Hearth Tax can be as low as seven is different, even if this is an isolated example. As in Bedfordshire, knights, esquires, and gentlemen may live in houses with the or fewer hearths: for example, Sir Samuel Starling at White Hill, Butterfield Green Road, at the northern end of Stopsley, an eastern township of the parish of Luton, had a house with only eight hearths,[25] whereas on the township's southern edge, 'Summeris in the occupacion of Francis Crawley Esq^{r}' was a house of 23 hearths;[26] this house, the fifteenth-century, brick-built Someries Castle,[27] contributed almost one-fifth of the £6 12*s.* 0*d.* raised from the township and was one of the twelve largest in the county.[28]

The same disparities are true in Dorset in the size of gentry houses. To counteract any bias, all houses in Dorset having eight hearths and above have been extracted from the published 1662 and 1664 Hearth Tax record of the county, although, for reasons of the space available, publication in Appendix 1of the list of the larger houses of the county herein (see below, page 00-00) is restricted to the houses registered at eleven hearths or more. Chettle House was rebuilt in brick in 1715; its predecessor was taxed on 10 chimneys; even smaller was Minterne Manor, Minterne Magna, at 7 hearths.

CONTEXT

If in different counties at the wealthiest end of society, the gentry had great disparities in the size of their houses, those liable to have tax levied on their houses and those recognised as too poor to be able to pay the twice-year tax show even greater disparities with their neighbours. In connection with an analysis of the surviving but so far unpublished 1673 Hearth Tax, the late C.A.F. Meekings published a table showing those who paid and those who were exempt from payment.[29] Table 2 reproduces part of Meekings' analysis, concentrating on the villages and tythings with a brick-built house.

There is one stark conclusion. On the whole, in the late seventeenth century, Dorset was not a wealthy county. Two places — Bryanston and Wimborne St Giles — have already been noted as having no houses exempt, with the implication that the respective landlords — Sir John Rogers and Athony, Lord Ashley — paid the tax for their poorer neighbours. But at Motcombe, almost half of the householders were exempt from paying Hearth Tax. Among the places highlighted in Table 1, Witchampton has more than one-third of the householders exempt, whilst at Tincelton and Woodland the exempt householders are a little below a half as were those at Chettle. Places with approximately one-quarter of the householders not paying the tax include Blandford St Mary, Cranford Magna with Kingston, and Islington.

TABLE 1
THE BRICK HOUSES OF DORSET IN THE LATE SEVENTEENTH CENTURY:
THE SOCIAL CONTEXT

1662 Hearth Tax		Village or Tything in 1673 Hearth Tax					Notes
House Parish Occupier	No of Hearths	Total Hearths	Payers	Exempt	Total	Percent Exempt	
St Giles House, Wimborne St Giles Anthony Lord Ashley	38	119	33	-	33	-	No exempt recorded.
Bryanston House Bryanston Sir John Rogers	25	51	8	-	8	-	No exempt recorded.
Motcombe House Motcombe Sir Edward Nicholas	25	231	67	60	127	47¼%	Motcombe also has individual houses with 16, 11, and 10 hearths.
Deans Court Wimborne Minster The occupiers	24	373	130	21	151	14%	
Critchel House More Critchel Sir Gerrard Napper	21	86	31	6	37	16¼%	
Anderson Manor Winterborne Anderson John Tregonwell Esq	17	60	11	2	13	15½%	
Canford Manor Canford Magna Sir John Webb	15	230	102	33	135	24%	HT Canford Magna exempt with Kingston (63 hearths 38 payers).
Abbey House Witchampton Mr John Cole	15	88	29	17	46	37%	
Bloxworth House Bloxworth Mr Richard Savage	14	99	34	3	37	8%	
Islington House Islington Henry Arnold gent	13	54	17	6	23	26%	
Town house Blandford St Mary William Thomas Esq	13 (6 burnt down)	63	14	4	18	22%	
Clyffe House Tincelton Thomas Barnard Esq	12	37	16	7	23	30½%	
Woodlands Manor Farm Woodland Mrs Margaret Thornhull	12	54	19	8	27	29¾%	
Chettle House Chettle Sir Ralph Bankes	10	44	16	7	23	30½%	

Minterne House	7	37	12				HT has Minterne Magna and Piddletrenthide (129 hearths; 47 payers) combined for exempts
Minterne Magna							
Occupiers of house of Winston Churchill Esq							
			68	47	115	40¾%	

Sources: C.A.F. Meekings, *Dorset Hearth Tax Assessment 1662-1664*, Dorchester: Dorset Natural History and Archaeological Society, *passim.* The 1673 analysis is *ibid.*. pages 118-122.

On the other hand, Sir John Rogers paid almost half the tax at Brynaston on his own house. At Tincelton, Thomas Barnard paid one-third of the tax levied and Anthony, Lord Ashley, almost as great a proportion of the tax levied at Wimborne St Giles. Several men paid a quarter or more of the tax in their parish or tything: Sir Gerrard Napper at Critchel House, More Critchel. Not far short of a quarter of the tax raised were Henry Arnold gent at Islington House, Islington, Sir Ralph Bankes at Chettle House, Chettle, Mrs Margaret Thornhull at Woodlands Manor Farm, Woodland, and John Tregonwell at Anderson House, Anderson (see Table 1).

Large houses should not blind the researcher to the stark facts of rural poverty in seventeenth-century Dorset

THE GEOGRAPHY OF COUNTRY HOUSES AND ESTATES IN DORSET

A glance at either John Speed's 1611 map of Dorset in his Theatrum Imperium Magna Brittannia,[30] published half a century before the levying of the Hearth Tax or Thomas Moule's 'County Map of Dorset' published in 1836 (fig.1),[31] over six generations after the date of the Dorset Hearth Tax, brings out the difference between the eastern 'half' of the county and its western 'half'. The eastern 'half' is the Blandford and Shaston (or Shaftesbury) Divisions of the county in the Hearth Tax of 1662 while three divisions — the Bridport, Dorchester, and Sherborne Divisions — form the eastern 'half'. In the statistics in Table 2, the larger houses of Dorchester town have been omitted, so as to concentrate on the country houses.

BUILDING MATERIALS

Appendix 1 (pp.00-00) lists 70 houses with eleven or more hearths in 1662. Of these, 26 are known to have been constructed of stone whilst only nine pre-1662 surviving houses have brick as the principal walling materials. The material for the walls of ten rebuilt houses are known, six are of brick, three have stucco on the walls, and one was rebuilt in stone. It is probabe that the same construction materials were employed in the rebuilding as had been used to construct the house standing in 1662. But for 26 houses, there is no record of the building materials used in the houses standing in 1662 or in some cases their later replacement.

The largest houses in 1662 known to have been built in brick are Abbey House, Witchampton, built *circa* 1530; Anderson Manor, Winterborne Anderson, of 1622; Bloxworth House, Bloxworth, of 1605; Edmondsham House probably completed in 1589 but with mid-eighteenth-century replacement wings; Islington House, Islington, which has one part built in the late sixteenth century and the other constructed about a century later; Minterne Manor, Minterne Magna, a demolished sixteenth-century house; St Giles' House, Wimborne St Giles, of 1651; William Thomas' house in Blandford St Mary, originally of *circa* 1630; and Woodlands Manor Farm, Woodlands, erected in the first third of the sixteenth century. In front of Poxwell Manor, a stone-built house, is the brick-built gatehouse of 1634, construction of which is recorded herein. With the exception of Abbey House, Witchampton and Woodlands Manor Farm, what strikes one about the group is their comparatively recent construction. Minterne Manor and the early part of Islington House may belong to the building boom of the 1570s and 1580s, but the others were built in the reign of James VI and I or the early years of that of his son, Charles I with the exception of the more recent St Giles' House, where a house had been built in the 1630s. Stone-built houses, in contrast, survive from the fifteenth century: Athelhampton House, Athelhampton; Bingham's Melcombe, Melcombe Horsey; Cranford House, Cranford Magna; Dewlish Court, Dewish; Herrington, Winterborne Herrington; Purse Caundle Manor, Cundle Purse; and Wolferton House, Charminster. Tyneham House, West Tyneham, was begun in the fourteenth century.[32]

TABLE 2
DISTRIBUTION OF LARGER COUNTRY HOUSES IN DORSET

Division In the Hearth Tax	Number of houses with this number of hearths *Percentage of heaths in this group*					
	8-10	11-15	16-20	21-25	26 and over with number of hearths	Total gentry houses
Dorchester	17	9	2	-	Melbury Sandford (32)	29
Bridport	13	5	3	-		21
Sherborne	19	15	3	6	Stallbridge (30) Sherborne Castle (60)	45
Shaftsbury	28	9	7	5	Cranborne Priory (26) St Giles House (38)	51
Blandford	14	13	3	1	Lulworth Castle (40)	32
West 'Half'	49 *51.5%*	29 *30.5%*	8 *9.5%*	6 *10.5%*	3	105
East 'Half'	42 *50%*	22 *27%*	10 *12%*	6 *11%*	3	83
Dorset	91 *51%*	51 *29%*	18 *20%*	18 *10%*		178
Bedfordshire	24 *26.7%*	39 *43.3%*	14 *15.5%*	4 *14.5%*	9	90

Notes: 1. The Dorchester Division excludes the 20 larger houses in Dorchester Town so as to keep to 'country houses'; the urban houses of Bridport, Blandford Forum, Shaftesbury, and Sherborne are each too insignificant in number as to make much difference to the statistics.

2. The west 'half' of the county is the Dorchester, Bridport, and Sherborne divisions as given in the 1662 Hearth Tax; the west 'half' is the Shaftsbury (or Shaston) and Blandford divisions as recorded in the Hearth Tax.

Sources: C.A.F. Meekings, *Dorset Hearth Tax Assessment 1662-1664*, Dorchester: Dorset Natural History and Archaeological Society, for Dorset Hearth Tax. M. Hill, *West Dorset Country House*, Reading: Spire Books, 2013; M. Hill, *East Dorset Country Houses*, Reading Spire Books, 2014; and M. Hill, N. Pevsner, and J. Newman, *The Buildings of England: Dorset*, New Haven and London: Yale University Press, 2018, for Dorset houses. L.M. Marshall, *The Rural Population of Bedfordshire, 1671-1921*, [being *Bedfordshire Historical Record Society Publications*, **16**, 1934], reprinted Bedfordshire Historical Record Society, 1990, as Lydia M. Marshall, *The Bedfordshire Hearth Tax Return for 1671*, for the Bedfordshire statistics.

BRICK HOUSES IN THE DORSET HEARTH TAX OF 1662

The houses listed in the previous section as being brick-built are discussed in order of their construction beginning with the early-sixteenth-century Woodlands Manor, Woodlands, and ending with St Giles' House, Wimborne St Giles, a house where building began in 1651.[33]

Woodlands Manor Farm, Woodlands,[34] may have been begun as early as 1503, the year in which the building's first patron, Sir William Filiol (*d.*1527), was knighted although an alternative dating has been suggested as *circa* 1530.[35] Without a doubt, the original building is one of the two earliest houses in Dorset to employ brick as a major building material: the other is Abbey House, Witchampton (see below).

The house was visited by Edward VI on his summer progress in 1552, affirming the importance of the house in the mid-sixteenth century. Anne, the eldest daughter of William Filiol, had married Sir Edward Willoughby (*d.*1540), a landowner in the Midlands who had estates in Leicestershire, Nottinghamshire, and Warwickshire. Woodlands Manor became yet another part of the Willoughby estate, even if a very distant one. The king stayed for three days, being entertained by a young Sir Francis Willoughby (1546-1596), who

would later construct the stone-built Wollaton Hall, outside Nottingham.[36]

On the death of Sir Francis, Woodlands Manor was bequeathed to his son-in-law, Henry Hastings (*d.*1650), second son of George Hastings, the fourth Earl of Huntingdon, who had married Sir Francis' daughter and co-heir, Dorothy. Their progeny in 1623 were five sons, two of whom were married, and a married daughter called Dorothy. The entry in the visitation[37] is unsigned so it is unclear which of the sons inherited Woodlands Manor.

The Hastings family appear to have retained the house until its sale in 1710 (see below). Because Sir Anthony Ashley-Cooper (the builder of St Giles' House, Wimborne St Giles, and later the first Earl of Shaftsbury) wrote a 'character' for the sporting Henry Hastings,[38] something is known of the early-sixteenth-century house with a great hall, a large parlour, and an old chapel, used by Henry Hastings as a larder. The early building, a courtyard house, was of red brick with blue brick diaper. Surviving from this are a fragment thought to have been the chapel and the kitchen and a second fragment away from the subsequent house on the site.

As a tenanted property, little beyond basic routine maintenance may have done in the seventeenth century. In 1662, Woodlands Manor, rated at 12 hearths, was leased to Mrs Margaret Thornhill, who is part of another well-established Dorset gentry family.[39]

The later house, also of brick, was constricted in about 1710 for a Mr Seymour of the Hanaper Office but much of this was demolished in the early nineteenth century. The stables and coach house remained and were converted into a dwelling. These were built in red brick.[40]

Fig.2 Abbey House, Witchampton: the early-sixteenth-century wing, of red brick with over-fired headers as diaper.

Abbey House, Witchampton, is also known as Abbey Farmhouse or Witchampton Manor (fig.2).[41] It seems to have been built as the rectory for William Rolle, also known as Walter Rolle, who was Rector of Witchampton from 1505 to 1521: Hutchins records an inscription in a windows reading 'Pray for the Soule of William Rolle' and the letters W and R on the stops of a two-light above the blocked doorway of the former south entrance.

The south range is the oldest part; resting on a plinth of Heathstone rubble and flint with a chamfered ashlar capping, it is of red brick laid in English Bond with blue brick diaper and various heraldic devices in black brick. It contained the kitchen at the east end with a substantial, wide fireplace in the east gable, the hall and screens passage in the centre, and a parlour at the west end. The present configuration replaces the kitchen by a dining room with two two-light windows on the south side and a further one at the south end of the east gable; a study with a three-light window and a fireplace in the south-west corner, necessitating a

change on the brickwork, which is lighter, accommodating a substantial chimney stack. The screens passage has had the doorway blocked and a two-light window inserted in it. The parlour now has a set of French windows replacing a three-light window On the first floor there is a three-light window. Both the first-floor chamber and the parlour have two two-light windows in the west gable. There are two single-light windows in the attic above the parlour.

All windows are of stone with mullions but without transoms. The windows on all floors have hood moulds although these appear to be less prominent on the first-floor windows on the south front.

In the eighteenth century, the door to the screens passage was blocked and substantial additions were made on the north front in the nineteenth century, including a large drawing room immediately north of the parlour. It was further extended on the east side in 1914.

The sixteenth-century house at *Minterne Manor, Minterne Magna*,[42] was demolished in 1902 in preparation for the construction of the present house,[43] built 1904-06 to designs of Leonard Stokes (1858-1925),[44] his only major country house.

The man who appears in the Hearth Tax as the owner although others were living in his house was Winston Churchill Esq (1620-1688), a direct ancestor of his celebrated twentieth-century namesake. John Churchill, the future Duke of Marlborough, was one of three sons who had distinguished military and naval careers;[45] the fourth was an unmarried clergyman. The, for the time, unusual Christian name derived from his mother's maiden surname; she was born Sarah Winston, the daughter of Sir Henry Winston of Standish, Glos. The eldest and most distinguished of his sons was named after his grandfather, John Churchill, the fourth son of another John Churchill, a merchant in Dorchester.

The brick house at Minterne, originally constructed *circa* 1600, had four gables to the principal font: it is shown on an estate map of 1616. In 1662, it was assessed at only 7 hearths, far below the other houses discussed in this paper. However, little can be traced of this house could be traced in published photographs due to various additions, demolitions, and multiple alterations to the fabric.[46]

There had been Churchills at Minterne as tenants of Cerne Abbey, possibly since the eleventh century and after 1551 of Winchester College. It was only when the leasehold was purchased by General Charles Churchill (1656-1714), the third son of Sir Winston, that major extensions were contemplated: Charles Churchill had benefitted from office as Governor of Brussels in the last quarter of the seventeenth century. After the battle of Minden in 1693, tapestries were both given to Charles and others bought; these are still at the house.

The tapestries required a major addition to the house which was carried out in the last years of the seventeenth century. Some work had been begun before the English Civil War but was not resumed until 1669. This was the beginning of a series of additions which essentially made the house almost uninhabitable. It probably had dry rot, certainly was infested with rats, and smelt badly. Demolition for Edward Henry Trafalgar Digby, the tenth Baron Digby (1846-1920), and his wife, Emily Hood, in 1902 was really the only option.

There is only a Kip engraving of 1704 (fig.3) of *Bryanston House, Bryanston*, to show what the house looked like in 1662 when the Hearth Tax was taken,[47] and even then, the house of *circa* 1600 is shown with two additions: a flat-roofed extension of 1640 in front of the main façade and a substantial hipped-roofed building of the mid-1680s to the rear of the courtyard house.[48]

The house of *circa* 1600 was an east facing house of four wings round a courtyard with an additional wing on the north side and a series of buildings extending westwards behind it; the latter presumably used as service or agricultural buildings. The two-storeyed east front was a series of six gables with attics. The off-centre door was in the third bay from the south. By 1704, the entry had acquired a classical porch. There were four gables on the south front, including a narrower one for the east range; each of the two main floors had seven windows, with a door at the east end of the ground floor. The gables extend a long way from the main east-west building, suggesting an early attempt at a double-pile range but with the main roof integrated into junctions with those of the east and west ranges. There is a substantial chimney stack on the north side with multiple chimneys shown. The west range had two gabled wings facing the courtyard with a substantial chimney stack between the two gables. This range is presumed to have included the hall. Behing this is a square building, which may possibly have been a medieval kitchen building, separated from the main house

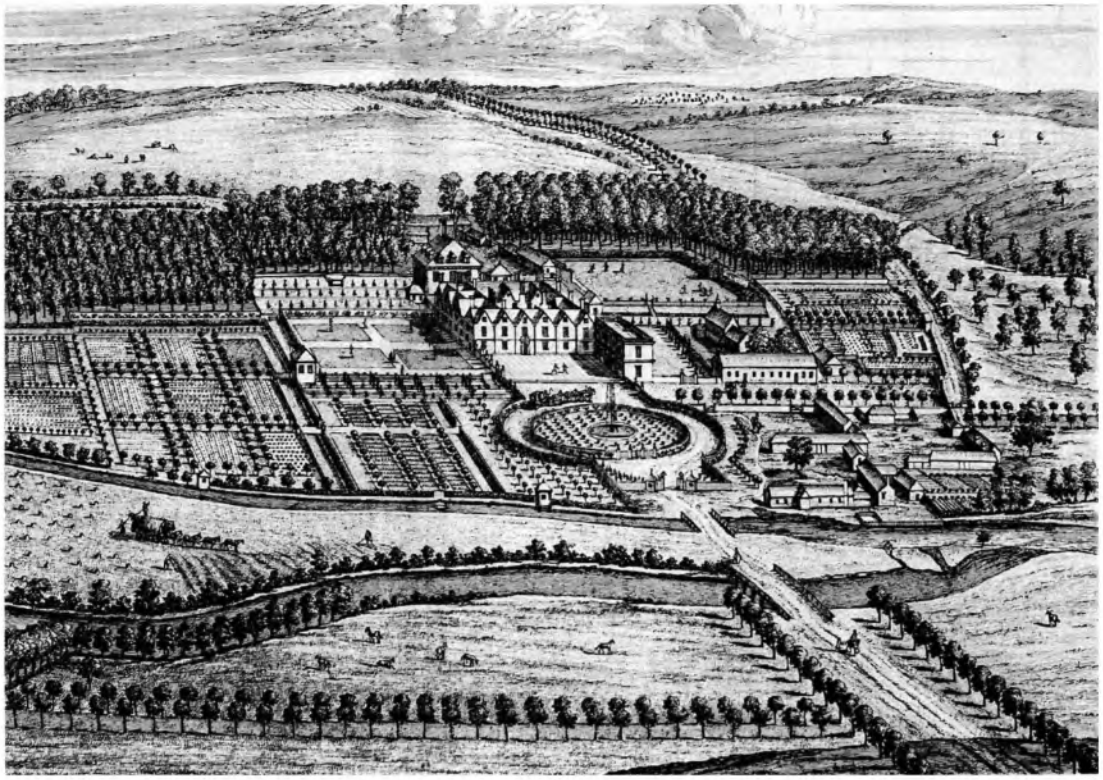


Fig.3 Bryanston House in the first decade of the eighteenth century, the late-sixteenth-century courtyard house with a set of six gables on the front. By 1707, there were two additions: a banqueting house of *circa* 1640 with a flat roof at the front of the house and a large building with a hipped roof at the rear, built *circa* 1685. The parish church is to the right of the banqueting house with agricultural buildings to both its east and west. Engraving from Thomas Kip, *Britannia Illustrata,* 1707, plate 97.

for fire-prevention reasons. The north range is less distinct in the engraving but at its centre there is a gable on the south side, facing into the courtyard.

The village church is shown north of the house. There are various barns and other agricultural buildings north of the turning circle for carriages on the approach to the house. South-east of the house, beyond a formal garden was a small banqueting house, where the final course of a meal would be taken.

Beyond the additions of 1640 and the mid-1680s, sometime before the first edition of Hutchins' *History of Dorset* in 1774, Bryanston House appears to have been cloaked in a wall hiding the gables on the east front and attempting to hide those on south front (fig.4). The Kip engraving seems to imply that the gables on the east front were lower than those on the south front. This assumption would seem to be confirmed by the later image where the gables of the south front are clearly visible above the new walling. Given that the classical doorcase on the east front is clearly visible, the eighteenth-century image appears to show in a continuous line the south front, the east front, and the south and east sides of the 1640 addition. The flat-roofed 1640 addition was two storeys of five bays facing south and a single wide bay facing east. The roof is edged with a balustrade as also appears in the Kip engraving. On both the east and south fronts a new balustrade was added at a slightly higher level than that of the 1640 addition. Both fronts are shown as three-storeyed with small attic windows retained for the east front but enlarged windows on the third storey of the south front. The south front has also acquired a central doorcase with plain jambs and lintel. Nine chimney stacks are shown on the ridges of the roofs behind the new south front. Each of the three elements of the image of the appearance of the frontages of the early-eighteenth-century house at Bryanston is shown on the later engraving in a different hue: white for the seven bays of the south front, a hazy grey for the east front, and an off-white for the 1640s addition.

The quadrangular house was probably built for either Sir Richard Rogers (*d.*1605) or his son, Sir John Rogers (*d.*1613). By his second marriage, to Margaret, daughter of Sir Arthur Hipton, Sir John had a son, Richard Rogers (1611-1643, who was a prominent royalist. Sir John already had a son, Edward Rogers,

Fig.4 Bryanston House before 1774, by when the three gables of the south front and the six gables of the east front had been hidden, at least partly beneath new façades with balustrades. From the left we have the seven bays of the south front, then the seven bays of the east front, and finally the five south-facing and one east-facing bays of the banqueting house. Engraving from J. Hutchins, *The History and Antiquities of Dorset,* 1st edition, 1774, plate opposite page 97.

by his first wife Joanne daughter of Sir John Broome; Edward Rogers was married but whether the Sir John Rogers recorded in the Hearth Tax was his son is uncertain.

What is known is that at an unknown date after the Hearth Tax was compiled, the Bryanston estate was sold to Sir William Portman (1644-1690), a Somerset landowner with a considerable estate at Orchard Portman. He also owned a sizeable estate in the south-west quarter of St Marylebone, just north of London's Oxford Street. It was probably him or his son, the seventh baronet, who commissioned the new east and south fronts seen in the engraving published by Hutchins.

By the 1770s, the house was beginning to show its age and was in need of radical refurbishment or demolition and rebuilding. Almost the whole of Bryanston House was demolished prior to rebuilding to designs of James Wyatt (1746-1813) for Henry William Portman (*d.*1796). Wyatt provided a compact dwelling of two and a half storeys with the ground floor rusticated. His exteriors were in Greensand ashlar. Again, the principal façade faced east and was of nine bays, the central three with a pediment above columns on the first floor. The south front had five bays; the three central ones recessed.

However, in the nineteenth century the Portmans were no longer mere gentry, albeit very rich ones; in 1837 a barony was conferred and in 1873, the senior male became the first Viscount Portman. In 1888. William Henry Portman (1829-1919) succeeded as the second Viscount. The eighteenth-century house had become out-of-date and not worthy of a major peer and also exceedingly damp. Portman approached Richard Norman Shaw (1831-1912) for a new house on a new site, away from the river and on much higher land so as to obviate the problem of dampness in the Wyatt house. The result was the massive house of 29 rooms, excluding bathrooms and lavatories, on each of the two principal floors plus more rooms in the basement and the double attics to the main block.

The new Bryanston[49] was built of red brick and Portland stone, materials far more durable than Greensand ashlar.

But after the Great War, the family suffered multiple deaths: the second Viscount in 1919 and the third Viscount in 1923. In 1925, the fourth Viscount (*d.*1929) sold the contents of the house to pay the double

death duties and the unoccupied house in 1927. The purchaser was Jeffrey Graham Jeffreys, founding headmaster of Bryanston School.[50] For the school new buildings have been erected in its extensive grounds of 370 acres (150 hectares).

Islington House, Puddletown, as built in the late sixteenth century, probably in the 1580s, was a square, brick house,[51] perhaps a hunting box, erected for Henry Hastings, third Earl of Huntingdon, who was granted the property by Elizabeth I in 1582. The house was assessed at 13 hearths, somewhat large for a place of occasional residence although not for a permanent home. The sixteenth-century house may have been incorporated in the substantial house of *circa* 1680 built for Samuel Rolle (1646-1719), which is brick now rendered.

Fig.5 Edmondsham House: the central five bays are the late-sixteenth-century house with an E-plan front, the single outer bays are eighteenth-century replacements for the original wings.

Edmondsham House, Edmondsham, is a brick house, now of two distinct phases (fig.5):[52] a compact house facing south with three gables separated by two recessed areas with large chimney stacks on the principal façade of three storeys for which a date of 1589 may be proposed, and east and west wings erected in the eighteenth century, probably in the 1740s.

The surviving five-bay portion of the late-Elizabethan house has the south front cemented, but brick has been seen within the walls. The bays with the central porch and the two outer bays with windows have shaped gables topped by ball finials. The Hearth Tax assessment of 10 hearths and the surviving plinths indicate that there were wings, but these were replaced in the eighteenth century.

The south front has a chamfered plinth. String courses separate the storeys. The plinth can also be seen at the base of the east wing, confirming the existence of an earlier wing. The fenestration has been modernised to nineteenth-century casements but may indicate original mullions and transoms on the ground and first floors but only mullions on the second floor.

This house was built for Thomas Hussey (*d.*1601), who in 1563 had bought the manor and was descended from a family which owned land in the parish since 1468; elsewhere in the county — at Shapwick, and Thomson and later at Marnhull — his ancestors could claim descent from a companion of William the Conqueror.[53] The family connection is emphasised by the Hussey escutcheon within a cartouche above the ashlar porch.

The porch clearly led into a screens passage, now removed, with the vestige of the hall to the west

and a separate room to the east; the wall dividing the two rooms extends into the north part of the 1589 block.

The sixteenth-century wings were demolished in the middle decades of the eighteenth century and replaced by the present brick-built wings, whose southern ends are cemented. The south and north fronts of the wings have curvilinear gables. The west wing has a west front of five bays, the central one with an entry, both narrower and emphasised by rusticated stone either side. The three central bays have stone edges which are not rusticated and are surmounted by a pediment with a central lunette. There are full-length sash windows with 15 panes, three to each of the two ground-floor rooms in the west wing. The sash windows on the first floor have 9 panes.

This wing seems to have been financed by either Thomas Hussey (1680-1745) a serjeant-at-law, or his nephew, John Fry Hussey (*d.*1760). On analogy with his documented work at Creech Grange between 1738 and 1741, Francis Cartwright (*c.*1695-1758) of Blandford Forum has been suggested as the designer of this wing.

The east wing is services and, in consequence, has a multiplicity of rooms but, on the ground floor, few indications of fireplaces still in use. One indication of a prior existence is a substantial cross wall on the alignment of the rear wall of the original hall.

Apart from a seventeenth-century oak staircase in the north-west corner at the rear of the 1589 portion, the interior has few original features.

Fig.6 Bloxworth House, a double pile house of 1608 with an E-plan front in red brick with two rows of stretchers to a single course of headers.

Bloxworth House, Bloxworth, (fig.6) of 1608,[54] predates Anderson Manor by just over a decade but both are double pile houses and use an E-plan for the principal façade. Equally, they share materials: red brick with stone dressings, much more easily seen at the later house. They share also an unusual bond: two rows of stretchers to one row of headers. However, the later house uses grey brick for the headers and red brick for the stretchers, rather than only red brick. Rated at 14 hearths, the front is laid out with a wide bay for the east wing, and arrangement of 3-1-3 bays for the central portion with the single central bay pushed forward and having a porch, whilst the west wing is two bays. On the north front all three gables have chimneys at their apex, each chimney containing two flues. On the south front the gables of the wings also have provision for chimneys and other chimneys are on the gables of both long ranges.

The lands of Bloxworth House were granted to Richard Savage of Piddlehinton in association with George Strangeways of Melbury Samford by Henry VIII in 1547, but within a decade, Savage was able to purchase the portion given to Strangeways and before 1560 was the sole owner of the estate. This enabled

him to build a predecessor house: datestone of 1560 have been recorded on a nearby gardener's cottage.

William Savage, Richard's son, built the 1608 house but did not incorporate any of the old house. In 1662, it was owned and occupied by his son, Richard Savage. Soon after the Hearth Tax was taken, the house was sold by Richard's grandson, George Savage (*d.*1689) to Sir John Trenchard (1640-1695), a younger son of Thomas Trenchard of Wolfeton House who in 1669 extended the stables of 1649.

The house's later history is being held by and resided in the descendants of John Trenchard until the 1950s, having passed through marriages of heiresses in both the eighteenth and nineteenth centuries, all to men whose surname prevailed. Neglected by its purchaser in the third quarter of the twentieth century, the fabric of Bloxworth House was revived by two recent owners, Thomas Dulake and subsequently Martin Lane Fox.

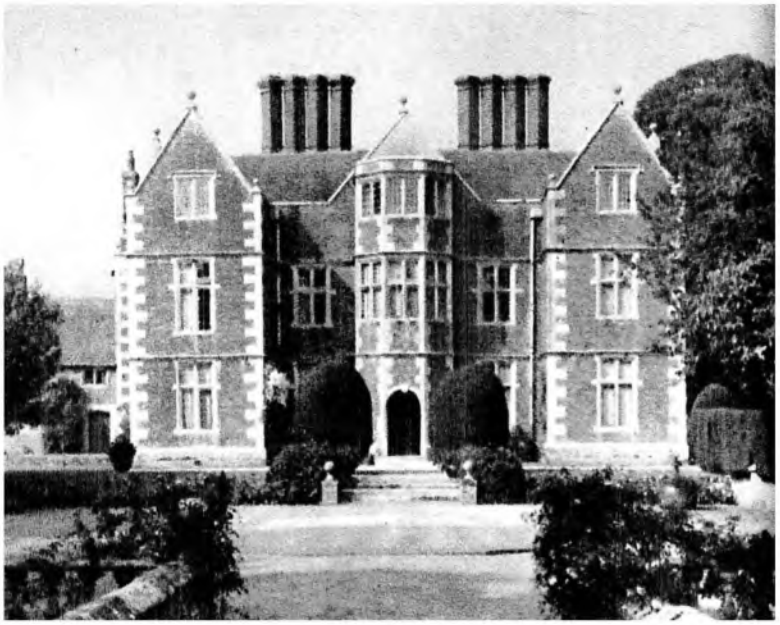


Fig.7 Anderson Manor, a house built in 1635 with an E-plan front where two rows of stretchers in red-brown brick alternate with a single row of headers in grey brick. Note the chimney stacks along the spine of the double plie house as the feature of the recessed bays.

Anderson Manor, Anderson (a parish formerly known as Winterborne Anderson), was built between 1620 and 1622 using brick with stone dressings (fig.7).[55] Particularly in south front, this is a house of incredible sophistication.

The brickwork was laid in the unusual bond of two rows of stretchers in red brick to each single row of headers in grey brick (see cover). Whilst less obvious, the bond and the alteration from red brick to grey brick for the header courses continues into the gabled attics of the east and west ends of the south front. The gable in the centre is behind the third storey of the porch, whose uppermost room has a flat roof. The brickwork stands on a plinth of knapped flint and squared rubble. The fenestration to the main facade is two-light windows with stone cross-mullions and transoms. There are stone string courses immediately above the windows between the ground and first floors and between the second floor and the attics.

In plan, It is double pile, with two chimney stacks, each with four diagonally-set chimneys brick chimneys in the valley between the two ranges and opposite the recessed parts of the south front (fig.X). The south front is five bays, two outer ones with gables, the central one a porch formed of five-eighths of an octagon. It has a round-headed arch with a prominent keystone. Behind the front door, the porch led to the hall, now shorn of any screens passage. The room is L-shaped, with the east side protruding into the east gable. Similarly, the western room, originally the kitchen as indicated by the wide fireplace in the north wall, is also L-shaped and extends into the west gable. It is now the dining room. The hall has one two-light and one three-light window in the east wall but there is only a three-light window in the west wall of the original kitchen, which also served as the winter parlour. Symmetry is present in the south front, but the east and west

fronts have far less refinement it seems to indicate that by concentrating on the south front the builders were indicating its importance at the expense of other features.

Both the east and west fronts have two gables, one at each end of the north range and the other covering the northern part of the hall and kitchen range. Both sides and the rear are flat.

In the north range, there are staircases at both ends, that in the north-east corner apparently the principal one: it retains the original window at the half landing, of, two lights with a mullion but not a transom. There are three entrances to the north range, on the east and walls at their southern ends, where the two ranges join and in the north wall behind the north-east stair. These have all been upgraded to have some classical influence in their presentation.

To the north-west, a service wing, also of three storeys, was contemporary with the main body of the house; the plinth, now using bricks rather than flint, continues.

In 1646 or later in the seventeenth century, a further service wing of two storeys was erected west of the small, original service wing. Little was done beyond routine maintenance in the eighteenth and nineteenth centuries.

The house was built for John Tregonwell (1572-1650) of Milton Abbas for his retirement,[56] which he planned to begin when his second son, Thomas Tregonwell (1603-1655) had married, which happened in 1624. But Thomas Tregonwell was a prominent royalist in the Civil War. With the triumph in Dorset of the Parliamentarians, Thomas Tregonwell was amerced £3,735 in 1645. Retiring to Anderson Manor, John Tregonwell enjoyed a decade and a half of peaceful retirement but thereafter just over a more troubled decade, including a period when he was turfed out of his house.

The Tregonwell family continued as owners, but rarely as occupants in the eighteenth and nineteenth centuries. A Lewis Tregonwell lived in Anderson Manor in the 1770s and 1780s but for many years it was the tenanted farmhouse of the House family, successful farmers of the estate.

In 1910, the estate and the house were sold to Mrs Gordon Gratrix. She tried to restore the house to its seventeenth-century appearance, stripping out later internal alterations but also inserting imitation panelling.

In 1662, *William Thomas' house at Blandford St Mary* was rated at twelve hearths with six burnt down.[57] It is presumed that this was the Manor House at Blandford St Mary, a brick house built *circa* 1630 for Francis Chettle (*d.*1656); he had inherited in 1616.[58] The first Chettle recorded as owning the manor was Henry Chettle (*d.*1554).

Blandford St Mary Manor House was built of pink brick laid three rows of stretchers to each row of headers, yet another variant of what had been the case at the earlier house of Bloxworth House and Anderson Manor (see above). There are quoins of Portland Purbeck stone which do not project beyond the level of the brickwork.

The south-west facing three-bay front is symmetrical, of two storeys, with four-light mullioned windows in the outer bays and a two-light window in the central bay; these have hood moulds as one would expect of work done in the first half of the seventeenth century. The ground floor window is a replacement for an original door. The south-east gable has four-light mullioned window on the first floor but on the ground floor a new doorway was inserted late in the seventeenth century. This has classical mouldings and is presumably later than the fire which destroyed the 'six chimneys burnt down'.

Around 1700, the house was extended. To the south-east a wing was erected, replacing an older one (possibly that burnt down before 1662). This is in the local russet-red brick and laid in regular English Bond. The local ochre stone is used for the quoins and there are stone mullions, mostly of four lights, for the windows. However, instead of hood moulds, there is a row of bricks laid as voussoirs with three central ones projecting and rendered so as to appear as keystones. A new entry was made with a Doric porch in timber. The probably builder of this range may have been Thomas Chettle (1653-1701) who is recorded as the owner in 1688. Significantly, the replacement of the wing 'burnt down' was a full generation and a half after the Civil War.

In the mid-eighteenth century, an addition was made in the angle between the two wings to accommodate a fine oak staircase. There are also nineteenth-century additions for services.

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Fig.8 Poxwell Manor, a stone-built house with a later brick gatehouse erected in 1634.

Poxwell Manor, Poxwell (or Pokeswell), is a stone-built house erected *circa* 1610 for John Henning, a Poole merchant, who was Sheriff of Dorset in 1609; it may have been completed by 1618, on the evidence of a date scratched in the porch.[59] The porch is at the centre of a four-bay range with, on both floors, four-light windows with both mullions and transoms. To the north is a long range culminating in a south gable, where tripartite sash windows, inserted in the nineteenth century have been replaced by stone mullioned and transomed windows. The roofs are tiled, but largely replace stone slates which are retained at the lowest courses.

Poxwell Manor deserves a place in this survey of the use of brick in Dorset houses in 1662 as in front of the manor house, assessed at 12 hearths, is a brick-built gatehouse and adjacent wall, the latter curving upwards to first-floor level of the gatehouse (fig.8). The gatehouse is a simple structure of pedestrian entry and a single room above, accessed by an external stair. The structure has four circular, corner buttresses with stone ball finials. The pyramid roof is tiled and has a ball finial at the apex. The gatehouse was built in 1634.

Assessed at 38 hearths, *St Giles House, Wimborne St Giles,* was the third most substantial house in Dorset:[60] only Sherborne Castle and Lulworth Castle were larger.

The Ashleys had been at Wimborne St Giles long before John Leland, the early Tudor topographer, recorded that 'Mr Ashley has a fair manor and park at Wimborne St Giles'.[61] The direct male line ended in 1627 with the death of Sir Anthony Ashley. His only child, a daughter Anne, who is depicted on her father's tomb in the parish church, married another local squire, Sir John Cooper: they and their descendants become the Ashley Coopers, and in 1672 their son, Sir Anthony Ashley Cooper, was created the first Earl of Shaftsbury. With minor intermissions, St Giles House has been the family seat ever since.

In 1625, Sir Anthony Ashley reconfigured the sixteenth-century H-shaped house he had inherited; his new work included a great hall with great chamber above and a great kitchen, the brick fireplace of which has survived, despite this wing becoming a basement during the eighteenth century when the land outside was raised to form the north terrace.

Sir Anthony's building work survived only for a quarter of a century. On 19 March 1650, his son-in-law, the future first Earl of Shaftsbury (*d.*1683), 'laid the first stone of my new house at St Giles.' John Martin Robinson has described the new house:

> The new building was taller than the old house and radically different in style, comprising a symmetrical seven-bay principal elevation and shorter return wings framing a small courtyard and abutting the early-17th-century hall. It was planned to provide a fashionable 'Grand Apartment'.[62]

The architect of the new house is unknown; Inigo Jones was undoubtedly an influence in the style as St Giles House has a hipped roof and dormers, first seen in Jones' design for a London house for Lord Maltravers in 1638. John Webb and his associate, Captain Richard Ryder, have been suggested as possible designers. After receiving the earldom, Shaftsbury hoped for a second visit from Charles II; the monarch has been his guest in 1665. Work done between 1670 and 1674 was led by Thomas Glover, using London workmen: Glover's accounts survive even if much of his work on the interior was later swept away with the exception of the space of the Grand Stairs.

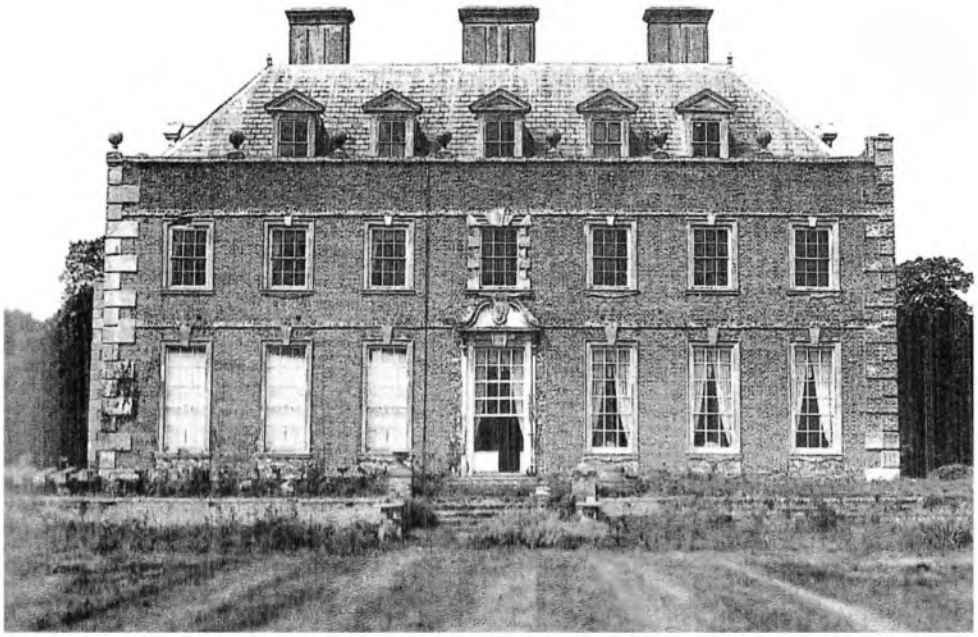

Fig.9 St Giles House, Wimborne St Giles, the front of Sir Anthony Ashley-Cooper's house of 1651. It was completely different to anything which had been erected previously and marked the beginning of a complex programme of building and rebuilding which lasted for three centuries, culminating in the demolition of extraneous, nineteenth-century additions far to the rear.

There is an hiatus in building for the next two generations: the third earl (*d.*1712) actively disliked the house. However, the fourth earl (*d.*1771) and his wife, the artistic and aristocratic Susannah Noel, daughter of the Earl of Gainsborough, set about renovation of both the house and its grounds. Between 1732 and 1750, they employed Henry Flitcroft as their architect. Flitcroft's craftsmen were from the team in the government's Office of Works. In 1743, Flitcroft designed a replacement for the sixteenth-century service wings to the west of the house for which he was paid £100; these wings were demolished in 1973. Work on the gardens included a grotto created by John Castles of Marylebone, grotto designer-in-chief to the period's elite.

In the early nineteenth century, Thomas Cundy senior was employed; he covered the orange-red brick of the house with cement and redesigned the south wing as a spacious library-cum-living room: the family retained the books of the philosopher third earl, to which were added the books of the seventh earl, the famous reformer and philanthropist, necessitating further internal changes to the room. Cundy's other great contribution to the house was in 1813 to create the Stone Hall from the central courtyard. The hall with the great stair at Althorp, Northamptonshire, has a similar origin.

Between then and 1970, most of what was done to Sir Giles House was routine and updating: a new roof with pedimented dormers to the servants' bedrooms was installed in the 1850s, and electric light in 1900. Two extravagant towers, each with a steep French pavilion roof, erected to designs by P.C. Hardwick in the

1850s were found to be structurally unsound and initially cut down in 1886, before being further reduced after 1973. To commemorate the reforming seventh earl, in the garden in facing the seven-bay south front is a copy of the statue of *Anteros*, more familiarly if erroneously regarded as *Eros* in its incarnation in London's Piccadilly Circus.

The ninth earl, responsible for installing electric light died in 1961 and whilst reduction of the house by removing the western wings and restoration of the Georgian exterior was set in train in 1971, the tenth earl became over-extended and found the project daunting. Family tragedy ensued: the tenth earl was murdered in the south of France in 2004, and his elder son, the eleventh earl, died of a heart attack, when only 27 years old.

However, Nicholas Ashley Cooper, twelfth Earl of Shaftsbury, felt that he had 'to step up to the plate.' Arming himself with an MBA from the London Business School, he was determined to complete the restoration of the house and to oversee the running of the estate. Marrying in 2010, he and his wife embarked on a four-year restoration plan between 2011 and 2015, wining many awards for the work. First, a new roof was installed, with steel girders replacing wood suffering from dry rot. The house was also re-slated and guttering and rainwater heads installed. Where removal of the cement render in the 1970s had left bricks heavily damaged, new bricks were inserted using lime mortar.

The restoration of the interior has been pragmatic. Flitcroft's Great Dining Room has been only partially restored, leaving portions where the wall panelling had been removed due to dry rot as bare brick wall and not replacing missing coving: contrasting the family portraits against brick walls has not lessened their impact even though the picture frames were integral to the thick plaster on the brick walls.

The transition of the exterior of St Giles House from brickwork to cement and back to a brick or a brick lookalike is a theme which could be explored further. One, now demolished, house where similar transitions took place is Stockwood House, Luton, Beds.[63] Having made a fortune as a shipbroker and returning to his native county, indeed to his ancestral parish, John Crawley set out in 1740 to establish himself and his progeny as country gentry of the first rank. He bought the large Stockwood estate on the south-west side of Luton: the family farm at Crawley Green was on the south-east side of the town. At its demolition in 1964, having served as convalescent hospital in World War II, Stockwood House appears as a brick house but was probably an example of 'mathematical' (brick) tiles, which are known on the surviving estate buildings. Nineteenth-century illustrations show the same house cemented but the drawing reproduced in D. and S. Lysons, *Magna Britannia: Bedfordshire,* 1813, clearly shows a brick house with stone dressings.

BRICK HOUSES IN 1662: DEMOLITION AND REBUILDING

This paper began with a quotation from T.S. Eliot: 'Houses rise and fall,' 'Houses live and die;' and as Eliot writes 'there is a time for the wind to break the loosened window pane.' In considering the demolition and the rebuilding of houses extant in the middle third of the seventeenth century, destructive change may happen in one of three ways:

- The house is demolished and no replacement is built.
- The house is demolished and rebuilt on the same site.
- The house is demolished and a new house is built on a different site.

Dorset has all three of these results.[64] For no fewer than 26 houses listed in the Hearth Tax of 1662, no details are available of the building materials employed in their construction nor of any replacement house.

Demolition and complete rebuilding on the same site occurs at Woodlands Manor with a new owner in 1710 and with the feeling of a new owner that the present house is both old and does not reflect either their wealth or their social position at Bryanston House in the 1770s. Partial rebuilding happens at the Manor House at Blandford St Mary probably around 1700 replacing a wing containing that with some or all of the six hearths recorded as burnt down in 1662. At Edmondsham House, the wings were rebuilt on the existing foundations: the plinth is continuous. This seems to have happened in the middle decades of the eighteenth century.

Demolition in anticipation of rebuilding on a new site was the fate of the eighteenth-century Byranston House at the end of the nineteenth century and the physically much maligned Minterne Manor in the opening years of the twentieth.

There are, of course, houses which have been extended since 1662. At Anderson Manor, a three-storeyed house built between 1620 and 1622, an additional, two-storeyed services wing was erected after 1646 but before the end of the seventeenth century. The late-sixteenth-century Islington Manor, Puddletown, was extended laterally in the 1680s, probably doubling its size. Abbey House, Witchampton, was extended at the end of the nineteenth century and again in 1914. And St Giles House, Wimborne St Giles, underwent several transformations, being both extended several times and, more recently, reduced in size to more manageable proportions in keeping with twenty-first century norms.

EDITORIAL NOTE

This paper began life as one of a group of three entries for 'Brick in Print' some years ago when an issue of *British Brick Society Information* to be devoted to 'Brick in South-West England was originally envisaged in 2018. The issue became *British Brick Society Information,* **144,** January 2020, in advance of the Annual General Meeting scheduled to be held in Bridport on Saturday 16 May 2020. However, given the delays created by the Covid-19 pandemic, it seemed appropriate to redesign the entries into an article, particularly since further work had been done using the Dorset Hearth Tax returns for 1662 and 1673.

ACKNOWLEDGEMENTS

Once more I must thank Shipston Branch Library for arranging the long-term loan of certain volumes pertaining to Dorset from both Dorset County Library and the British Library Document Supply Service and arranging extensions of the loans. The online edition of *ODNB* was also consulted at Shipston-on-Stour branch library and I thank the staff for putting up with me for an hour or more on more mornings than I choose to remember for this any many other projects.

ABBREVIATIONS

Bayley, 1910
: A.R. Bayley, *The Great Civil War in Dorset 1642-1660,* Taunton: Barnicott and Pearce, The Wessex Press, 1910

Hill, 2013
: M. Hill, *West Dorset Country House,* Reading: Spire Books, 2013.

Hill, 2014
: M. Hill, *East Dorset Country Houses,* Reading Spire Books, 2014.

Hill, 2018
: M. Hill, N. Pevsner, and J. Newman, *The Buildings of England: Dorset,* New Haven and London: Yale University Press, 2018.

Hutchins, 1861-74
: J. Hutchins, *The History and Antiquities of the County of Dorset,* 3rd edition, corrected, augmented, and improved by W. Skipp and J.V. Hodson, London: John Bowyer Nichols and Son, 1861-74, 4 volumes; reprinted Wakefield: EP Publishing, 1973, in 4 volumes.

Meekings, 1951
: C.A.F. Meekings, ed., *Dorset Hearth Tax Assessment 1662-1664,* Dorchester: Dorset Natural History and Archaeological Society.

Mowl and Earnshaw, 1995
: T. Mowl and B. Earnshaw, *Architecture without Kings: The Rise of Puritan Classicism under Cromwell,* Manchester: Manchester University Press, 1995

ODNB
: *Oxford Dictionary of National Biography,* Oxford: Oxford University Press, 2004; after the 2008 supplement, subsequent entries to *ODNB* and revisions of existing entries are only available online. The online edition has been used for this Review Article. Note unless otherwise stated the online article was published on 23 September 2004 on the same day as the print edition.

RCHME
: Royal Commission on Historical Monuments, England
All volumes issued by the RCHME are available online, free of charge. However, the volumes for Cambridge. Hertfordshire, Middlesex, and Oxford sit on the author's shelves; whilst those for Dorset were consulted in Oxford City Library and online.

All volumes are available online free of charge at *www.british-history.ac.uk/vch/*county/volume/.

RCHME, *Dorset*

RCHME, *An Inventory of the Historical Monuments of Dorset,* London: HMSO, 5 volumes in 8 parts, 1952-1975. These were consulted in Oxford City Library and online at *www.british-history.ac.uk/rchme/dorset/.*

RCHME, *West Dorset*

RCHME, *An Inventory of the Historical Monuments of Dorset,* **I,** *West Dorset,* London: HMSO, 1952.

RCHME, *South-East Dorset*

RCHME, *An Inventory of the Historical Monuments of Dorset,* **II,** *South-East Dorset,* London: HMSO, 1970, in 3 parts. Pagination is continuous.

RCHME, *Central Dorsett*

RCHME, *An Inventory of the Historical Monuments of Dorset,* **III,** *Central Dorset,* London: HMSO, 1970, in 2 parts. Pagination is continuous.

RCHME, *North Dorset*

RCHME, *An Inventory of the Historical Monuments of Dorset,* **IV,** London: HMSO, 1972.

RCHME, *East Dorset*

RCHME, *An Inventory of the Historical Monuments of Dorset,* **V,** London: HMSO, 1975.

Rylands, ed., 1885

J.P. Rylands, ed., *The Visitation of the County of Dorset undertaken in the year 1623 by Henry St George Richmond Herald and Sampson Leonard Bluemantle Pursuivant Marshall and Deputies to William Camden Clarenceaux King of Arms,* London: Harleian Society Publications, **20,** 1885.

NOTES AND REFERENCES

1. Meekings, 1951: see notes. 9-17.
2. Hutchins, 1861-74, *passim.*
3. RCHME, *Dorset,* all five volumes in eight parts.
4. Hill, 2013; Hill, 2014.
5. Hill, 2018.
6. See notes 60-62 *infra infra* for references to St Giles House, Wimborne St Giles.
7. Hearth Tax project began in 1995; see *www.rosehampton.ac.uk/hearthtax.*
8. Following a period of complete inactivity regarding academic research, due to family commitments, in the mid-1980s the writer began research on two seventeenth-century topics — 'England in the Age of John Bunyan', covering approximately 1628 to 1688, and 'The Gentry and their Houses in Seventeenth-Century England' — hence the initial interest in records of the Hearth Tax. On the basis of one county from East Anglia, one from the south Midlands, and one from England south of the River Thames, given the than availability of printed Hearth Tax returns, the three counties chosen for detailed study were Bedfordshire, where the writer grew up; Suffolk, on the borders of which he then resided and over which he had tramped and would continue to tramp considerably; and Dorset, as the only southern England county with a useable Hearth Tax return. The project has since been revived and is being actively pursued.
9. L.M. Marshall, *The Rural Population of Bedfordshire, 1671-1801,* being *Publications of the Bedfordshire Historical Record Society,* **16,** 1934, being reprinted as L.M. Marshall, *The Bedfordshire Hearth Tax Return for 1671,* Bedford: BHRS, 1991.
10. D.G. Edwards, *Derbyshire Hearth Tax Assessments 1662-70,* being *Derbyshire Record Society Publications,* **15,** 1982.
11. M. Frankel and P.J. Seaman, *Norfolk Hearth Tax Assessment, Michaelmas 1664,* being *Norfolk Genealogy,* **15,** 1983. A considerable portion of the original return is missing and the same applies to the 1666 assessment, printed P.J. Seaman, *Norfolk and Norwich Hearth Tax Assessment, Lady Day 1666, Norfolk Genealogy,* **20,** 1988. A. Longcroft, 'The Hearth Tax and Historic Housing Stocks: A Case Study from Norfolk', in P.S. Barnwell and M. Airs, eds, *Houses and the Hearth Tax: the later Stuart house and society,* [being *CBA Research Report,* **150**], York: Council for British Archaeology, 2006, pp.62-73. has maps, *ibid.*, figs. 8.1, 8.3, 8.4, 8.6, 8.8, indicating that the returns for Flegg Hundred and an adjacent area, north and north-west of Great Yarmouth, have not survived for either year.
12. M.M.B. Weinstock, *Hearth Tax Returns for Oxfordshire 1665,* being *Oxfordshire Record Society,* **65,** 1940.
13. W. Watkins-Pritchard, *Shropshire Hearth Tax Roll of 1672: being a list of the households in the county,* Shrewsbury: Shropshire Archaeological and Parish Register Society, 1949.
14. B. Holdsworth, *Hearth Tax Return for Somerset, 1664-5,* Weston-Super-Mare: Henry Galloway Publishing as E. Dwelly's National Records, 1916, reprinted H. Galloway Publishing, 1994, and reprinted London: Forgotten Books, 2019.
15. S.H.A. Harvey, ed., *Suffolk in 1664,* being *Suffolk Green Books,* **11,** 1930; reprinted London: Forgotten Books, 2018.

16. The Staffordshire Hearth Tax was edited by Col. Wedgwood and published in five part in issues of *Transactions of the William Salt Archaeological Society* in the 1930s.
17. C.A.F. Meekings, *Surrey Hearth Tax 1664,* Guildford: Surrey Record Society, 1940. This is an index to the tax return not the tax return itself.
18. Two papers on brick country houses in eighteenth century Dorset are in the process of being researched from secondary sources.
19. This paper is an attempt to assess the level of brick building in Dorset in the sixteenth and seventeenth centuries.
20. Most of the volumes cited in notes 9-17 *supra* have introductions to the Hearth Tax; see, for example Meekings, 1951, pp. vii-xxxviii.
21. The fire also destroyed the house of 4 hearths of Peter Frampton.
22. Over 50 years ago, the writer wrote out the record of the Hearth Tax for Luton township in 1671 from Marshall, 1934/1990. He realised that he was walking round the town as depicted on the Tithe Map of 1842 in a highly logical order.
23. D. Knoop and G.P. Jones, *The Medieval Mason,* Manchester: Manchester University Press, 1933, reprinted 1940, Table I on p.236 gives the daily wage of a master mason working in Oxford or Cambridge in the 1660s and 1670s as 1*s.* 6*d.* (7½*p.*). It was higher in London (2*s.* 6*d.*) but Table III on p.239 instances lower rates in the west counties: 1*s.* (5*p.*) in Wiltshire in 1655 and in Worcestershire in 1663; 1*s.* 2*d.* (6*p.*) in Somerset in 1685; 1*s.* 3*d.* (6¼*p.*) in Wiltshire in 1655; and 1*s.* 8*d.* (8*p.*) in Gloucestershire in 1655. For a skilled man with steady work or a farmer, living in a house with three or four hearths, the bi-annual tax would have been affordable.
24. D.H. Kennett, 'SuffolkHouses in 1674', *BBS Information,* **37,** November 1985, pp.4-11. More can now be reported about some of the demolished houses.
25. Marshall, 1934/1990 under 'Stopsley'. This house was still extant in 1979, but the writer has no information as to whether it is still standing now.
26. Marshall, 1934/1990 under 'Stopsley', the penultimate entry, with the farmhouse outside, of 3 hearths and occupied by William Crawley, being the final entry.
27. T.P. Smith, 'Someries Castle', *Beds. Archaeol. J.,* **3,** 1966, pp.35-51; T.P. Smith, 'The Early Brickwork of Someries Castle, Bedfordshire, and its Place in the History of English Brick Building', *J. Brit Archaeol. Ass.,* **129,** 1976, pp.42-58. For the context see also T.P. Smith, 'Rye House, Hertfordshire, and Aspects of Early Brick Building in England', *Archaeological Journal,* **132,** 1975, pp.111-150.
28. Unpublished analysis of Marshall 1934/1990, by the writer; see D.H. Kennett, 'Brick Houses in late Stuart Bedfordshire', *BBS Information,* forthcoming.
29. Meekings, ed., 1951, pp.118-122.
30. N. Nicolson, *The Counties of Great Britain: A Tudor Atlas by John Speed,* London: Pavilion Books, in association with Michael Joseph Limited, 1988, pp.69-72. Parks with great houses are indicated by superimposed circles.
31. R. Barron, introduction, *The County Maps of England, Thomas Moule,* London: Studio Editions, 1990, pp.42-43; A. Baynton-Williams, *Moule's County Maps The West of England,* London: Bracken Books, 1994, pp.40-41. Parks with great houses are more accurately delineated and shown as brown areas against a white background.
32. The most recent descriptions of stone-built houses in Dorset are Hill, 2013, and Hill, 2014, from which the entries in Hill, 2018 are derived.
33. Entries for the bibliographical materials for the houses discussed has been arranged with the most recent discussion first and then given in reverse order of publication. Please note that *all* descriptions in this paper are derived from published material and not from personal fieldwork. Details otherwise not referenced are from the initial references given for the building.
34. Hill, 2018, pp.700-701; Hill, 2013, p.420; *Dorset East,* 1975, p.112; Newman and Pevsner, 1972, p.493; Hutchins, 1868-74, **III,** pp.151-156.
35. The *c.*1530 date is given Hill, 2018, p.700, following Newman and Pevsner, 1972, p.493, giving 'an early C16 brick building', but Hill, 2013, p.700 draws attention to the 1503 possibility and Sir William Filiol's knighthood in that year.
36. For Wollaton Hall see C. Hartwell, N. Pevsner, and E. Williamson, *The Buildings of England: Nottinghamshire,* New Haven and London: Yale University press, 2020, pp.517-527, with plan and pl.54.
37. Rylands, ed., 1885, p.52.
38. Hill, 2013, p.420. The writer has not seen the 'character' written by Lord Ashley.
39. Rylands, ed., 1885, pp.91-92; the genealogy goes back to the mid-thirteenth century.
40. Hill, 2013, p.420 for the surviving portion of the 1710 house, originally the stables and coach house of that house.
41. Hill, 2018, pp.698-599, with pl.51; Hill, 2013, p.331; RCHME, *East Dorset,* 1975, pp.106-108; Newman and Pevsner, 1972, pp.491-492 with pl.39; Hutchins, 1868-74, **III,** p.478-480.
42. Hill, 2013, pp.217-223; Hutchins, 1968-74, **III,** pp.774-775, and **IV,** pp.469-471.
43. For the 1904-08 house see Hill, 2018, pp.418-420; Newman and Pevsner, 1972, pp.295-296.

44. For the architectural career of Leonard Stokes see A.S. Gray, *Edwardian Architecture: A Biographical Dictionary,* London: Duckworth, 1985, pp.337-342.
45. Hill, 2013, pp.217-219, gives brief details of the careers of Winston Churchill's sons.
46. Hill, 2013, p.218, includes one small photograph of a tower added to the front of the sixteenth-century house probably by the Victorian architect, E.B. Lamb. The reproduction is too small to make out any features of the original house.
47. Hill, 2013, pp.93-101; Hutchins, 1868-74, **I,** pp.250-252 and 263.
48. The building with the hipped roof postdates the Hearth Tax record and will be noted in a future paper on Dorset Houses built between *c.*1660 and *c.*1720, a period more or less coincident with the reigns of the later Stuart monarchs.
49. For the 1894 Bryanston House see Hill, 2018, pp.161-165 and pl.105; for the school buildings, see *ibid.,* pp.165-167 with pl.124.
50. Hill, 2013, p.165, explains the circumstances of the sale of Bryanston House to the founding schoolmaster, J.G. Jeffreys, in 1927.
51. Hill, 2018, p.500; Hill, 2014, pp.166-168; Newman and Pevsner, 1972, p.351; RCHME, *Central Dorset,* 1970, pp.225-226; Hutchins, 1868-74, **II,** p.615.
52. Hill, 2018, p.277; Hill, 2013, pp.351-352; RCHMA, *East Dorset,* 1975, p.17; Newman and Pevsner, 1972, p.199; Hutchins, 1868-74, **III,** pp.419-425.
53. A student of Anglo-Saxon England would regard the Norman Conquest as an unjustified military takeover of the most advanced state in northern Europe, which imposed the 'Norman Yoke' on the people of England and later the inhabitants of Wales and Ireland. Even today, we still live with the unfortunate consequences of the military victory of William I on 14 October 1066.
54. Hill, 2018, pp.137-138;Hill, 2013, pp.83-85; Newman and Pevsner, 1972, p.103; RCHME, *South-East Dorset,* 1970, pp.27-28; Hutchins, 1868-74, **I,** p.180.
55. Hill, 2018, pp.98-99; Hill, 2013, pp.75-77; Newman and Pevsner, 1972, pp.76-77; RCHME, *Central Dorset,* 1970, p.6; Hutchins, 1868-74, **I,** pp.160-162.
56. Hill, 2013, p.217, gives details of the retirement plans of John Tregonwell; for Thomas Tregonwell and the English Civil War, see Bayley, 1910.
57. The conflagration also consumed the house with 4 hearths where Peter Frampton dwelt; see Meekings, ed., 1951, p.78.
58. Hill, 2018, pp.134-135; Hill, 2013, p.338; Newman and Pevsner, 1972, p.102; RCHME, *South-East Dorset,* 1970, pp.41-42; Hutchins, 1868-74, **I,** pp.163 and 169. No pedigree of the Chettle family is printed in Rylands, ed., 1885.
59. Hill, 2018, pp.493-494.
60. Hill, 2018, pp.673-676; Hill, 2013, pp.282-293; RCHME, *East Dorset,* 1975, pp.94-96; Newman and Pevsner, 1972, pp.471-472; Hutchins, 1868-74, **III,** pp.578-597.
61. L. Toulmin Smith, ed., *The Itinerary of John Leland in or about the years 1535-1543,* London: Centuar Press, 1964, **I,** p.257. Miss Toulmin Smith transcribed the original Tudor English.
62. The quotation is from J.M. Robinson, 'The Courtier's House: St Giles House [Wimborne St Giles], Dorset, Part I', *Country Life,* 16 November 2016, pp.60-65; see also J.M. Robinson, 'Triumphant return to life: St Giles House, Dorset, Part II', *Country Life,* 23 November 2016, pp.54-57. Further articles on St Giles House include J. Goodall, 'A moment in time', *Country Life,* 5 April 2017, pp.76-80, and J. Goodall, 'We couldn't have done it without you', *Country Life,* 22 November 2017, pp.48-53. Both detail the restoration of the eighteenth-century dining room.
63. Stockwood Park, the seat of the Crawley family from 1740, lacks an adequate architectural description. See H.O. White, compiler, *Luton Past and Present,* Luton: White Crescent Press, 1977, p.82 for a photograph on the eve of the house's demolition in 1945.
64. See the endnotes under individual houses for references. These paragraphs summarise information already noted.

APPENDIX 1
THE LARGER DORSET HOUSES IN 1662

Parish or Tything	No of Hearths	Name House	Date of Building	Building Materials [...] later house	Notes
Sherborne	60	John Lord Digby Sherborne Castle	*c.*1564 and *c.*1625	Rendered stone rubble Ham stone dressings	
East Lulworth	40	Humphrey Weld Lulworth Castle	*c.*1608	Purbeck ashlar to east front; otherwise coursed rubble	
Wimborne St Giles	38	Anthony Lord Ashley St Giles House	1651	Brick, later cemented	Additions *c.*1670, 1793, 1853
Melbury Sampford	32	Sir John Strangeways Melbury House	Early C16	Ham Hill ashlar	Refaced 1692. Additions ost-1850
Stalbridge	30	Robert Boyle Esq Stalbridge Park	1618-20 and 1638	Brick	Dem. 1823-25
Iwerne Steepleton	27	Thomas Fownes Esq Steepleton Manor	*c.*1600 and *c.*1660	Stone	Rebuilt after 1745; wings 1758
Cranborne	26	Earl of Salisbury Cranborne Manor	1609-12	Rubble walling ashlar quoins	
Bryanston	25	Sir John Rogers Bryanston House	*c.*1600	[Red brick with stone quoins]	Additions, *c.*1640 and *c.*1685. Rebuilt 1778 and 1889-94
Motcombe	25	Sir Edward Nicholas Motcombe House		[Red brick with Ham Hill stone dressings]	Rebuilt *c.*1800, extended 1820 Rebuilt 1892-94
Iwerene Courteny	25	Thomas Freake Esq Sharston Manor	*c.*1545-50	Ham Hill ashlar	
Wimborne Minster	24	The occupiers of Deans Court	C15	[Red brick with stone dressings]	Rebuilt 1725
Clifton	23	Michael Harvey Esq Clifton Maybank	*c.*1545-50	Ham Hill ashlar	
Holnest	23	Sir John FitzJames Holnest Park			Rebuilt *c.*1780
Charborough	22	Walter Erle Charborough Park	*c.*1653	Red sandstone ashlar	New work 1778
Milton Abbas	22	John Tregonwell Esq Milton Abbey House	*c.*1540	Stone	Dem. *c.*1754; new house 1771-75
Dewlish	21	Sir John Mooreton Dewlish House	C15	Part ashlar part Ham Hill stone	Incorporated in rebuilding *c.*1702 additions *c.*1730 and *c.*1760
Melcombe Horsey	21	Thomas Freake Esq Higher Melcombe	mid/late C16 and *c.*1633	Buff stone with flint dressings	
More Critchel	21	Sir Gerrard Napper Critchel House	Early C17	[Red brick with ashlar dressings]	Destroyed by fire 1742

Cerne Abbas	20	Denzil Lord Hollis 'Cerne Abbey'	*c.*1520 and C17	Stone	Rebuilt after 1860
Cow Grove	20	5 occupiers in Sir Ralph Banks' house			
Frampton	20	John Browne Esq Frampton Court		[stucco or cement on walls]	Rebuilt 1704 and later; dem.1932-35
Handford	20	Robert Seymer Esq Handford House	1604-23	Ashlar	
Little Bredy	20	Robert Mellor Esq Bridehead	1594		Major rebuilding *c.*1822, 1831-33
Woodhead	20	Henry Eyre Esq			
Charminster	19	Thomas Trenchard Esq Wolferton House	*c.*1490-1534 and *c.*1580	Coursed rubble limestone	dem. before 1774 and after 1811
Lytchett Matravers	19	Mrs Hannah Trenchard, widow			
Moreton	19	Mrs Kathern Frampton Moreton House	1580	[stone]	Rebuilt 1744-46
Silton	19	Hugh Windham Esq (Mr Serjeant Windham) Silton Manor			
Beaminster	18	Sir John Strode Parnham House	mid C16	Stone	
Creech Grange	18	Robert Lawrence Esq Creech Grange	mid C16 and *c.*1600	Portland stone	Further work 1738-41, *c.*1844
More Critchell	18	William Okeden Esq			
All Weston Portesham	17	Bamfield Chaffin Weston Manor	1651		Rebuilt *c.*1700 Fire 1704.
Anderson	17	John Tregonwell Esq Anderson Manor	1622	Red and grey brick Purbeck marble dressings	Restored 1910
Boveridge	17	Edward Hooper Esq Boveridge House	Tudor	[Brick with ashlar dressings]	Rebuilt *c.*1820
Bere Regis	16	John Turbervill Esq			
Minterne Magna	16	Sir Gerard Napper Middlemarsh			
Monckton Up Wimborne	16	Mrs Hawlles widow			
Motcombe	16	Mr Richard Greene Motcombe House		[Red brick]	Rebuilt 1892-94
Pilsdon	16	Sir Hugh Windham Pilsdon Manor	*c.*1630		Burnt down
Canford Magna	15	Sir John Webb Canford Manor	*c.*1400	[Local buff brick, stone dressings]	Dem.1765

Winterborne Herringston	15	Robert Williams Esq Herringston	before 1455 and 1582	Stone	Refaced *c.*1803 addition 1899
Thornhill	15	Edward Thornhill Esq Thornhill House		[Rendered; ashlar quoins]	Rebuilt *c.*1720
Warmwell	15	Mrs Jane Trenchard Warmwell House	after 1618	Limestone	Internal work *c.*1850
Waterson	15	William Symonds in Sir John Strangeways	1586 and C17 and *c.*1641	Red brick; brick quoins rendered upper part	
Witchampton	15	Mr John Cole Abbey House	*c.*1530	Brick	
Bloxworth	14	Mr Richard Savage Bloxworth House	1608	Red brick stone windows	
Langton Butler	14	Sir John Rogers			
Lyme Regis	14	Henry Henley Esq			
Mappowder	14	Robert Coker Esq Mappowder Court	C17	Stone	dem. after 1745
Pimperne	14	John Gould			
Winterborne Clenston	14	Sir John Mooreton Winterborne Clenston Manor	*c.*1480 and C16	Ham Hill ashlar; flint bands with greensand	
Alcester	13	John Styll Esq			
Bockingham	13	Gyles Strangeways Esq			
Cattistock	13	Sir John Strode Chartmantle	C15 and 1612	Stone	
Caundle Purse	13	Mrs Ursula Hoskins Purse Caundle Manor	late C15 and C16	Stone	
Encombe	13	Roger Culliford Esq Encombe House		[Stone]	Rebuilt 1734
Gillingham	13	Sir Edward Devenant	C17	Stone	
Hide	13	Anthony Lawes (7) and Robert Skutt (6) in house of John Ryves Esq			
Islington (in Puddletown)	13	Henry Arnold gent Islington House	late C16 and late C17	Brick, rendered	
Melcombe Horsey	13	John Bingham Esq Bingham's Melcombe	*c.*1400 and 1554-58	Ham Hill stone	rebuilding 1893-94
Puncknowle	13	Robert Napper Esq Puncknowle Manor Burnt down	before 1660	[Stone]	enlarged 1665 pre-1660 part replaced *c.*1850

Athelhampton	12	Robert Coker Esq Athelhampton Hall	1495 and *c.*1545-49	Petersham limestone Ham Hill stone dressings	Additions *c.*1895
Blandford St Mary	12	William Thomas Esq 6 burnt down	*c.*1630	Brick	Wing added *c.*1700 as replacement for area burnt down.
Corfe Mullen	12	Mr Thomas Phelleps Court House	early C17	Rubble stone walling	
Henbury and Combe Amer	12	Mr Thomas Moreton			
Kingston Russell	12	John Mitchell Esq Kingston Russell House	early C17 and *c.*1670	Portland stone ashlar	additions *c.*1740 and 1914
Portisham	12	Mr Ben Harrington Portisham Manor	early C17		Early C19 additions
Poxwell	12	James Bewnell Poxwell Manor	*c.*1610 and 1618	Purbeck ashlar Brick gatehouse of 1634	
Tincelton	12	Thomas Baynard Esq Clyffe House	*c.*1610-1635	[Brown Broadmayne brick Portland stone ashlar]	Rebuilt 1892-94
Winterborne Whitchurch	12	Sir Francis Fulford Whatcombe House		[Stucco]	Rebuilt 1750-53 enlarged 1802
Woodlands	12	Mrs Margaret Thornhull Woodlands Manor Farm	*c.*1530	Red brick; black brick diaper	Enlarged *c.*1710 Additions dem. early C19
Child Okeford	11	John St Loe Esq Fontwell Parva			
Dewlish	11	Arthur Radford Esq Dewlish Manor House	*c.*1630		
Fordingham Liberty	11	John Randall (9) and Sir Francis Hollis (2) in House of Lord Hollis 'Priory nigh Dorchester'	1546	? Stone	
West Tyneham	11	3 occupiers of the house of Robert Lawrence Esq Tyneham House	C14 and 1586		
Chettle	10	Sir Ralp Bankes knt' Chettle House		[Red brick]	Rebuilt *c.*1715
Minterne Magna	7	John Dike in the house of Winston Churchill Esq Minterne House	Late C16	Red brick	Demolished 1902 New house built 1904-06

Sources: Meekings, 1951, for Hearth Tax Assessments; Hill, 2013, Hill, 2014, and Hill, 2018 for buildings materials and notes on the history of the houses.

Notes: Houses listed with 11, 10, or 7 hearths are either those known to have been built in brick, or in the case of houses with 11 hearths, those which can be identified by someone with only a sketchy knowledge of the county's houses. There are another eleven houses assessed at 11 hearths which could not be identified by this writer.

The Humber Brick and Tile Industry: The Economic Structure

R.A. Manchester

The River Humber has been vitally important to the brick and tile industry in the area. As the focus of an extensive navigable river and canal system, the Humber made possible the distribution of large quantities of bricks and tiles over a wide market area. The nodality and accessibility of its location were as important as the demand for building materials in giving the industry its *raison d'etre*. Prior to the Second World War the river provided the only means whereby a section of the industry could reach markets other than that offered by its immediate neighbourhood.

In north Lincolnshire and the south-eastern sector of the Vale of York local demand was extremely limited and insufficient to support the brick and tile industry which developed there. Manufacture in both areas was stimulated by the demand created by industrial development in Hull, Grimsby and the West Riding of Yorkshire. By mid-nineteenth century north Lincolnshire had evolved a position of dominance within the Humber area, possessing the valuable advantage of open access to the river. The Newport-Bromfleet area suffered the inconvenience and toll charges of the Market Weighton Canal. The additional expenses and time wastage made competition with north Lincolnshire difficult, but so vital was this link with the Humber that the manufacturers were willing to pay tolls of £200 per annum each to ensure its continued existence. In 1840 almost half of the revenue of the canal came from the brick and tile industry.[1]

The two major products of the industry - bricks and tiles - gradually developed dissimilar markets. Roofing tiles found their greatest demand in London and south-eastern England, and this trade was held mainly by the yards of north Lincolnshire. Between 1800 and 1900 the population of Greater London increased by 5 million and the Barton yards were able to benefit from the huge demand for building materials. In 1856 Barton owned 'twenty-six trading vessels, mainly engaged in the coasting trade. Fifty years previously there had been only seven'.[2] This indicates that the London tile trade had assumed considerable importance and the prosperity of the brick and tile industry on the south bank of the river depended in large measure upon it. Other areas were not engaged in this trade.

Bricks, on the other hand, could not stand the expense of long-distance transport. For unit weight and volume, the number of bricks was less than the number of tiles and hence the payload of a coaster was proportionately smaller. The city of Hull was a consistent market and in 1874 absorbed 30 million bricks, 16 million being derived from the yards of north Lincolnshire and the Market Weighton Canal.[3] This figure possibly represents between a third and a half of the total production of each area, the remainder being consumed principally by the West Riding of Yorkshire. Areas accessible via the River Trent and Grimsby formed ancillary markets, the latter being more important to the brick and tile yards of the lower reaches of the Humber. Like Hull, it maintained its own complement of yards.

The majority of manufacturers with access to the Humber undertook the delivery of their finished products. This excluded local transport within the market area, the goods usually being unloaded at a central wharf from which further distribution through the district was independently organised. The river craft used were a form of sailing barge peculiar to the river, known as Humber keels.[4] Characteristically, they were captained by some of the brickyard owners, who were in consequence in dual occupation. The two occupations were not seasonally differentiated, since brick making and building operations were both restricted to summer.

In the case of Hull, and to a large extent Holderness, the brick and tile industry was far less dependent on the river for transport of finished goods. Coal was obtained initially by river, but after 1840 the railway tended to usurp this function. The opening of the line to Barnsley in 1885 gave the railway further advantage over water transport. Essentially the industry was maintained by local demand. Exportation from the city was limited to coarse earthenware and fine pottery. Local supply would be sufficient to fulfil the city's requirements of building materials until the nineteenth century, but during the great expansion of the city in the second half of that century imports of bricks exceeded local production. The present century has witnessed a progressive increase in the dependence upon non-local supplies.

Within the city good road access has always been a valuable attribute to any yard. Advertisements form the early 1800s took great pain to stress this advantage and it would appear that this section of the

industry bore a premature resemblance to its modern counterpart. It was very distinct from its contemporary 'neighbours' in character.

The brick and tile yards of Holderness fitted in with this rural economy. The yards were small in size and dispersed, rather than centrally concentrated. It is most probable that they supplied local markets or a specific requirement. The bulk of the output was absorbed in domestic and agricultural building, whilst additional demands came from the construction of the Hull and Withernsea railway in 1854 and the subsequent development of the coastal resort.

At Patrington and Hedon the brick and tile yards were able to establish wider markets. In size and output they stood out from the general pattern in Holderness and this supremacy was attributable to the fact that both places were situated on a navigable branch of the Humber. This location afforded the early settlements with the opportunity to develop as ports and market centres. As focal points for economic activity Hedon and Patrington acquired larger populations, thus stimulating in two ways a greater demand for building materials. In addition, access to the markets around the Humber estuary and the West Riding of Yorkshire was possible, being particularly important to the brick works at Patrington. Several years before the Second World War this yard sold 5,000 tiles in Norfolk, demonstrating Patrington's dominant position within the Holderness brick and tile industry and the low degree of the area's development in comparison with other sectors of the industry.

The prosperity of the industry has fluctuated in a way which resembles tidal motion. Gentle undulations in market demand and production costs have alternated with boom periods and severe recessions.

The industry in the Newport-Broomfleet area began in a favourable period. Demand was high and expansion quickly gathered momentum. The initial surge of activity in north Lincolnshire was similarly stimulated by the rapidly industrializing West Riding.

Conditions during the nineteenth century appear to have undergone little alteration but techniques of production increased efficiency and competition between the manufacturers intensified. It is not possible to give a specific date as to when mechanization was introduced since yards at South Ferriby continued to produce hand-made or clamp brick until the end of the nineteenth century, At Southcoates brickworks, Hull, plans for sponsoring the introduction of Hoffman kilns throughout the area were being made in 1874, indicating that relatively advanced methods of production were in use at that time. Hand machines for producing land drainpipes were invented in 1844,[5] perhaps giving an approximate date for the embryonic stages of mechanization. Throughout the nineteenth century there probably existed a mixture of manual and mechanised yards, yet it is difficult to visualize how Barton could achieve importance in tile manufacture without progress from hand methods.

During the latter half of the century the number of brick and tile yards increased more rapidly than hitherto. In north Lincolnshire this feature is especially marked and since the size of the individual units showed no tendency to fall, demand was undoubtedly expanding. In the last twenty years of the century the industry reached a peak of prosperity and many larger yards were established. Capital from market areas was invested, a rather common feature in the history of the industry.

This period was followed by a very severe recession during the decade 1910-1920. The depression was in its initial stages immediately after the turn of the century. Between 1901 and 1906 the prices obtained for bricks fell from 26s per thousand to 17s per thousand. Reliance upon the tile trade temporarily increased but the market price again dropped by degrees. One reason for the recession was that other centres of the industry had gained a strong foothold in the markets which Barton (in particular) had previously been almost able to control. Foreign competitors, especially German, were also undercutting Barton in the markets of southern England.

1908 was a more prosperous year in north Lincolnshire because the construction of Immingham Dock provided a welcome demand. Production for the south bank of the Humber reached 13 million bricks and two out of every three yards that had been closed for several years were restarted.

Virtual stagnation continued for the next four years and the manufactures near Lincoln and in the East Midlands consolidated their strength by increasing mechanisation. It has been frequently alleged in north Lincolnshire that the Peterborough section of the industry gained preferential rail freight rates, enabling them to compete over a wide area of England with local manufacturers. In the years 1912 and 1913 production in Lincolnshire was at its lowest ebb and buyers were able to walk along the river bank sifting the lowest price. So great was the desire of the manufacturer to obtain any sale of this produce that the buyer could eventually find prices below production costs.

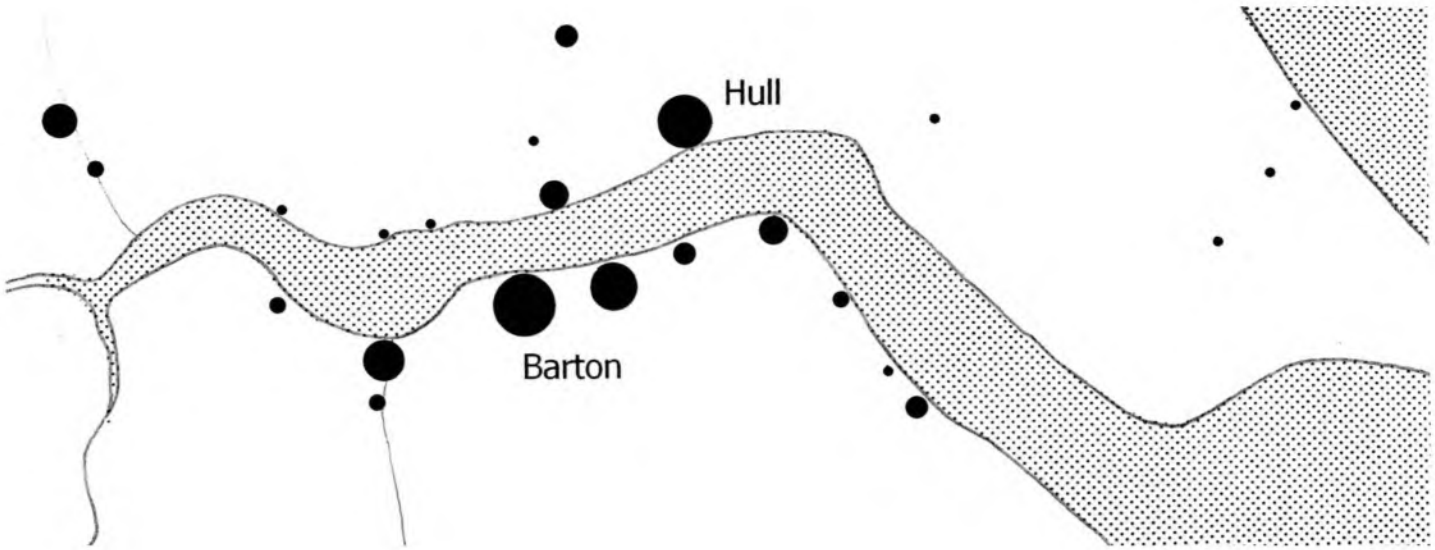

Fig.1 Brick and tile yards on the Humber estuary, 1895. The sizes of the black circles indicate the number of yards in a parish; the smallest circles represent single yards; there were 13 yards at Barton upon Humber.
Redrawn by Ken Redmore from sketches by R.A. Manchester.

The economic situation was almost uniform throughout the Humber brick and tile industry during this period. In the city of Hull, the prosperity of a yard depended upon its proximity to building operations and as a result of the expansion taking place to the west of the city, yards in eastern Hull experienced difficulty in marketing their output. The prices obtained by the manufacturers of western Hull in 1907 were higher than those realized in north Lincolnshire. Building operations in the Hessle area at this time concentrated on more expensive residences and nearby brick manufacturers benefited accordingly.

The construction of Garden Village, a residential estate designed for the employees of Reckitt & Sons Limited, began in 1908, giving a stimulus to the revival of brick manufacture in east Hull. In this same year 5 million bricks produced in Hull were sold in the West Riding of Yorkshire, a remarkable and unparalleled development precipitated by an abnormal slackness in Hull's building industry.

The First World War caused an extensive disruption of the industry. Apart from actual loss of life and incapacity amongst the brick yard owners as a result of military service, many yards had flooded during their period of idleness. In others the amount of clay remaining to be excavated was insufficient to support production until a further investment of capital could be recovered. The lean years prior to the war had drawn heavily upon the capital reserves of the many small manufacturers and the possibility of a recurrence of such conditions discouraged borrowing of capital.

In the early 1920s the industry was revitalised by larger concerns or wealthy individuals who could afford to wait for a yield on their initial outlay. Prices had risen to 75s to 80s per thousand bricks and relative stability persisted throughout the inter-war period. The vigour of the late nineteenth century was absent, but production continued without crisis until 1939.

Enemy action during the Second World War produced one of the largest, ephemeral demands for bricks and tiles experienced by the industry. Old yards were worked until they became completely exhausted, output from existing yards was bolstered and new yards sprang up to take advantage of the easy market. The quality of the finished products deteriorated because of the haste to make a kill and virtual non-existence of inspection. Whatever the industry produced could be sold. The boom quickly faded and by 1950 the present character of the industry had almost evolved.

For several years demand for bricks and tiles has been in excess of supply and the remaining manufacturers in the Humber valley have had no difficulty in disposing of their production. The main limiting factor to production at the present time is a shortage of labour.

In the Newport-Broomfleet area and north Lincolnshire labour conditions have been closely comparable. Prior to the First World War a man seeking employment had to choose between agriculture and

Fig.2 Aerial view from south-west of Blyth's Hill brick and tile yard, 1976. The River Humber is at the top of the photograph; flooded clay pits at the bottom. The components of the yard and their layout are typical of the larger brick and tile yards in the Humber estuary.
Ken Redmore collection.

brick making, although at Barton the Hopper bicycle works provided an additional choice. Boatbuilding and sailing absorbed relatively small numbers. Since this time, however, the potential choice has widened and the brick and tile industry as a whole has employed a smaller work force. Workers have demonstrated a growing reluctance to join the industry in view of the fact that a yard can be exhausted of its clay and long-term prospects of continuous employment seemed poor at certain times. The backbone of the present labour force was induced into the industry during the 1930s, when economic conditions within the industry were healthy.

By far the most important post-Second World War obstruction to recruitment has been the competition from other industries. These have developed outside the brick producing areas but are easily accessible by private car, works bus or public transport. In Lincolnshire, Grimsby, Immingham and especially Scunthorpe have been attractive because of the higher wages obtainable and/or the better working conditions. The aircraft industry of Brough and Holme on Spalding Moor have been the greatest single inducements to the working population of the Newport-Broomfleet area, Hull, Goole, Selby and market gardening being subsidiary magnets. In Hull the situation is now acute but brick manufacturers have failed to comprehend the changes in the desires of the working population. If the majority of manufacturers were to attempt to pay higher wages and improve working conditions by further mechanisation, they would be committing 'commercial suicide'.

In a wider national setting, the Humber brick and tile industry has experienced a variable degree of importance. Between the late eighteenth century and early twentieth centuries the industry showed little to

distinguish it from other areas in production techniques or organisation. It represented a large concentration of the ubiquitous brick and tile yard but held its importance by the factors of size and, principally, by its advantageous situation upon the artery of the major drainage system of the north of England. It national importance was produced by a development from its own basic system of transport.

After losing ground to that sector of the industry at Peterborough, Lincoln, and Bedford, the Humber industry was never able to achieve more than local significance. The degree to which it is overwhelmed by other areas at the present time can be recognised from the fact that the largest, most modern yard in this area produces slightly larger number of bricks in a year than Peterborough produces in a day (17 million, *cf* 15 million). The second largest unit produces annually less than a fifth of Peterborough's daily output.

NOTES AND REFERENCES

1. Market Weighton Canal - 30 April – 28 May 1842
   Total tolls £80 16s 8½d
   Tolls from bricks and tiles £34 18s 6½d
   Information from N Higson, County Archivist, East Riding County Record Office, Beverley
2. G. Poulson, *The Social History and Antiquities of Barton-upon-Humber*, 1856.
3. *Eastern Morning News,* 9 June 1874.
4. The Humber or Yorkshire Keel was the last British river craft to be square rigged. It was particularly manoeuvrable in meandering rivers and suitable for mooring on the shelving margins of the River Humber. The load carried was usually 90-100 tons, or marginally in excess of 20,000 bricks.
5. T. Law Hodges, 'On the Cheapest Method of Making and Burning Drainage Tiles', *J. Agric Soc,* Vol 5, 1845.

BRICK IN THE NEWS: TWO BUILDINGS BY E.W. MOUNTFORD: BATTERSEA ARTS CENTRE, LONDON, AND THE ELLEN BADGER HOSPITAL, SHIPSTON-ON-STOUR, WARWICKSHIRE

When the British Brick Society visited Battersea in June 2015, the visit ended at the burnt-out shell of the Battersea Arts Centre, formerly Battersea Town Hall (1893: E.W. Mountford). The building has now been restored and in August 2022 one of the seven Monday Lunchtime Chamber Concerts of the annual Promenade Concerts season was broadcast from there. It was one of the four major buildings he designed in the former London borough, where he lived for much of his adult life. The others were the public library, still in use in its original purpose, and the main buildings of the former Battersea Polytechnic, now converted into apartments.

Edward William Mountford (1855-1908) may be better known in a televisual world as the architect of the Central Criminal Court, the Old Bailey (1906-08), designed at the end of his career when he was severely ill and confined to a wheelchair.

He had been born in Shipston-on-Stour, Warwickshire, and in the course of his career returned to his home town to design buildings for his friend Richard Badger, the local squire. In 1896, he designed the cottage hospital to commemorate of his friend's late wife: the hospital was known as the Ellen Badger Hospital. Like others of its type and date, as for example in Wells-next-the-Sea, Norfolk, it was initially a relatively small building, in plan an L-shape structure, two-storeyed with the east-west wing higher than the original short north-south wing. It shares many of the distinctive features of the much larger building of three years earlier, such as eyebrow dormers.

Sadly, despite various additions to the south in the 1930s and to the north in the 1980s, the hospital buildings have been declared unfit for the needs of the twenty-first century and various committees of the National Health Service have deemed it fit for closure despite the distances between the town and other hospitals in south Warwickshire and north Oxfordshire and the needs of those visiting patients, particularly convalescent ones who live in the town or its surrounding villages. The hospital built on the site of and incorporating late buildings from Warwick Workhouse is 17 miles away, by the shortest route and *three* buses for those who do not own a car.

DAVID H. KENNETT

Skegness Brickworks: an Evaluation from *circa* 1960

M.C. Buggins

At present there is one brickworks in Skegness, although two others have been worked. The oldest site is on the western side of Roman Bank north of the town; another site lies north of Wainfleet Road, about ½ mile from the railway station. The present works is north of Burgh Road on the outskirts of the town.

HISTORY

It has not been possible to find out much about the oldest *Roman Bank works*. Very little evidence of this site remains visible today. The works closed between 1889 and 1905, a rather strange closure in view of the amount of building which must have taken place at the time. Today the site is occupied by a laundry, odd houses and a very depressing caravan site. The only evidence remaining of the pits is a small pond which is being progressively filled with laundry works.

The *Wainfleet Road works* was developed by the Earl of Scarbrough as part of his scheme for the planned development of Skegness as a holiday resort. The plan was put forward in 1878 (railway extended from Wainfleet in 1873) so the works must date from the late 1870s or early 1880s. Its use was discontinued shortly before the First World War.

In the 1920s a laundry was established on this site also, but was taken over by a firm of light engineers (Rose Bros of Gainsborough) after World War II. The greater part of the site was used by the Caste Stone Co (making cement blocks) who left much of the extensive pits as ponds. These are gradually being infilled by the company and the Skegness Council who use it as a refuse tip.

The most recent brickworks still flourishes and has recently changed hands. Trading still takes place under the established name of *Skegness Brick and Tile Manufacturing Company*. The works date from near the beginning of the century, being operated by a large contractor to supplement his brick supply. Since 1929 it has been operated as a family concern. In the 1930s production was confined to smooth red machine-made facings and common bricks, of the type used for the many older properties in Skegness.

Small brickettes are made from time to time, but today production is concentrated on cylindrical 3-inch draining pipes for agricultural use, and hand-made bricks of normal size. The present output is 1 million land-drainage pipes, 150,000 hand-made facing bricks and 5,000 fireplace brickettes. The demand for the first two is so great that it is planned to step up production. 12 men are employed.

MATERIALS

- *Clay*: Estuarine alluvium is satisfactory for brick making, but not entirely so for drainage pipes since it does not have the necessary elasticity and many pipes crack to give high wastage. It is anticipated that the new owner will invest capital in new machinery which should allow a greater amount of the clay available to be utilised. A section through the deepest experimental pit reveals:

Brown Clay	6 ft	some crumbles being sandy and not plastic
Peat	6 in	helps combustion when pulped with clay
Blue clay	20 ft +	shells in clay are not detrimental to brickmaking

  Both brown and blue clay fire to a red colour. The clay is very plastic and lime has to be added in order to use it. Not much blue clay is used.
- *Sand*: Surface of bricks is dusted with this. It is brought from Farnham. The sand fuses at a certain temperature to give special colour effects.
- *Coal*: Used for firing and comes from Welbeck Colliery. 10 tons used at each firing.
- *Lime*: Used to reduce plasticity and is obtained locally.

METHOD

The preparation of the clay is the same for both drainage pipes and bricks. It is crushed between rollers and ground to form a uniform thick paste, to which lime is added. A pug mill cuts and kneads the clays.

For drainage pipes two continuous tubes are extruded form the pug mill like toothpaste from a tube. Transverse cuts give the individual pipes. The bricks are made by pressing the clay by hand into wooden moulds which are sprinkled with sand to allow the bricks to be turned out easily like cakes from a tin.

Both products must be dried before firing. This is done naturally: they are stacked in a way by which air can circulate freely and are under cover to keep off the worst of the rain. As the speed of the process depends on the relative humidity, this may take anything from a few days to a month. The bricks must be turned, but the whole time-wasting and uncertain process could be avoided if hot air from the kilns was used to dry them artificially.

Firing takes place in each of the four kilns in turn. Approximately 25,000 pipes and 10,000 bricks are packed into each kiln. Firing lasts two nights and three days and the temperature reaches 1000°F (535°C).

MARKETING AND DISTRIBUTION

Both products go anywhere in Lincolnshire, depending on price fluctuations, and orders are occasionally fulfilled for more distant places. Hand-made facing bricks are occasionally used in the construction of the County Hotel and Roman Catholic church in Skegness, St Botolph's new rectory, Boston, new churches and a school in Lincoln, as well as a new school at Middlesbrough and Woolworth's branches at Cambridge and Wisbech. The nearest competitors are at Mablethorpe (bricks and pipes), Lincoln (bricks) and Leicester (pipes). Since the bricks are a speciality for facing, small quantities can stand the transport costs. The pipes do not fit very closely together and are therefore more suited to the heavy clay land of south Lincolnshire.

CONCLUSION

This is an expanding industry, but this particular works needs capital investment if it is to compete satisfactorily. Although originally serving only Skegness and the immediate area, it has specialised and so survived.

Brick Query:
Historic Brickmaking Site at Stanmore, Middlesex

An historic brickmaking site at Stanmore, Middlesex, is Kiln House, thought to have been used for brickmaking in the seventeenth century although the site has been in residential use since the early twentieth century. Most of the brickmaking complex has been lost. However, much-scattered, a late-eighteenth-century brick kiln survives in the grounds of the house, albeit in a ruinous state: it is currently on Historic England's 'Heritage at Risk Register'. The kiln is grade II listed and is the only known brick kiln of this type to survive in London and one of only thirty nationally.

As part of work investigating the site, it is proposed to repair and stabilise the kiln with further options of allowing public access via open days and/or tours is being explored. Given that the kiln is located on private land, it is an overlooked but vital part of the local area's industrial history and the owner of the site is keen that the kiln's importance should reach a wider audience.

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With carbon copies, please, to Mike Chapman and David Kennett, please.

Book Review:
'By the Waters of Babylon, we lay down and wept'

Karen Radner,
A Short History of Babylon,
London: Bloomsbury Academic, 2020, re-issued in paperback, 2021,
xxvii + 239 pages, 38 figures, 3 maps,
ISBN (paperback) 978-1-8386-0170-1
Price (paperback) £15-99.

In under 80,000 words, Prof. Radner surveys Babylon from the eighteenth century BC to beyond the fourth century BC. Her final chapter 'Slow Fade: Babylon after Alexander the Great' (pages 151-160) considers the fate of the city after the death in the city in 332 BC of the Macedonian conqueror of much of Asia. Before that, she has an introduction (pages 1-6) and a preliminary chapter 'Babylon in time and space' (pages 7-14) followed by one on 'Babylon's loss and discovery' (pages 15-34). Historically based chapters are snapshots at significant intervals in the city's history. They cover 'Capital: Hammurabi's Babylon' (pages 35-54) for the eighteenth century BC; 'Font of Knowledge: Barnaburias's Babylon' (ages 55-74) for the fourteenth century BC; 'Negotiating Power: Babylon and the Assyrians' (pages 89-110) for the struggle between two superpowers of the Ancient World; and 'Megacity: Nebuchadnezzar's Babylon' (pages 111-138) from the sixth century BC. The defeat of the city and its empire by Cyrus the Great is examined in 'Clipped Wings: Babylon and the Persians' (pages 139-150). There is an intervening chapter on Babylonian religion, 'Linking Heaven and Earth: Marduk's Babylon' (pages 75-88).

Extensive notes on pages 161-198 draw upon the multi-lingual bibliography (pages 199-228). Even in Britain, archaeologists, who include scholars of the Babylonian empire, are expected to be standard European multi-lingual and to have the other languages necessary for their specialisations.

The illustrations are all in black and white except for the image of the dragon in coloured, glazed brick from the Istar Gate on the front cover. For a multiplicity of images in colour, one needs to turn to I.L. Finkel and M.J. Seymour, ed., *Babylon: Myth and Reality,* London: British Museum Press, 2008, the English catalogue and accompanying essays produced for the major exhibition held in London, Paris and Berlin. [Each museum produced its own and Radner helpfully tells us that they are subtly different (note 22 on page 165 gives full references).] For images of other work in coloured, glazed brick see those in Finkel and Seymour, ed., 2008.

Beyond her own November 2018 photographs of restored walls, Radner makes little reference to the brickmaking skills of the Babylonians; her illustrations include the actual foundations of the Istar Gate (fig.2.4 on page 28), restored fortification walls near the same (fig.7.7 on page 124), the restored but now disintegrating walls of the temple of Nabu-sa-hare (fig.7.11 on page 114), and the restored Emah, the sanctuary of Nimah (fig.7.14 on page 137). One of the problems of examining Babylonian brick structures is that they used both mud bricks and fired bricks in their construction: the later for solid facing, the former for packing in the walls and ziggurats. Properly fired bricks are a rarity and became looted and many were reused in later structures. Sadly, the phrase 'baked bricks' is used far too often in the text for the correct term 'fired bricks': cakes are baked, bricks are fired. The destruction is most complete at the temple of Etemenanki which was originally a great stepped tower with a long, external access stair, now reduced to a square of ditches with a long trench protruding on one side. The foundations have been dug out.

The only disappointment among the illustrations is that reproduction of the *mappa mundi* with Babylon at its centre (fig.7.1 on page 112) is small and without an explanatory diagram, such as appears in Finkel and Seymour, eds, 2008, pages 16 and 17. They give the dimensions of the fired clay tablet as 122 mm × 82 mm. The book size and the image area for text and illustrations would have accommodated a full-size illustration on one page and an explanatory diagram on the page opposite.

The majority of the illustrations show cuneiform cylinders and clay seals — the area, I presume, of Radner's specific expertise. These illustrations and accompanying portions of the text are clear.

The epic poem, *Gilgamesh,* has limited coverage and no illustration; it is the origin of the story of Noah and the Flood (*Genesis* 6-9). Neither recent book on the poem on this writer's shelves — M. Schmidt, *The Life of a Poem: Gilgamesh,* Princeton and Oxford: Princeton University Press, 2019, and S. Helle, *Gilgamesh: A New Translation of the Ancient Epic,* New Haven and London: Yale University Press, 2021 — illustrates any of the ten clay tablets on which it is to be found.

Four of the illustrations are plans of the city at various dates. Figure 2.2 (page 26) shows the excavations

by Robert Koldewey and others; Robert Koldewey (*d.*1925) was a German architect and archaeologist who worked on the city between 1899 and 1917 and his finds form the basis of the collections of the Vorderasiaitsches Museum in Berlin, including the reconstruction there of the Istar Gate (fig.2.3 on page 27). Figure 3.1 (page 32) is a sketch plan of Hammurabi's Babylon. Rather less is known of the city of the eighteenth century BC than of its later manifestations. Figure 7.2 (page 113) is the city in the sixth century BC whilst figure 7.6 (page 122) is a more detailed plan of the inner city at the same time.

The three maps are similarly spread in time but not in space: each is labelled 'The Middle East' after late-twentieth-century practice derived from the World Bank's 1955 programme for North Africa and the Middle East. To Europeans, this part of Western Asia is the *Near East* and remains so for those working on the Ancient World, including the Roman Empire and its artefacts. Map 1 (page 8) shows the area bordered by Taurus Mountains to the north, the Zagros Mountains to the east, the Arabian desert to the south and the Mediterranean to the west in Hellenistic, Parthian, and Islamic periods with places mentioned in the text. Map 2 (page 12) shows the same area in the second millennium BC whilst Map 3 (page 78) shows the land between the great sea and the two rivers in the first half of the first millennium BC, essentially the time when the Jewish race were in exile in Babylon and Nebuchadnezzar ruled.

The Babylonian Captivity from the sack of Jerusalem in 587 BC when Solomon's Temple was razed and many of the Jews were transported to Babylon — this followed a previous defeat of the Jews in 597 BC by Nebuchadnezzar, leading to a partial exile — to 539 BC when Cyrus the Great, the Persian king, defeated Nabonidus, the 'last native king of Babylon', and permitted the Jews both to return to Judaea and to rebuild the Temple in Jerusalem, is probably how most BBS members will have approached Babylon. That or the 'Chorus of the Hebrew Slaves' from Verdi's *Nabucco* (1841). Nevertheless, as Radner points out (page 149), citing Flavius Josephus (AD 37-100), that the majority of the third generation of Jewish exiles chose to remain in Babylon and Babylonia.

Psalm 137, the first part of the first line of which is quoted in the title of this review, expressed the sorrow and the shock of the Jews at their captivity but they preserved their faith, just as Christians in modern day Iraq have kept theirs, the latter in the face of much greater tyranny than that which Nebuchadnezzar imposed.

Radner's book is a useful corrective to the largely negative view of Babylon and its surroundings held by most westerners, not least by the Americans in their contempt for the ancient city by building a military base on the site in AD 2003 to 2005. The damage was considerable, both directly in the construction of the base and indirectly in the looting of valuable artifacts without proper documentation. The looting was both on the site of Babylon and in the museums of Iraq.

Try to forget the last three and a half decades with the Oil Wars and their disastrous aftermath and seek from Radner's book the achievements of an ancient civilization: the law codes of Hammurabi, the universities of Burnaburias, and the buildings of Nebuchadnezzar.

DAVID H. KENNETT

British Brick Society Information in 2024: A 'Brick in Yorkshire' issue

Members attending the 2022 Annual General Meeting of the British Brick Society, held on Saturday 18 June 2022 in Lincoln, decided that the 2024 Annual General Meeting should be held in Kingston upon Hull.

It is, therefore, proposed that *British Brick Society Information,* **156,** June 2024, should mainly be devoted to articles on 'Brick in Yorkshire'. The aim would be to issue the volume to members on or before Saturday 1 June 2024, hence the submission date of Wednesday 20 March 2024. Members interested in contributing to a 'Brick in Yorkshire' issue may wish to have a preliminary discussion with the Editor, *British Brick Society Information,* with suggestions for an article, of any length. Any member who thinks that a non-member of the British Brick Society might wish to contribute to such a volume is also asked to contact the Editor, *British Brick Society Information,* with any proposals that might be forthcoming.

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Book Review:
The Bricks of Victorian London

Peter Hounsell, *Bricks of Victorian London: A social and economic history*
Hatfield: University of Hertfordshire Press, 2022,
283pages, 36 illustrations, 9 tables,
ISBN (hardback) ISBN 978-1-912260-56-0; (paperback) 978-1-912260-57-7
Price: £35-00 (hardback); £18-99 (paperback)

This is a really impressive book. It extends considerably the scope of previously published studies - which are generally confined to single enterprises - by examining the structure and operation of a broad swath of the industry. The fact that it focuses on our largest city during a period of exceptional growth in the number and variety of brickmaking businesses adds considerably to its interest and importance. It presents a detailed examination of the industry's rise to the challenge of making bricks on the scale needed for London's development; it deals with the organisation of the industry, the technology behind London brickmaking, the ownership and development of the brickfields, and the lives of the brickyard labourers and their families.

The importance of brickmaking and brick structures to the growth and prosperity of nineteenth-century Britain is indisputable. London, like other British cities, required bricks by the million for workers' houses, for factories, mills and other industrial buildings, and for infrastructure projects such as docks, railways and sewers. Fortunately, the raw materials for brickmaking on a large scale were readily accessible, and for the most part the capital's unprecedented demand for bricks was met locally.

Readers of this journal will be aware that brickmaking in nineteenth-century London had some distinctive features.[i] For one thing, clamps remained in common use for burning bricks at most of the city's brickworks long after they were generally superseded elsewhere by kilns. But the most striking difference lies in the preparation of the clay before moulding. As the author has described elsewhere, ashes from domestic grates were added in large quantities to the local clay or brick earth along with chalk.[ii] The partially burned fine ash, known at the time as 'Spanish', reduced fuel consumption when the bricks were fired and helped create the tough yellow-grey London stock brick which was widely used throughout the city. Hounsell describes in detail how the ashes were collected, stored and then sifted to separate the components of value to the brickmaker. At one time this was a remarkably large and profitable business. (The author draws on material previously considered in his book, 'London's Rubbish' (Amberley, 2014), and quotes extensively from authors of the period, notably Dickens).

The book goes on to describe how brickyards were identified and acquired; it examines the nature of leases between landowner and brickmaker, the arrangements for royalty payments, and the formation of brickmaker partnerships and companies. As in other industries led by Victorian entrepreneurs, there were numerous examples of both success and failure among the brickmakers. Those with insecure financial backing were especially affected by the cyclical fluctuations in demand that characterised the business. Most of the general conclusions drawn by Hounsell about the operation and performance of brickmaking businesses apply equally well to the industry in other urban areas of the country. In London, as elsewhere, most brickyards at this time were relatively small, and profits were often low and unreliable. For a long time, they did not attract large-scale investment and there are far fewer examples of amalgamation and multisite ownership than is the case for other industries.

In the early Victorian period, many London brickyards were opened alongside new developments as the city pushed outwards, though they were just as quickly closed when that phase of development was over. These small local yards could only be created where suitable brick earth was available, of course, but where feasible they had the economic advantage of minimising the cripplingly cost of transporting bricks by road from brickyard to building site. Nevertheless, as the nineteenth century progressed, brickyards became much less widely dispersed. Sites with large reserves of brickearth were identified in several parts of the London area and some of these continued in operation for a considerable period of time, for example in Cowley (west London, around Uxbridge and Acton) and Islington (north London, along the Lea valley). In these brickfields, the larger scale of production coupled with mechanisation and other advances in brickmaking technology reduced production costs, and the cost of carting bricks across the city became a less significant factor. At the same time, large deposits of brickearth in areas of south Essex and north Kent close to the Thames estuary were being exploited. It proved to be an economical arrangement to convey bricks in large quantities from these brickyards by barge up the Thames to building sites in London. The practice of filling the returning barges with 'Spanish'

for use in the brickworks was an important benefit, and the distinctive London stock brick continued to be made at these relatively distant brickyards. A small handful of barge owners who combined their businesses with brickmaking came to dominate this lucrative trade.

Social aspects of the Victorian brickmaking industry are given detailed consideration in the book. With graphic examples, we read about the dirty, physically demanding and hazardous nature of the brickmaker's tasks and the miserable conditions under which they and their families often lived. As a consequence of piecework arrangements and low rates of pay, whole families worked in the brickfields and continued doing so in the face of legislation which regulated the working hours of women and children. Health problems among the brickworkers' children were common and their attendance at school was very poor even when it became compulsory after 1870. The seasonal nature of the work meant that family income was erratic, and this also created special problems for many families. The trade unions, which became active in the industry from the 1860s, were concerned primarily with wage rates and employment contracts.

The temporary nature of many brickyards and their frequent location away from settled centres of population tended to isolate both the brickmaker and his family from the rest of the community. Some brickyard owners built public houses, 'tommy shops' and other community facilities to mitigate this isolation. The social and spiritual needs of brickmakers were also the concerns of churches and other philanthropic organisations which provided mission halls for worship, recreation and education. But evidence suggests that these measures, laudable though they were, had only a limited impact; with some justification the brickyard worker was characterised as a hard drinking, troublesome individual who appeared regularly in the magistrates' court.

The book looks briefly into the twentieth century when brickmaking in the London area went into decline in the face of irresistible competition from the Fletton bricks of the Peterborough area in particular. The small number of London brickyards which were still operating in the 1950s were highly mechanised, efficient businesses which made facing bricks and other specialised products. The ubiquitous London stock brick of the Victorian period no longer dominated their output.

In conclusion, there is no doubt that this book will be of considerable value to anyone with an interest in the history of brickmaking. There is no other comparable published account dealing with the economic and social aspects of the industry in this level of detail. Most regional or county histories of the industry published in recent years are arranged as gazetteers of brickmaking sites, prefaced by general introductions to the technology of brickmaking in those areas. Other studies are concerned with the history of a single brickyard or a single company. Hounsell, by contrast, makes no attempt to identify all the London brickfields of the Victorian period – though he mentions a great many – nor does he focus at length on any particular brickmaker. Instead, he offers a very full and rounded picture of all those in the business of making bricks for London. He draws on an impressive range of sources to inform and illustrate this thorough account of a once widespread industry which was fundamental to the growth of our capital city in the nineteenth century.

KEN REDMORE

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2. Peter Hounsell, 'Spanish Practices: Dustbin Rubbish and the London Stock Brick', *BBS Information*, **146**, October 2020, pp.25-37.

BRICK IN PRINT

Between October 2022 and March 2023, the Editor of the British Brick Society has received notice of a number of publications on brick and its uses of interest to members of the British Brick Society. 'Brick in Print' has become a regular feature of *BBS Information*, with surveys usually two or three times a year. Members who are involved in publication or who come across books and articles of interest are invited to submit notice of them to the editor of *BBS Information*. Websites and television programmes may also be included. Unsigned contributions in this section are by the editor.

D.H. KENNETT

Clive Aslet, 'Who was Sir Christopher Wren?'
Country Life, 15 February 2023, pages 100-104.

'*Lector, si monumentum requires circumspice*': the words, coined by Sir Christopher's son, also Christopher Wren, about his father on his tomb within his great masterwork, St Paul's Cathedral, London. The elder Christopher Wren died on 25 February 1723, three hundred years ago. ('Brick in Print' in *British Brick Society Information,* **152,** February 2023, had reached a settled state before the article was published.)

Sir Christopher was a polymath: mathematician, astronomer, architect, in each of which he excelled. His buildings encompass the great cathedral and the churches of the City of London rebuilt after the Great Fire of 1666; the Sheldonian Theatre in Oxford; the Royal Naval College at Greenwich; and more, all in stone.

In brick, his three great works are the Royal Hospital at Chelsea for retired soldiers, commissioned in 1682 and built during the following decade, the remodelling of Kensington Palace in London's Hyde Park, erected in the 1690s, and the new apartments for William III and Mary at Hampton Court Palace, also of the 1690s and a half-day's ride from London. The last-named may now be largely a tourist attraction added on to Henry VIII's palace, but the first and the second still fulfil the functions for which they were constructed: the home for the Chelsea Pensioners, soldiers 'broken by war and age' and a place for members of England's royal family to dwell. Brick, Aslet argues, was used at these because the churches and St Paul's in particular together with the work at Greenwich used so much of the output of the Portland stone quarries in Dorset.

Any one of the major works would satisfy many an architect to have as their crowning achievement. By combining architecture and mathematics, Wren was able to create so many magnificent buildings. The geometry of St Stephen, Wallbrook, illustrates the point perfectly, as the picture of the dome on page 102 demonstrates: a square with four square extensions, each in the centre of the side, supporting eight arches on which the dome sits, and allowing light through the clear glass of the multiple windows to penetrate into the church.

Wren also produced a plan for remodelling London after the Great Fire, illustrated on page 103. The series of interlocking roads with the nodes turned into piazzas would have given the eighteenth- and nineteenth-century City a vastly different townscape to the rebuilding on existing plot lines which was what happened in the decade after the Great Fire.

John Goodall, 'English Homes Old & New part XI, 1890-1939'
Country Life, 30 November 2022, pages 40-45.

The period covered is too broad: Edwardian England, which architecturally begins in the final decade of Queen Victoria's reign is distinct from its successor in the 1920s and 1930s. The carnage of the Great War saw the end of optimism and decadence: Simon Heffer wrote a study of the generation before the Great War and called it *The Age of Decadence,* London: Random House, 2017, reissued in paperback, London: Windmill Books, 2018.

The combination of the age of the Arts and Crafts Movement and the era of Art Deco results in an unbalanced account. Of the approximately 2,350 words of the article, no fewer than 840 are devoted to an account of Lytton Strachey's visit to Lindisfarne Castle as illustrating the Edwardian house party, a feature of upper- and upper-middle-class life which continued after the Great War. The house party, oblivious of events across the English Channel, took place in September 1918. As Edward Hudson, Strachey's host at Lindisfarne, was the founder and proprietor of *Country Life,* the comment makes a certain form of sense. The rest of the Edwardian contribution to the country house merits a further 770 words, leaving details of the final two decades a mere 220 words. The balance is reversed in photographs of the interiors: three pre-1914 but four post-1918. Lindisfarne Castle and Voewood, near Holt, Norfolk, are given exterior illustrations.

Architecturally, country houses of the Edwardian era had three formats. Best known is the Arts and Crafts Movement as practised by architects such as Edward Schroder Prior (1852-1932) and Charles Annesley

Voysey (1857-1941) represented in the article by the photograph of the exterior of Voewood, Holt, Norfolk and the dining room of Perrycroft, Herefordshire, respectively. Much more significant was the restoration, particularly in the five years preceding the Great War, of much older houses within small parks. The sixteenth-century house at Little Wenham, Suffolk is a good example here. Goodall chooses to illustrate the phenomenon with a full page view of the great hall at Longstow, Huntingdonshire. There are also houses, of the same years, built to resemble something much older. One thinks of Putteridge Bury, near Luton, built in 1912, for Sir Felix Cassels. A later owner, his son, the pianist Sir Francis Cassels, in the 1950s and 1960s refused to live there and had a sensible four-bedroom house built at the entrance to the park with a summer house in the garden, sufficiently large to hold a concert grand piano. Sir Francis' early morning practice drifted across the field then separating the country estate from the then last road, on its east side, out of Luton.

In this world of the Arts and Crafts Movement, the complete restoration of an ancient castle, represented by the story about and illustration of Lindisfarne Castle, represents but a minor part of the Edwardian country house boom.

Technology, not least electricity, the vacuum cleaner, and the motor car, changed the lives of the wealthy and their servants. There were fewer men working as domestic servants after the Great War although the number of women in domestic service continued to rise after 1918 whilst chauffeurs and car mechanics replaced coachmen and grooms among the men. Chartwell, Winston Churchill's home in Kent, continued to have a bevy of workers keeping the house going. The family dining room of Chartwell is illustrated (page 45) to indicate the intrusion of natural light, the big change from the Victorian country house where the windows were not larger than their Georgian or Elizabethan predecessors.

Respecting the 1930s, John Goodall writes that 'there were a few British experiments in Modernism' (page 45) although the illustrations of the bathroom at Upton House, near Banbury, and Rex Whistler's Tent Room at Port Lympne, Kent, might conceivably suggest otherwise. Serge Chermeyoff's Bentley, for himself and his family, in Sussex. would be one example of Modernism in a very individual house: it is timber not brick. Most Modernist houses in England are urban ones: the two on Old Church Street, Chelsea, spring to mind. Like many others of their kind, they were built for artistic persons. But have since been mutilated and have since been made to appear more conventional.

One hopes that when the book based on the series appears the pre-1914 era is separated from the post-1918 one and greater attention is given to the exterior of the houses and the materials used in their construction.

John Goodall, 'A Palace for Education: Winchester College, Hampshire Part I',
Country Life, 15 February 2023, pages 48-53.
Jeremy Musson, 'An Encyclopaedia of Architecture: Winchester College, Hampshire, Part II',
Country Life, 22 February 2023, pages 52-57.

William of Wykeham, Bishop of Winchester, from 1366 to 1404, created the ideal model for the education of impressionable youths: a school and a linked Oxford College. Winchester College was the school, New College, Oxford, provided the university education. The model was followed by Henry VI with Eton College and King's College, Cambridge, in the middle third of the fifteenth century, and was the intention of Thomas Wolsey in the 1520s with Ipswich School and Cardinal College, Oxford (later Christ Church College or 'The House' in Oxford parlance). In a sense, the model built on the that provided by the monastic school at Durham and the Benedictine Durham College (now Trinity College) in the University of Oxford, although Durham College did admit novices as undergraduates from other northern, Benedictine monasteries.

These two articles survey the buildings of the school. Goodall concentrates on the buildings provided in the fourteenth century by the sometime Surveyor of the King's Building Works in the castle and park of Windsor, a post Wykeham had held from 1356. These are of stone as are the medieval buildings at Winchester College.

In contrast, the buildings erected between the Reformation and the present day include many in brick. He illustrates the 1663-87 School (page 56), a splendid seven-bay exercise in what was then modernity: brick walls with stone surrounds to the windows and the door, stone quoins and stone swags, not forgetting the stone eaves and stone-framed pediment: residual plaster or stucco obscures the bond of the red brick in the photograph. It was once seen as a product of that fertile mind, Sr Christopher Wren, but is now attributed to Robert Hooke, another polymath, who combined the practice of architecture with scientific work at the Royal Society.

Much of the nineteenth-century work was in brick, using the talents of many of the best architects of Queen Victoria's long reign: G.S. Repton for Flint Court in 1830, which became classrooms when adapted by William Butterfield in 1868-70 (photograph on pages 56-57), a Sanitorium (later the Art School) of 1884-93 by

William White, and following that the memorial Building (known as 'Muss' in Winchester parlance as it once contained a museum) by Basil Champneys in 1894-97. E.S. Prior did a music school in stone, also in the 1890s: he had done a similar building at his own *alma mater,* Harrow School, in brick in the preceding decade.

In the same issue as the second article is an irregular supplement 'School Life' (pages 109-129) which has as its theme, 'Why the Arts should take centre stage?' with the focus on painting and other creative artistic pursuits, music, and drama. This grammar-school-educated oik asks the question: why should the Arts, and for that matter the Humanities, be the preserve of only the children of these whose parents can afford to pay for their children's education? Music and drama were available to all pupils of Luton Grammar School in the late 1950s and early 1960s. There were school societies for both Archaeology and Natural History. But do state-financed schools, under pressure to produce results in STEM subjects (Science, Technology, Engineering, and Mathematics) alone, now have the resources to nurture those like this writer's contemporaries, such as the trio of organists who became Associates of the Royal College of Organists before they were eighteen, the brilliant actor who went on to a worthwhile career, or the linguists, one of whom went on to run Somalia for the United Nations and another became the Tokyo correspondent of the *Manchester Guardian,* when it still retained its original moniker?

Winchester College and the like belong to that happy brigade of schools who still have the resources to nurture the whole child and are not just factories for passing examinations.

John Goodall, 'Style with Sympathy: Chandler's House, Alton Barnes, Wiltshire'
Country Life, 8 March 2023, pages 60-66.

Houses evolve; few are of one building phase. Chander's House began as a timber-framed house. In the eighteenth century, probably by members of the Chandler family, some of whom are commemorated in St Mary's church in Alton Barnes, it was remodelled and extended, perhaps about 1700. Notable amongst the new work was a brick front of five bays, not quite symmetrical as beside the central, pedimented doorcase is a single-light window of four panes in height. The other windows have twelve panes, three wide and four high. The sashes have replaced transoms and mullions, the scars of which can be traced in the stone surrounds. The walls are red brick, in Flemish Bond, with the headers deliberately burnt; the article says the headers are 'deep maroon' in colour. The alternation of a standard colour for the stretchers and a deeper colour for the headers is a local trait. There are carefully-cut stone quoins at the end of the façade alternately wide and narrow. The first floor, above the moulded string course, is taller than the ground floor, and there are two attic dormer, each with a hipped roof.

Most of the article is devoted to the interior decoration.

Chander's House is briefly noted in J. Orbach, N. Pevsner, and B.K. Cherry, *The Buildings of England: Wiltshire,* New Haven and London: Yale University Press, 2021, page 105.

The front of the issue of *Country Life* has a photograph of Penns on the Rocks, described as at Groombridge, East Sussex, but listed N. Antram and N. Pevsner, *The Buildings of England: Sussex: East,* New Haven and London: Yale University Press, 2013, pages 679-680 as at Lye Green, Withyham, the next parish to New Groombridge. (Groombridge with its connections to Jane Austen is in Kent.) Penns on the Rocks is the former home of William Penn, the Quaker founder of Pennsylvania in the USA.

The entrance front of Penns on the Rocks is seven bays of a two-storeyed house with four attic dormers beneath a hipped roof. The central five bays of the front are pushed forward, possibly hiding the existing farmhouse to which the brick front was added *circa* 1737-40. But the advantage of the photograph, taken looking down on the house, is that it shows a much more complex roof pattern behind the neat façade. There is a parallel but shorter hipped roof overhanging the edge of the left-hand side wall of the neat front portion. Joining the two hipped roofs are two short hipped roofs at the back of the neat front portion. As at Chandler's House, there are neat stone surrounds to the windows and alternating quoins both to the centre and the single bays at either end of the front. The side wings, originally of one storey, have windows which are arched. There are four brick chimney stacks on the rear of the front potion, each of which may originally have had three chimneys.

David Robinson, 'Governed for God's Praise: Beeleigh Abbey, Essex, Part I',
Country Life, 26 October 2022, pages 72-77.
David Robinson, 'A Bookseller's Retreat: Beeleigh Abbey, Essex, Part II',
Country Life, 2 November 2022, pages 70-75.

'Beeleigh is something unusual: a coherent fragment of a medieval religious house', proclaims an insert on page

73 of the first article, adjacent to a photograph by Paul Highman of the east front of the surviving range. On the first floor of the east range, once the former dormitory of the Premonstratensian canons, are six two-light windows with brick surrounds. From the south, this wall has three brick buttresses rising almost up to the eaves of the building, neatly separating the four southernmost first-floor windows. The separate three large, traceried late-medieval windows on the ground floor, illuminated the former warming room (known as the calefactory).

As the first article makes clear, the canons had no inkling of the impending storm of destruction when in 1513 they reroofed their sleeping quarters with the timbers for a magnificent wagon-roof, illustrated in both articles (I, page 77; II, pages 70-71).

The first article deals with the history of the monastery; the second with the immediate post-Dissolution history as well as subsequent owners who valued the property rather more than the initial purchaser and those to whom it was sold on in Elizabeth's reign. By 1624, someone, whom is not known, in the early seventeenth century adapted the first floor of the surviving fragment of the refectory range as a great chamber (illustrated II, page 73). The same person is probably responsible also for the jettied, timber-framed building with brick nogging close to the entrance to the house, which has been dated by dendrochronology to 1624.

Various twentieth-century owners — Captain Frederick Graham between 1912 and 1915, Richard Thomas in the 1920s and 1930s, and William Foyle, his daughter Christina, and grandson Christopher since 1943 — have made the house their home and updated it, which is the principal concern of the second article.

Beeleigh Abbey is dealt with in RCHM, *An Inventory... Essex,* volume **2,** London: HMSO, 1921, pages 179-181 as in the parish of Maldon St Peter; the entry under 'Monastic Houses', in W. Page and J.H. Round, eds, *Victoria County History of Essex,* volume **2,** London: Constable & Co, 1907, pages 127-128; and by J. Beetley and N. Pevsner, *The Buildings of England: Essex,* New Haven and London: Yale University Press, 2007, pages 127-128.

John Martin Robinson, 'Small is Beautiful: Church Cottage, Humbleton, East Yorkshire', *Country Life,* 15 March 2023, pages 48-53.

Church Cottage was built as a 'two-up, two-down' house for the local schoolmaster in 1830 in a local red brick, mostly laid in English Garden Wall Bond but with four rows of stretchers to each row of headers. It was bought by architect Digby Harris in 1992, three years after he joined Francis Johnson & Partners. Francis Johnson (1911-95) was one of the leading architects of the late twentieth century specialising in building restoration and new properties in the Georgian mode (which is not your average developer's neo-Georgian pastiche).

Mr Harris, a bachelor, has extended the cottage, adding a discreet extension with a modern kitchen on the ground floor and his own bedroom above, permitting the existing ground floor rooms to become a dining room in the former kitchen and a study, repurposed from the parlour. The large former schoolroom had become an elegant drawing room. If the photographs, by Paul Highnam, are correct, the brickwork of the former schoolroom is in a more conventional English Bond. Each of the three independent walls of this are round-headed sashes.

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

BBS Information, **154,** September 2023: please submit items for inclusion by Wednesday 23 August 2023, if at all possible, and definitely by Wednesday 20 September 2023 at the very latest.
BBS Information, **155,** February 2024: please submit items for inclusion by Wednesday 13 December 2023.
BBS Information, **156,** June 2024: please submit items for inclusion by Wednesday 27 March 2024, so that the issue can appear before the society's Annual General Meeting in Hull on a Saturday in June 2024.
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*

NOTES ON CONTRIBUTORS

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 earlier buildings; and on the use of brick in religious buildings. He contributed studies of 'Brick and its uses to 1600' in France, Italy, and Spain for the multi-volume *Grove/Macmillan Dictionary of Art,* published in 1996, and revised contributions on the two last-named countries for the online edition of 2016.

R.A. MANCHESTER was an undergraduate at Durham University in the 1960s where he read Geography and wrote studies of the brick and tile industry around the Humber estuary in North Lincolnshire and East Yorkshire.

KEN REDMORE is a retired local government officer with a degree in Chemistry. He taught in secondary schools and a college of education before joining Lincolnshire County Council working in curriculum development, school administration and capital construction projects. Since retirement he has developed his interests in industrial archaeology, especially agricultural engineering, the gas industry and nineteenth-century brick making. His articles 'Some Brick Kilns and Brickmakers of East Lincolnshire' and 'A Semi-Continuous Kiln at East Halton, Lincolnshire' were published in *British Brick Society Information,* **108,** September 2008, and *British Brick Society Information,* **149,** February 2022, respectively.

†TERENCE PAUL SMITH (1945-2022) trained in Philosophy and taught in schools in Kent for over twenty years. Before taking early retirement in 2007, he had 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.

Officers Needed for the British Brick Society

The British Brick Society is facing a crisis of members willing to run it. The long-standing honorary secretary died within a month after being obliged to resign over a serious health issue. Both the current honorary treasurer and the enquiries secretary have indicated that they are willing to serve for 2023-2024 but intend that this shall be their last year of service. They have been in post for sixteen and eighteen years respectively and the enquiries secretary in a different role for many years before, making a total of forty years as an officer of the British Brick Society.

It has been remarked that it is not healthy for a society to rely on officers remaining in post for long periods. All the current officers have long passed the state retirement age.

It is possible that with age and infirmity, other officers will wish to stand down in the course of the next five years.

Any society needs the opportunity for officers to hand over to their successors.

Of no successors are forthcoming, the British Brick Society will be forced to fold and cease publication.

So would members offer to take on roles within the committee. Please contact the undersigned.

MICHAEL CHAPMAN
Chairman, British Brick Society
Chapman481@btinternet.com

BRITISH BRICK SOCIETY
MEETINGS in 2023

Saturday 17 June 2023
Annual General Meeting
Bridport
Meeting in Town Hall. With afternoon visit to the brick buildings of the town.
Contact: Michael Chapman, *chapman481@btinternet.com*
0115-9652-489 or 07771-973415

Tuesday 18 July 2023
Brickworks Visit
Dreadnought Tiles & Ketley Brick Co Ltd,
Dreadnought Works, Pensnett, Brierley Hill, West Midlands, DY5 4TH
A highly specialised factory producing brick pavers and 'Class A' facing and engineering bricks in Staffordshire blue, brown brindle, and red as well as brick slips, special bricks, and paver fittings.
Contact: Michael Chapman, *chapman481@btinternet.com*
0115-9652-489 or 07771-973415

Saturday 16 September 2023
Autumn Meeting
Note the Change of Date (the organiser has another engagement on the following Saturday)
South of Birmingham
A walk 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

October 2023
Brickworks Visit
W.T. Knowles Pipeworks, Elland, West Yorkshire
The society is hoping to arrange a visit to this works which uses some of the last working beehive kilns in Britain. Details including the date are not yet available.
Contact: Michael Chapman, *chapman481@btinternet.com*
0115-9652-489 or 07771-973415

Visits to Alcester, Warwickshire; 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, 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