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BRITISH BRICK SOCIETY

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BRICK IN CHURCHES ISSUE

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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 1632 brick-built church at Great Stanmore, Middlesex from the south-east.
Photograph Mike Chapman

Editorial:
Approaches to Studying the Use of Brick in Churches

This issue of *British Brick Society Information* is devoted the use of brick in churches. The four articles contained herein illustrate a variety of approaches to the study of the use of brick in churches. David Kennett's piece on the seventeenth-century brick church of St John, Stanmore, Middlesex, aims to be a straightforward description of the building and the brick used thereat. It also explores the financing of the church and the reasons for its demise as a place of worship. As a space seemingly but apparently not deconsecrated as nineteenth-century burials demonstrate, it shows how a ruin can remain in a specific religious use, burial using the Christian rite. Ken Redmore examines a single nineteenth-century building, the church designed by S.S. Teulon at Burringham, Lincolnshire, demonstrating the use of polychrome brickwork internally but a less flamboyant but no less striking use on the exterior. A completely different approach is taken by John Harrison in his study of the bricks found during recent restoration work at All Saints, Wokingham, Berkshire. Here, the bricks used in a previous restoration were found broken and scattered beneath the nineteenth-century floor and the brickmakers whose bricks were used could be identified and more interestingly new data about their methods of production control examined. The final piece, by Adrian Corder-Birch, describes the use by different architects in London of the products of brickmakers from a single brickmaking centre, the Hedinghams in Essex. These products were used in both religious and secular buildings. The religious included churches for the Church by Law Established, the Church of England, for the Roman Catholic Church, and for different Nonconformist denominations. The bricks clearly were favoured by one architect, J.S. Adler (1847-1919), seven of whose churches are noted in the article. The secular include both public buildings and commercial ones: the Holborn Board of Guardians offices in the former category, Claridge's Hotel and the Grove Park Cinema, Stratford, in the latter. Different meetings of the British Brick Society in London have included two of the buildings instanced by Adrian Corder-Birch: St Patrick's Roman Catholic church, Soho Square, in May 2013, and the Holborn Board of Guardians building in October 2009.

Two articles being prepared for future issues of *British Brick Society Information* will again illustrate the idea of discussing a single building: St Alban, North Harrow (1936-37: Arthur Kenyon), for the Anglicans, and St Luke, Pinner (1957: F.X. Velarde), for the Roman Catholic Church. Although only one stop on the Metropolitan Line separates the two buildings, the potential articles are likely to appear in different issues of *British brick Society Information.*

But there are other approaches to the study of brick and its uses in churches. 'Church' here is used as a generic term for all forms of religious building, be it church for the Christians, gurdwara for the Sikhs, mosque for the Moslems, or temple for the Hindus. Gurdwaras in both India and Britain are often built of brick as are mosques in many countries.

The articles by David Kennett and Ken Redmore show different approaches in church buildings to the provision of bells: in a tower at Great Stanmore, in a bellcote at Burringham. It is clearly a difference in financial resources available to a London merchant and a nineteenth-century rural community. The multiple uses of a church tower could be one such. At St Alban, North Harrow, the different floors of the tower are respectively the children's corner, the organ loft, the ringing chamber, an empty chamber to give distance to the bell ropes, and the bell chamber at the top. Provision for bellringing could be an fruitful line of enquiry as could comparisons in the uses of the individual stages of a multi-storey brick tower. Different locations within the church building of the tower might also be worth exploring.

As with Adrian Corder-Birch's contribution, there are approaches focused on the sourcing of bricks and other materials. One might examine whether these come from the patron's estate or have to be purchased from an outside supplier. More than a decade ago, the writer gave a presentation to the South-Eastern Medieval Association's Conference held at Agnes Scott College, Decatur GA, on the sourcing of the materials used in memorial chapels of three rich men in the middle decades of the fifteenth century: Ralph, Lord Cromwell, whose executors rebuilt the parish church at Tattershall, Lincolnshire; Sir John Fastolf who added a chapel to his favoured monastery, the Benedictine St Bene't at Holme, Ludham, Norfolk; and John Lord, Wenlock who rebuilt the memorial chapel of the manor of Great Hampstead Someries on the north side of the chancel off St Mary the Virgin, Luton, Bedfordshire. All three men built at least one house in brick: Cromwell at Tattershall Castle and John Wenlock erected Someries Castle, now in Hyde but until the building of Luton Airport in Stopsley, one of the seven townships of Luton, respectively. Someries Castle with 23

hearths was among the twelve largest houses in Bedfordshire in the Hearth Tax of 1671. Fastolf built at least five brick houses: at Caister Castle, a town house in Great Yarmouth, a hunting lodge at Drayton Lodge on the road from Norwich to Fakenham, a manor house at Hellesdon adjacent to the same road, and a house in Southwark. At least one of his other houses, that at Dedham, Essex, was timber-framed, but the building materials used at the manor houses at Cotton and Yoxford, both Suffolk, have not been investigated. Whilst Cromwell's executors used only stone at Tattershall church, Fastolf's builders provided a brick backing to flint walls, with the flint having been picked up off the surrounding fields, and Wenlock's workmen creating a charnel house (later used as a heating chamber) with brick walls beneath the chapel. The bricks for the memorials to both Fastolf's and Wenlock' projects used brick from the kilns which made the bricks for their houses; transport was by river and road, respectively. The flint at St Bene't was local as was the chalk at Luton from the quarry on Kimpton Road (in the early 1950s, Vauxhall Motors enlarged the quarry to create a staff car park and later put a factory on the site). And whilst thinking about chalk as a building stone, Luton parish church, the only one in the parish of 15,435 acres (6,246.5 hectares), two quarries have been identified as potential sources: that on Stockingstone Road, wherein the architect Peter Dunham built himself a tall, modernist house in 1934, and that now Hartley Road, across the bridge over the River Lea, and much nearer the church but of far poorer quality to the former. Unfortunately, the Victorian restorer, George Street, liked the idea of compatibility with the 'church tower prettily chequered of freestone and flint' to quote the Elizabethan and Jacobean topographer, William Camden.

More recently, a paper was presented to the Leeds International Medieval Congress entitled 'Bricks, Baptisms and Burials: Imported Materials in English Medieval Churches'. This examined the use of Flemish brick in churches in three coastal parishes in Essex and the importation of baptismal fonts and grave slabs made of Tournai black limestone, a material commonly called Tournai marble although geologically this easily carved stone is a limestone not related to the much harder marble. Publication of a paper in a future issue of *British Brick Society Information* is anticipated, possibly in an issue in 2025 when the society is due to visit Colchester for its Annual General Meeting. The churches at Dengie, Lawford, and Purleigh have thin, yellow bricks characteristic of Flanders in the early fourteenth century and in each used in quantities greater than the carrying capacity, calculated at either 130 metric tonnes or 90 metric tonnes, of a single voyage of the Bremen cog found in the mud of the Elbe six decades ago.

Tournai black marble was used not only for fonts and grave slabs but also as building material at Lewes Priory, Sussex, and Faversham Abbey, Kent, in both cases known from archaeological investigations. At Lewes the tomb of one of the founders, Gundrada, Countess de Warenne, had a Tournai black limestone slab as the grave marker. That of her husband did not survive the Dissolution of the Monasteries, whilst 400 miles to the north, that for Gilbert de Gent, founder of Bridlington Priory, East Yorkshire, is proudly displayed against the south wall of the parochial nave of the twelfth-century priory.

A secular structure with imported bricks was the now destroyed Emneth Manor, Norfolk, built for Sir Andrew Ogard, a naturalised Dane. William of Worcester records 'and the building of the said manor in brick and timber coming in by sea from outside the county of Lincoln'; Worcester was at Rye House, Hertfordshire, where the bricks had been made locally. But on Emneth, his informants were vague about the exact location of the brickyard which produced imported bricks. The elite in the late medieval Kingdom of Denmark had many substantial buildings constructed of red brick both in Denmark and in Scania, the latter being the south-west corner of modern Sweden but then ruled by the King of Denmark.

In 2024, the British Brick Society will be holding its Annual General Meeting in the City of Kingston upon Hull on a Saturday in June to be determined in the light of other events in the city. Members attending the 2023 Annual General Meeting of the British Brick Society, held on Saturday 17 June 2023 in Bridport, Dorset, decided that the 2025 Annual General Meeting should be held at Colchester, Essex.

In the light of these decisions, 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.

Similarly, it is suggested that *British Brick Society Information,* **158,** February 2025, should mainly be devoted to articles on 'Brick in Essex'. The aim would be to be able to issue the volume to members well before the Annual General Meeting in Colchester, provisionally on Saturday 14 June 2025, hence the preferred submission date of Wednesday 12 December 2024 with a final submission date in early January 2025. Members interested in contributing to a 'Brick in Essex' 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.

After forty years' service to the British Brick Society, Michael Hammett, for the last two decades the society's Enquiries Secretary and before that its Honorary Secretary, will finally close down his computer on the society's affairs, although, doubtless, remaining an active member.

The British Brick Society owes Mike a considerable debt for all his hard work on our behalf over the last four decades.

Alun Martin has agreed to become the Enquiries Secretary and we welcome him to the committee.

The British Brick Society is still in needs of a new Honorary Secretary, following the resignation through ill health and subsequent death of Mick Oliver. Whilst temporary solutions can work, it is not feasible for the Chairman, Michael Chapman, to continue in the dual role for more than a year. Offers, please, to take on the role.

Similarly, Graeme Perry has indicated that he wishes to relinquish to post of Honorary Treasurer. Again, a new hand is needed to turn the pug mill and offers to serve would be welcome.

In both cases, please contact the Chairman of the British Brick Society, Michael Chapman, either by email at *Chapman481@btinternet.com* or at 0115-9652-489 or via mobile number 07771 973415.

As has been said before, without a wide range of persons willing to serve as officers, the British Brick Society will be forced to close and *British Brick Society Information* will no longer appear.

DAVID H. KENNETT
Editor, *British brick Society Information*
7 September 2023

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

BBS Information, **155,** February 2024: please submit items for inclusion by Wednesday 17 January 2024, but preferably by Wednesday 13 December 2024. The Editorial is written and reports on recent meetings have been submitted for inclusion.

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. Articles on 'Brick and its Uses in Yorkshire' would be much appreciated.

BBS Information, **157,** October 2024: please submit items for inclusion by Wednesday 21 August 2024. This is the Wednesday before the late August bank holiday, with publication intended to give ample time for response to notices of any October visit.

BBS Information, **158,** February 2025: please submit items for inclusion by Wednesday 12 December 2024. Articles and notes on 'Brick in Essex' would be most welcome for this issue.

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*

In Memoriam Michael Seabrook Oliver: The 1632 Brick-Built St John's Church at Great Stanmore, Middlesex, and its Brickwork

David H. Kennett

INTRODUCTION

Our esteemed late colleague and friend, Michael Seabrook Oliver (1942-2023), who was the Honorary Secretary of the British Brick Society from 2005 to a month before his death, joined the British Brick Society in 1992 because he became involved in the stabilization and restoration of the 1632 brick church of St John the Evangelist at Great Stanmore, Middlesex.[1] Mick worshipped in its successor, designed in 1849 by Henry Clutton (*fl.c.*1850) of Hartswood, Surrey. Mick was also one of its two churchwardens in two stints between 1983 and 2006. The earlier, longer, period in office was when the restoration of the Caroline church was undertaken. The two church buildings occupy the one churchyard, although the new church was built on an adjacent field purchased in 1848.

As a tribute to Mick, a study of the 1632 church and its brickwork, whose construction was financed by Sir John Wolstenholme, has been prepared by the author with photographs by Michael Chapman.

Fig.1 The brick church of St John the Evangelist, Great Stanmore, whose construction was financed by Sir John Wolstenholme in 1632, from the tower of present church.
Photograph: Stanmore Tourist Board

Fig.2 The effigy from the tomb of Sir John Wolstenholme (*d.*1639), now at the east end of the north aisle of the 1849 church.
Photograph: Stanmore Tourist Board

SIR JOHN WOLSTENHOLME

Sir John Wolstenholme (1562-1639)[2] was the second son of an earlier John Wolstenholme, who in about 1550 had moved from Derbyshire to London to seek his fortune. He obtained a position in the Customs House, within a decade clearly becoming sufficiently affluent to reside in, and presumably purchase, the old manor house at Stanmore where the financier of the church building was born.

The younger John Wolstenholme began his career in the customs house at Barking and retained a deep understanding of revenue problems, something which was important in the reign of Charles I (*r.*1625-1649), who tried to live without parliament approving taxes: the privatised customs service was not subject to parliamentary scrutiny. After this, the future builder of the new church at Stanmore became secretary to Thomas Fanshawe (1533-1601), a member of a prominent Derbyshire family. This family was connected by marriage to Sir Thomas Smythe (*c.*1558-1625), a prominent merchant with high-ranking positions in both the East India Company and the Virginia Company.

Wolstenholme's personal and business connections saw him marry Catherine Fanshawe, his employer's sister, at some point before 1596 and gain entry into the world of the London livery and commercial companies. He became both a financier and a merchant, being knighted in 1617, exemplifying Lord Burleigh's comment that such honours are but ancient riches ennobled.

Wolstenholme was one of the original incorporators of the East India Company in 1600. Over more than two decades, he helped finance several expeditions to discover the north-west passage. In 1610, he was amongst the backers of the expedition commanded by Henry Hudson; in 1612 of that with Thomas Sutton in charge; the one in 1615 led by Robert Bylot and William Baffin; and that in 1631 with Luke Fox as the commander. Like his mentor, Sir Thomas Smythe, he was deeply involved in the Virginia Company, being a member of its council from 1609 and in 1624, he was one of the commissioners for winding up its affairs. The new Virginia Company of the 1630s engaged his attention; in 1631 he became one of the Commissioners for the Plantation of Virginia.

His early experience as a clerk in the customs house gave him great influence in revenue affairs: the Stuart kings were perpetually short of money. He also served on commissions on trade issues.

As noted, Wolstenholme married Catherine Fanshawe. At least four children were born to the marriage: two sons and two daughters. One son, another Sir John Wolstenholme (*d.*1670) who supported the

royalist cause in the English Civil War, followed his father into that trade and the management of the customs; he was knighted by Charles I and in 1664 was made a baronet by his son, Charles II. The first Sir John's two daughters married well: Joan, the elder, to Sir Robert Knollys, and the younger, Catherine, to William Fanshawe.

Sir John Wolstenholme died on 25 November 1639 and was buried in the church he had financed. The sculptor Nicholas Stone carved a monument to him which was installed in 1641; when the new church was built, it with the majority of the other monuments in the brick church were transferred to the new church.

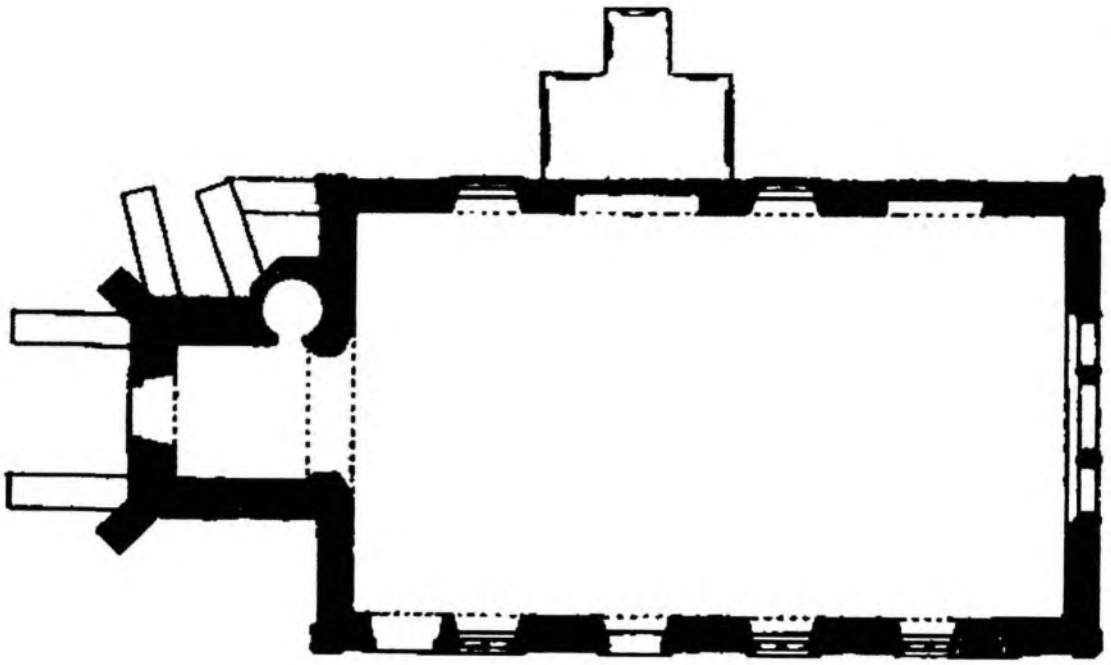


Fig.3 Plan of the 1632 brick church of St John the Evangelist at Great Stanmore, Middlesex
After RCHM, *An Inventory ... Middlesex,* London: HMSO, 1937, page 113.

THE NEED FOR A NEW CHURCH IN 1632

During the early seventeenth century, the concentration of population in Stanmore moved from around the site of the medieval church of St Mary, approximately three-quarters of a mile further south in the parish. The monument to the penultimate incumbent, Baptyste Willoughby (*d.*1610-11) is in the former churchyard, now the garden of a house called Haslemere on Old Church Lane.

Land at the north end of Colliers Lane (now Rectory Lane) near the crossroads where settlement had become concentrated was donated for a new church by the lady of the manor, Mrs Barbara Burnell, widow of John Burnell whose monument has been transferred to the post-1848 church, together with Sir Thomas Lake of Canons, in the south of the adjacent Little Stanmore, and a Mr Robinson. In or before 1693, Sir Thomas' widow, Mary, founded an almshouse for eight aged parishioners, which was extant when specialists from the Royal Commission on Historical Monuments visited in the mid-1930s and also when Nicolaus Pevsner compiled *The Buildings of England: Middlesex* in 1950.

At least three of those financing the purchase of the land for and the building of the brick church at Great Stanmore in 1632 — Barbara Burnell, Thomas Lake, and John Wolstenholme — had strong connections to the financial and governmental centres of power and influence in Caroline England: Sir John has been noted above. Thomas Lake (1561-1630), an able Latinist, had been one of the two Secretaries of State between 1616 and 1619 when he became embroiled in scandal; he also served in the parliaments of Elizabeth I and James VI and I.

Court connections also gave them access to the latest architectural ideas. Chief amongst these is the idea of having the nave and chancel under a single, relatively low roof, as introduced by Inigo Jones at St Paul, Covent Garden, in 1629-31. This church does not have a tower and the roof pitch is much less than at Great Stanmore.

This is *emphatically* to discount suggestions that Inigo Jones had any connection with the design of the church at Great Stanmore, much to more to draw attention to the court connections of those involved in the building project/

While three parishioners gave the money for the land, only one, Sir John Wolstenholme, financed the building.

Fig.4 A painting of the south side of the church made *circa* 1800. This shows the porch of Portland stone carved by Nicholas Stone and the four windows with wooden frames for the glass consisting of a single transom and a single mullion. There is a small door at the east end. Note also the presence of the supplementary buttresses to the west side of the west tower.

THE NEW BRICK CHURCH AND ITS EXTERNAL BRICKWORK

The new church, as built (figs.4 and 5), was a single rectangular worship space incorporating both the nave and the chancel with at the west end a square tower. The external walls are largely complete, except for the south side of the worship space. The church was built of red bricks, measuring 9 × 4 × 2 in. (229 × 102 × 51 mm) laid in English Bond, with alternating rows of stretchers and headers (fig.6). The walls have a thickness of up to 2 feet (0.61 metres). The external corners of the main structure are rusticated. The bricks for the rustication have been moulded, with at least types of four brick with chamfered edges being used; two of the chamfered bricks have both a stretcher face and a header face chamfered so as to complete the rustication (fig.7)

Fig.5 The surviving east wall of the 1632 brick church at Great Stanmore showing the Venetian window at the east end of the chancel space.
Photograph: Mike Chapman

The worship space of nave and chancel in one without structural division is 64 ft 6 in. from east to west and 36 ft 3 in from north to south (19.67 × 11.05 m) and At the east end is a Venetian window, of two square-headed lights flanking a round-headed central light. Stone was used to define the fenestration. There is a keystone to the central archivolt. The window frames, presumably of wood, have not survived. A painting of *circa* 1800 (fig.4) shows that the south side was embattled. The painting also shows four, square-headed windows with brick architraves on the south side; these had wooden frames and were divided by a mullion and a transom, also of wood. The north side has the brick window surrounds and the wooden frames with a single mullion and a single transom mostly intact. The north side has two similar windows either side of an eighteenth-century addition; these windows are opposite the second and fourth windows on the south side. Also on the north side is a round-headed recess at the east end, with a similar internal recess between the two windows on the north side.

The two-centred tower arch is brick and has three orders. The brick bases have decayed.

The three-stage, battlemented west tower is accompanied by an external stair turret placed external to the main body of the tower at the outside north-east corner with the main body of the church. The stair turret still extends above the roof level of the main tower; it is circular within but has three sides of an octagon on the outside, the other five sides being subsumed within the right angle between the north wall of the tower and the west wall of the worship space. The diagonal buttresses at the north and south corners of the west wall are original. The two uppermost stages of the tower are divided by plat bands.

Fig.6 The main body of the church is red bricks laid in English Bond.

The ground floor, or first stage, has a round-headed arch of high-quality rusticated stone on the west wall. Above the stone doorcase is a single round-headed opening which retains it wooden window frame. At the second stage the north, south, and west walls all have a single round-headed opening. On the south end of the east wall of the tower at its third stage and facing into the now roofless body of the church is a doorway, presumably designed to give access to the roof space between the ceiling and the rafters. On all four walls at the fourth stage is a double round-headed opening which on the west side retain the wooden louvres. This was the bell chamber, with the ringing chamber at the stage immediately below. The 1849 church has eight bells, three of which were cast in the 1680s.

The ground floor, or first stage, has a round-headed arch of high-quality rusticated stone on the west wall. Above the stone doorcase is a single round-headed opening which retains it wooden window frame. At the second stage the north, south, and west walls all have a single round-headed opening. On the south end of the east wall of the tower at its third stage and facing into the now roofless body of the church is a doorway, presumably designed to give access to the roof space between the ceiling and the rafters. On all four walls at the fourth stage is a double round-headed opening which on the west side retain the wooden louvres. This was the bell chamber, with the ringing chamber at the stage immediately below. The 1849 church has eight bells, three of which were cast in the 1680s.

Additional stability to the tower was provided by pilasters extending the north and south walls of the tower to be visible within the ruined worship space. The feature makes it abundantly clear that the tower was integral to be construction of the brick church in 1632.

The three-stage, battlemented west tower is accompanied by an external stair turret placed external to the main body of the tower at the outside north-east corner with the main body of the church. The stair turret still extends above the roof level of the main tower; it is circular within but has three sides of an octagon on the outside, the other five sides being subsumed within the right angle between the north wall of the tower and the west wall of the worship space. The diagonal buttresses at the north and south corners of the west wall are original. The two uppermost stages of the tower are divided by plat bands.

Fig.7 The rusticated north-east corner is sinking into the underlying soil. Four types of chamfered brick were made and these occur on all four external corners of the church.
All photographs: Mike Chapman

The church was consecrated on 17 July 1632 by William Laud (1573-1645), then Bishop of London who in 1633 became the Archbishop of Canterbury.

To assist in the stability of the tower at various dates additional buttresses were added. Two, on an east-west alignment, to the west wall and two, placed diagonally, supporting the north wall. There is now a distinct gap between the buttresses and the original walls, confirming that these were additions and noting that they were never integrated into the original structure.

Part of the problem later congregations faced was that part of the ground on which the brick church was built was unstable, being a natural mixture of gravel and sand.

At some point in the eighteenth century, an addition, presumably a vestry was added on the north side of the church. After the church was deconsecrated, the doorway was blocked with nineteenth-century, machine-made bricks of standard size (fig.9).

SEVENTEENTH-CENTURY MONUMENTS FROM THE 1632 BRICK CHURCH

One of the features of the brickwork of the interior of the 1632 brick church is the places on the east and north walls is the hacked out spaces where monuments have been taken down. The early monuments were transferred to the 1849 church when it was built. Scars can be seen internally on the east and north walls of the 1632 church.

Fig.8 The west tower from the west. The diagonal buttresses at the corners are original; the two buttresses in alignment with the tower are eighteenth-century supports but not bonded into the original brickwork.

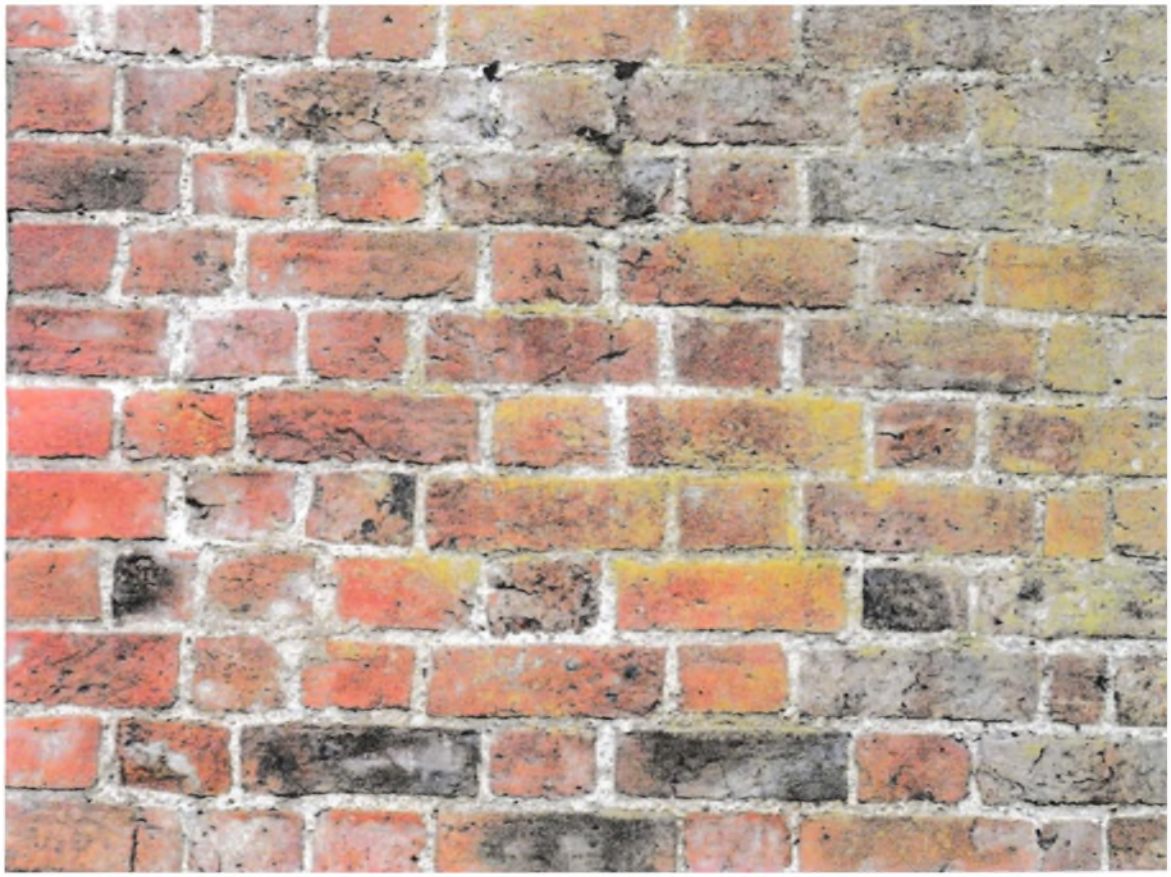


Fig.9 The blocking of the doorway of the eighteenth-century addition to the north side of the church was executed using machine-made bricks at a date after 1849. The brick are laid in English Bond. Photograph: Mike Chapman

Soon after 1605, Mrs Barbara Burnell, the lady of the manor and the widow of John Burnell, provided her husband with an elaborate wall monument of marble and alabaster, originally placed in the late medieval church but transferred first to the north side of the brick church and then to the north wall of the north aisle of the 1849 church.[3] John Burnell (*d.*1605) was a wealthy cloth merchant and a member of the Clothworkers Company, who maintain his memorial. This is of the customary type with two knelling figures, shown praying with an altar and inscriptions between them, facing one another and their eight children, four of each gender, kneeling below, with one boy facing outwards clearly pre-deceased his parents.

The executors of Sir John Wolstenholme could afford to employ Nicholas Stone to make his monument when he died in 1639; the moment was erected in 1641: it is Nicholas Stone's last recorded effigy. At the east end of the north aisle of the 1649 church is a marble effigy showing him wearing a long gown with braided sleeves, all that survives, apart from the inscription plaque, from the original monument. The two pieces were originally part of a more elaborate piece which cost £200.[4]

Sir John Wolstenholme also provided the font for the brick church, with its base having his armorial bearings. It was carved by the sculptor Nicholas Stone, who also did his memorial effigy. Like the Burrell monument, both were transferred to the new church.

The monument to Sir John's son, also Sir John Wolstenholme (*d.*1670), has been re-erected in the lower part of the tower of the 1849 church but not accurately: a baby and a little girl are tucked incongruously behind the back of Lady Wolstenholme. She is reclining gazing down on her husband who lies on his back. The monument is open below the flat bed on which the two main figures are placed but has four corner columns with half-open drapery and supporting arched entablatures. It is as though the two adults have gone to bed but are not yet asleep.[5]

A monument of 1670 was set up by Susanna Collins to Elizabeth the wife of John Collins and their daughters, Elizabeth, Margaret and Dorothie. This is now on the south wall of the 1849 church.

REASONS FOR ABANDONMENT OF THE 1632 BRICK CHURCH

Two reasons can be given for the abandonment of the 1632 brick church at Great Stanmore. The structural one has already been noted: the building stands on made ground with a sandy soil and both the tower and the north-west corner of the nave had been reinforced by buttresses. The last-named in 2023 showing signs of becoming detached from the main building. A failure to understand the need for some integration of the buttresses into the existing brickwork added to the problems in 1845, when matters of concern came to a head.

The other reason was demographic. Between 1801 and 1851, the population of Great Stanmore increased from 722 people to 1,189 persons, an increase of 63.34 per cent. More worship space was thus required.

Fig.10 The Holland monument erected after the abandonment of the church in 1850. Note the scars on the east wall showing how earlier monuments were removed and transferred to the 1849 church adjacent.

LATER HISTORY OF THE BRICK CHURCH

After 1849, presumably after the bells and the larger monuments had been transferred to the new church, the tiles, the roof timbers, and the ceiling of the brick church were removed. Demolition of the south side was begun but was stopped as the parishioners wished to preserve the old church as a picturesque ruin. By 1937 and in the 1950s, photographs show both the tower and the main structure was covered with ivy. In the mid-1930s, after visiting the site, the researchers of the Royal Commission on Historical Monuments record its condition as 'ruinous and with a heavy growth of ivy.'[6]

On the north side of tower are a number of grave slabs placed vertically: these have not been examined in detail. In the centre of the former worship space is an elaborate mausoleum for the Holland family of Stanmore Hall. This stands above a vault in which are the corporeal remains of George Hamilton-Gordon, 4th Earl of Aberdeen (1784-1860) whose monument, by J.E. Boehm, is in the 1840 church: Prime Minister from 1852 to 1855, Aberdeen had a house in the parish and occasionally worshipped in the new church; his usual place of worship was St James, Piccadilly.

In 1992, the parish became more concerned about the condition of the building, which led to Mick Oliver's involvement with the British Brick Society. It also led to the stabilisation of the structure, including the total removal of the ivy.

NOTES AND REFERENCES

1. Printed sources used in this article include RCHM, *An Inventory ... Middlesex,* London: HMSO, 1937, pp.115-116; N. Pevsner, *The Buildings of England: Middlesex,* Harmondsworth: Penguin Books, 1951, pp.145-146; M. Robbins, *Middlesex,* London: Collins, 1953, pp.330-332; A.P. Baggs *et al.*, 'Great Stanmore Church' in T.F.T. Baker and R.B. Pugh, eds, *Victoria County History of Middlesex,* **5,** London: Institute of Historical Research, 1978, pp.105-107; B.K. Cherry and N. Pevsner, *The Buildings of England: London 3: North West,* London: Penguin Books, 1991, pp.290-292. Each has individual photographs, which are individually referenced. Statements not otherwise given a reference are from these sources and personal fieldwork.
2. J.K. Laughton rev H.V. Bowen, 'Wolstenholme, Sir John (1562-1639)' *https://doi.org/10.1093/ref.odnb/29867* [accessed 27 July 2023]. See also the entry in A. Thrush and J.P. Ferres, *History of Parliament: The House of Commons 1604-1629,* Cambridge: Cambridge University Press, 2010.
3. The Burrell Monument is illustrated RCHM, *Middlesex,* 1937, pl.174a.
4. Sir John Wolstenholme's monuments is illustrated Cherry and Pevsner, 1991, pl.24.
5. The younger Wolstenholme's monument is illustrated RCHM, *Middlesex,* 1937, pl.175.
6. No published illustration has been found for the Collins Monument.
7. The ivy is prominent in both the mid-1930s photograph in RCHM, *Middlesex,* 1937, pl.171b of the tower and in the *c.*1950 photograph from the south-east in Pevsner, 1951, pl.10a. The church is not illustrated Cherry and Pevsner, 1991.

St John the Baptist Church, Burringham, Lincolnshire

Ken Redmore

INTRODUCTION

The church of St John the Baptist at Burringham, Lincolnshire, designed by Samuel Sanders Teulon, was built in 1856-57 (figs.1 and 2). It has been described as 'arguably the most distinctive of all [Teulon's] small country brick churches'[1] and 'an extraordinary composition inside and out, which shows the architect at his most dramatic and original'.[2] However, opinions about the merits of the building, as with some of Teulon's other work, have always been divided, but it receives prominent mention in most accounts of Teulon's ecclesiastical work. The passage of time has seen some the Burringham church's striking external features lost or muted, but it remains a brick church of considerable interest.

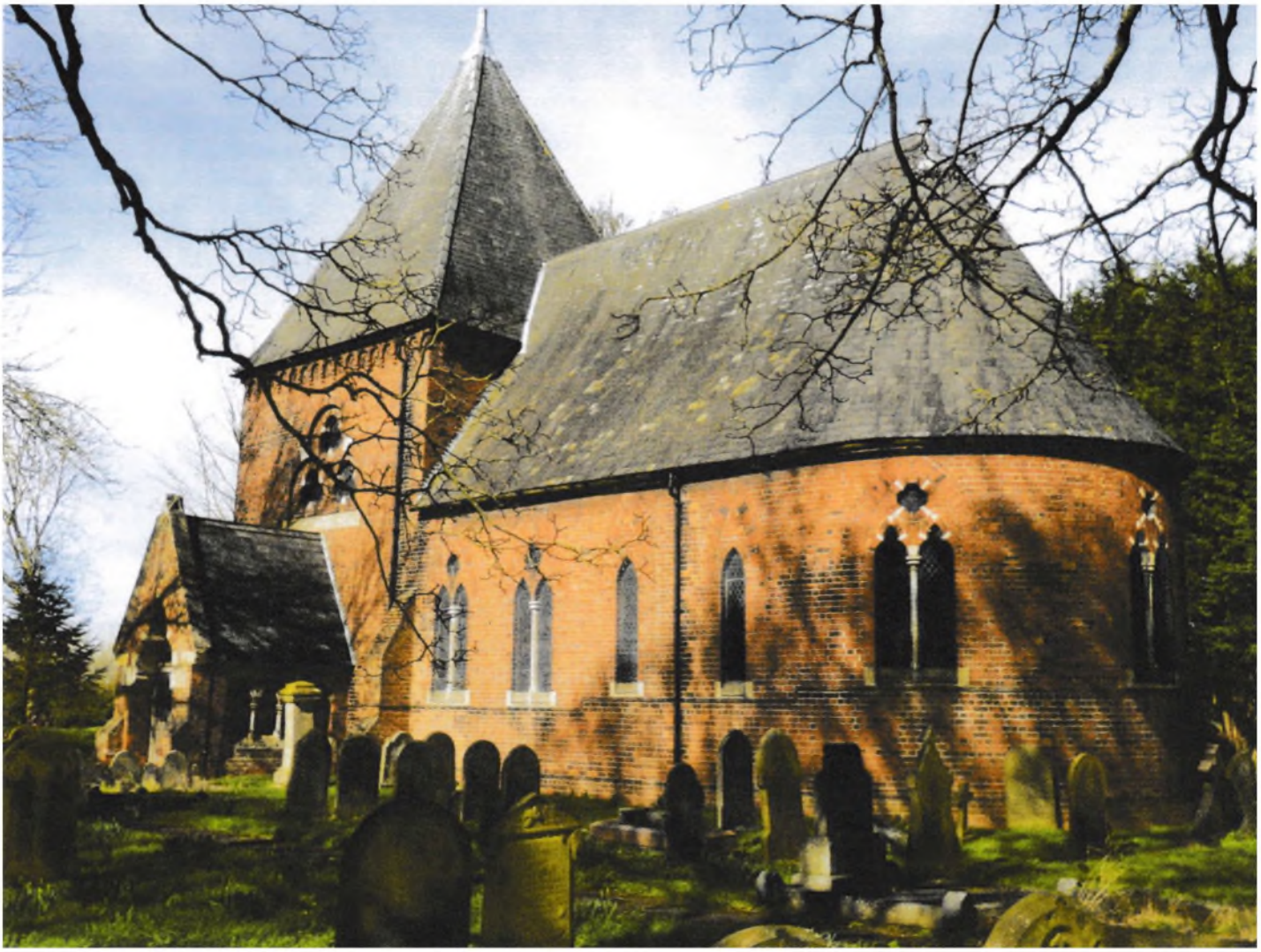


Fig.1 St John the Baptist church, Burringham, Lincolnshire, from the south-east.

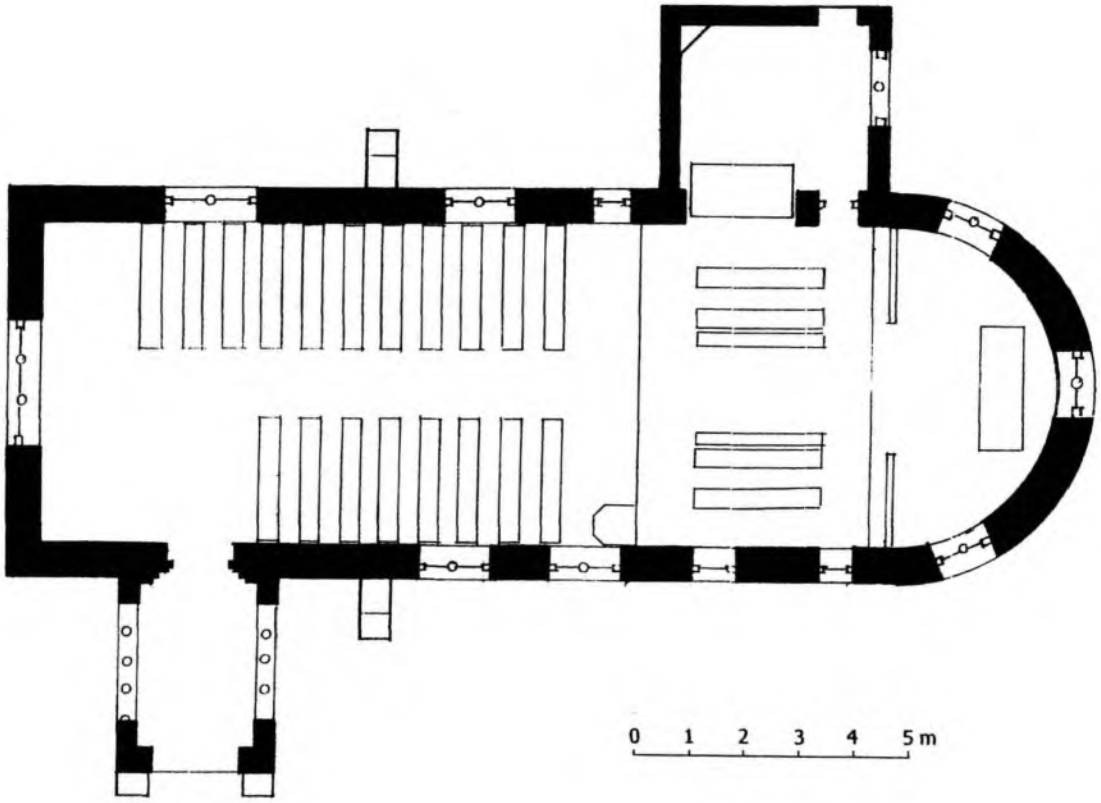


Fig.2 Burringham church: floor plan.

ORIGIN

Burringham is a settlement on the east bank of the Trent three miles west of Scunthorpe. It grew to be a substantial village, with population in excess of 500, by the middle of the nineteenth century. The warp lands along the river, when drained, had become good agricultural land, and the settlement also benefited from a ferry across the Trent to Althorpe, an important link in a major route between north Lincolnshire and south Yorkshire.

Despite its size and significance Burringham was merely one of four townships within the parish of Bottesford until the 1850s. It had no church at that time, though a room at the village school was regularly used for Sunday worship.[3] The nearest churches were at Bottesford, over 4 miles distant to the east, and Althorpe, accessible by ferry on the opposite bank of the Trent. Most baptisms, weddings and burials of Burringham residents took place at St Oswald's church, Althorpe.

A well-supported scheme to build a church emerged in the early 1850s. In May 1855 the local newspaper gave details of subscriptions totalling £410 towards a building project estimated to cost £1000.[4] Henry Healey, who owned most of Burringham's land and property, donated the site, a former orchard on the southern edge of the village.[5] Revd John Bowstead, vicar of Messingham with Bottesford, acted as secretary for the building fund and also supported the cause by offering bound copies of two volumes of his sermons at a cost of one guinea each.[6] Wives of local gentry organised a bazaar in Brigg, the nearest market town, in Oct 1855, which raised more than £300, and by May 1856 total funds amounted to £1069 against a revised estimate of £1270.

The architect for the building was S.S. Teulon[7] and the building contractor S. & W. Johnson of Laceby.[8] Work commenced in spring 1856 and on 18 June that year a ceremony was held for laying the foundation stone. The building was completed and furnished within sixteen months and a service of consecration, attended by the Bishop of Lincoln, took place on 20 October 1857. It was a day of celebration in which the whole village participated.[9]

Fig.3 Burringham church: porch and tower. Note the use of the trefoil both in the upper part of the entry and in the window of the tower.

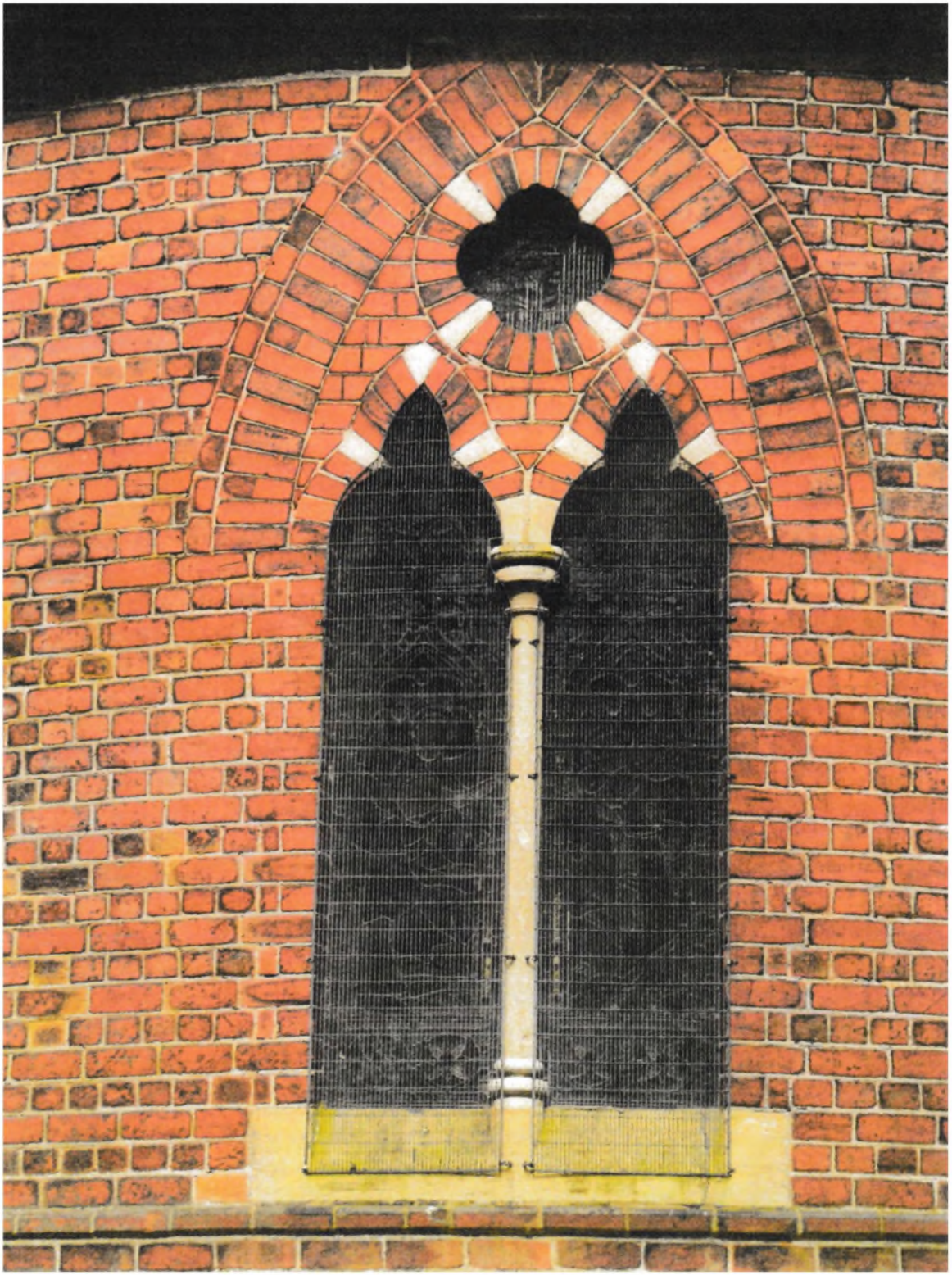


Fig.4 Burringham church: the chancel window. The bricks forming the relieving arch above the window were once alternately red and black.

Fig.5 Burringham church: detail of the Lombard frieze on the tower.

DESCRIPTION

The church has the general form of many Gothic Revival churches built in the High Victorian period: west tower, nave, apsidal chancel and Early English windows. But the profile of the building is unusual; the tower, a dominant feature, is relatively broad and low ('aggressively short and stumpy', opines Pevsner[10]) and the slated roofs of the tower and nave/chancel, because of their wide span and steep pitch, seem disproportionately large.[11] Until the re-roofing of the church in the 1970s[12] there were lucarnes on each of the four faces of the tower roof or spire close to its apex. There were also metal crosses mounted at the top of the spire, above the chancel and on the apex of each half-hipped lucarne roof.

The tower (fig.3) is as broad as the nave and there is no change in either wall or roof line between nave and chancel. (The interior is a single undivided space only interrupted by small changes in floor level between nave and chancel and between chancel and sanctuary. The tower arch is supported by corbels and does not extend to the ground; external buttresses at the junction of tower and nave provide the necessary additional support.) The plain external brick walls of the church, laid in English bond, are decorated by simple chamfered plinths and sill bands which encircle the building.

An examination of Teulon's sketch of the church, held in the RIBA archive collection[13], reveals that he originally considered additional decorative features on the external walls of both nave and chancel (large crosses overlaying a circle) and high on the south wall of the tower (two circular shapes, possibly Seals of Solomon or encircled Stars of David, as used decoratively elsewhere). It is unclear from his simple sketch whether these features might have been created from bricks of contrasting colours and whether any elements would have been recessed or raised from the wall surface. Their reason for exclusion from the implemented scheme is a matter of speculation; the architect may have reconsidered the aesthetics of his design or possibly there was need to reduce the cost of the project.

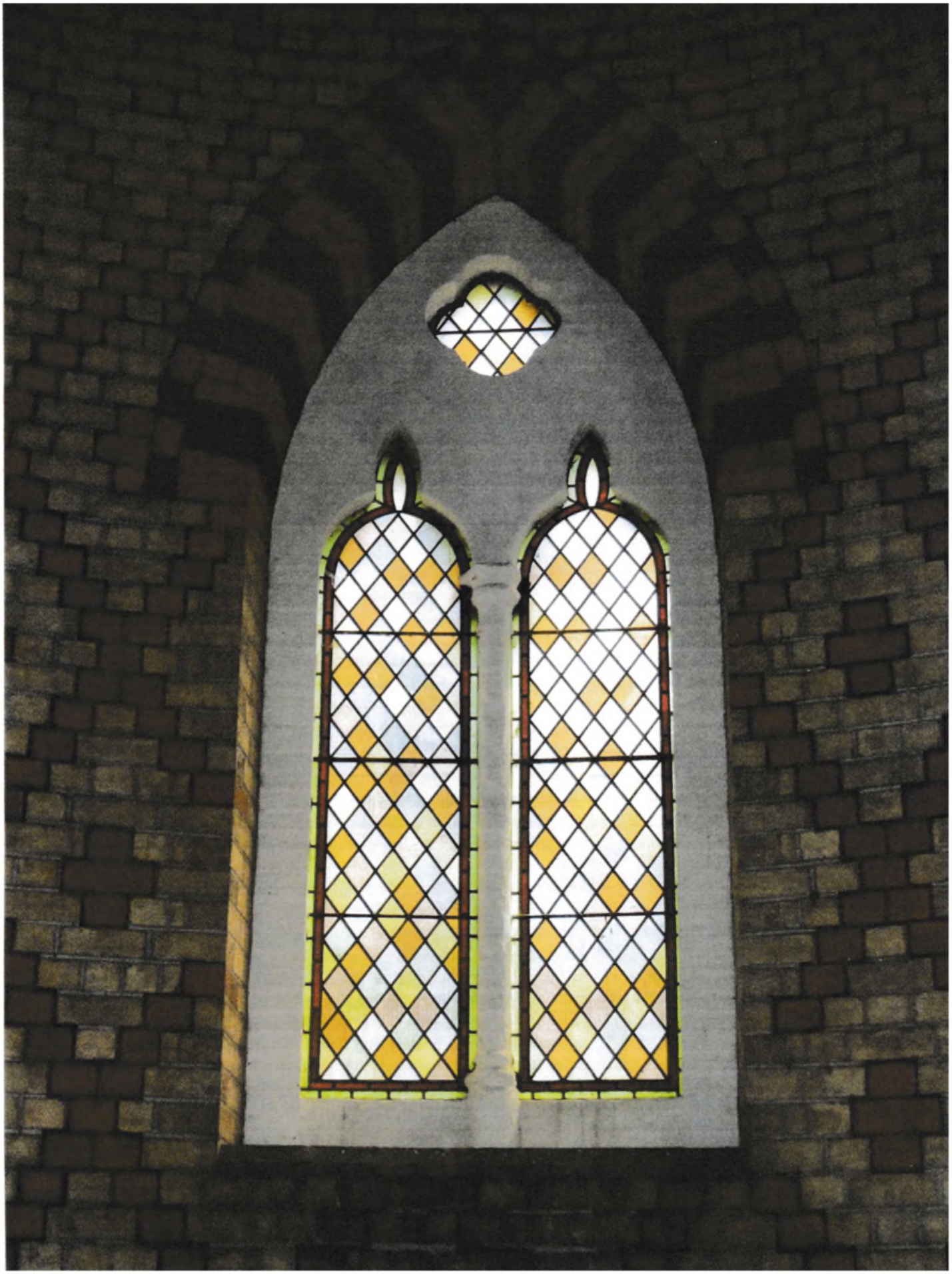
Fig.6 Burringham church: chimney at the north-west corner of the tower. The flat capstone replaces a cowl.

Fig.7 Burringham church: chancel interior with diaper work in red brick against a creamy-yellow brick background.

Fig.8 (opposite) Burringham church: chancel window on north side of apse.

The windows, in Early English style, are unexceptional in their general form (fig.4). Single-light lancets pierce both north and south elevations. There are several two-light windows in the same style, including three in the apse, and a three-light window in the west wall of the tower. Above the larger windows are either round or quatrefoil glazed openings surrounded by plate tracery in the style of the thirteenth century. Windows in both nave and chancel have voussoirs and relieving arches above, comprising red brick interspersed in a regular pattern with black bricks which have been heavily weathered and are now barely distinguishable from the red bricks. Lights in the larger windows are divided by limestone ashlar shafts and the same contrasting material is used for the window sills and in small blocks at the cusps of the quatrefoils above the windows in the chancel and the west wall.

The eaves of the tower carry a prominent Lombard frieze (fig.5) created from red brick with a simple recessed cross pattern in black brick – now very faded – between the 'arches' of the frieze. Another strong decorative feature of the tower is a 'large sunk trefoil above the porch containing three blocked trefoils and central roundel'.[14] The most remarkable component of the building is a tall octagonal chimney in the form of a turret clasped to the north-west corner of the tower (fig.6). This highly decorative feature originally had a high open-sided section (designed for the escape of smoke, but now infilled) and was surmounted by a pepper-pot cowl (now a flat stone slab).[15]



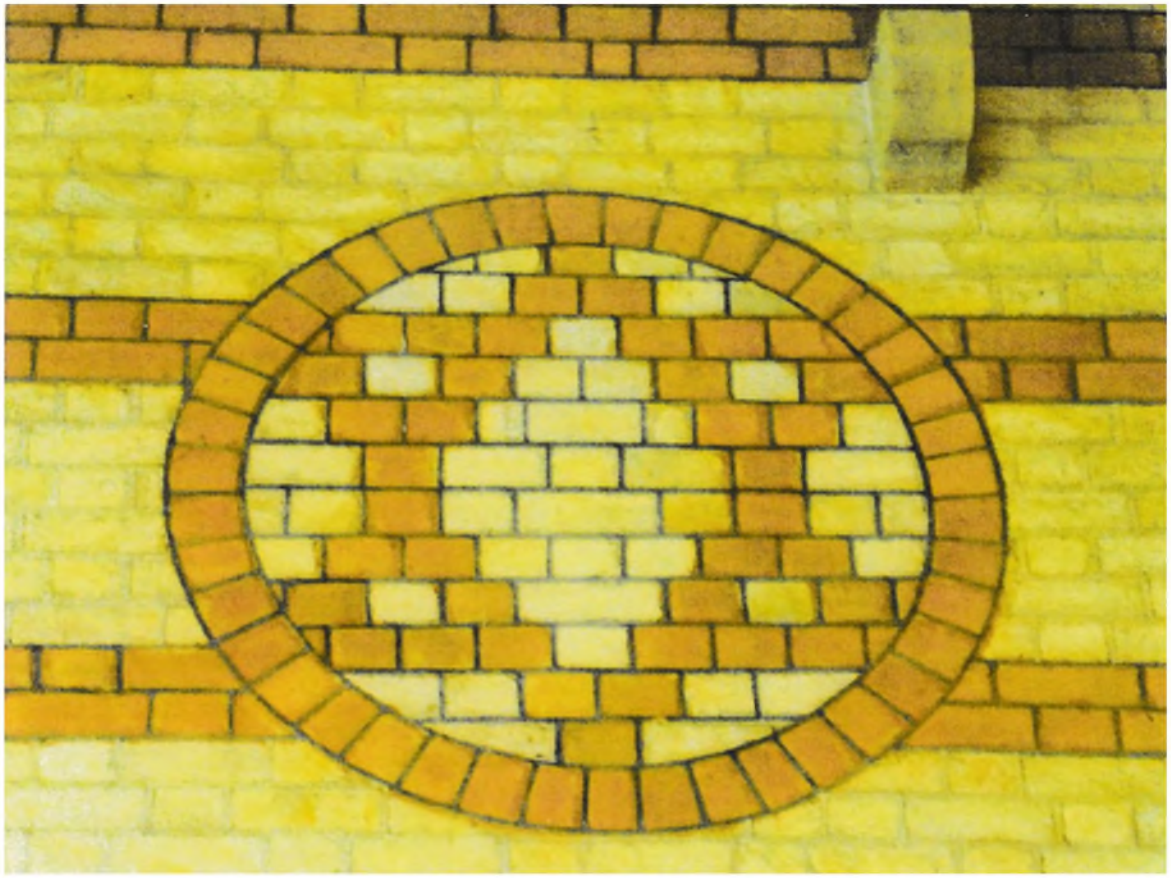


Fig.9 Burringham church: Seal of Solomon motif on the internal brickwork of the tower. (Both the shape and the colour are distorted in this photograph.)

The arch of the entrance to the south-facing porch is trefoil shaped and edged by angled brickwork with limestone decoration in similar fashion to the windows. Black bricks were used in the circular motif in the tumbled brick gable above the entrance, but they have lost most of their colouring, with the result that this ornamental feature is easily overlooked.[16] It is the 4-bay blind arcades with shaped limestone columns which run along each side of the porch that are the most notable feature of the porch. From the details of construction, it appears that these were built as open colonnades in a style matching the windows but were later backed with plain red brick walling.

The interior of the church is a spectacular exhibition of polychrome brickwork in pale creamy-yellow (the principal colour) and red (figs.7 and 8). The chancel walls are covered from floor to ceiling in a continuous diaper pattern and the internal walls of the tower, a broad high space, are impressively decorated with numerous horizontal red bands and Seal of Solomon motifs (fig.9). In contrast, the nave walls are plain yellow with a red brick band at dado level and a simple repetitive cross decoration below. Black bricks, alternating with red, are used in the arches above window openings and a more complex arrangement of red and yellow bricks creates a decorative tower arch. Throughout the interior all the red bricks used for the polychrome work are edged in black pointing (fig.8).

The floor of the chancel is covered in small black and red tiles in chequerboard fashion. Teulon's font (fig.10), an octagonal stone bowl on a square tapering brick plinth, is decorated with blue and cream encaustic tiles. The two stained-glass windows – one of which is by Alexander Gibbs of London – and the church's few monuments all post-date the building. Although no longer used for worship, the building is still furnished with its original sturdy wooden pews (which provide about 200 sittings), an impressive polygonal pulpit and a simple timber altar table with reredos. The lengthy trusses and other timbers which support the roof are prominent and deceptively slender in appearance; pairs of short, crossed brackets brace the corners of the tower roof, a very unusual construction. Finally, in this brief survey of the church interior, there is the unusual decoration of several dozen gold-painted stars scattered over the pale blue sections of the ceiling at the east end of the chancel. The explanation for this feature has not been traced in the research for this account.

Fig.10 Burringham church: the font with brick base and blue and cream encaustic tiles let into the octagonal stone bowl.

MATERIALS

Bricks for building the church were supplied by Henry Healey from his brickyard about 600 metres to the south-east of the church site.[17] The red bricks of the building's exterior are similar in colour and size to those seen in houses of the same period in the village and it is safe to assume that they came from the same local brickyard. It is less clear whether all the bricks used in the building were from this source. An impressive range of specially shaped red bricks can be seen in the decorative elements of the exterior and for the creation of window and door openings. Especially noteworthy are the curved bricks – both stretchers and headers – used in both inner and outer walls of the apse (external diameter about 8 metres). Black bricks, used for both internal and external decoration, were made by applying a surface coating to red bricks.[18] All these 'specials', and those of the contrasting creamy-yellow, though not the usual products of a small country brickyard, could have been made at the Burringham brickyard, given appropriate technical intervention.

The lime-based mortar on the external walls is seen to be exceptionally coarse where it has been exposed to weathering; it carries many nodules of unburnt limestone or chalk measuring at least 5mm in diameter. The black mortar used for interior pointing, like the bricks, has been created by a superficial painted treatment.

The church was roofed with Welsh slates in the 1970s and it appears that this was the original roofing material. An Edwardian photograph shows that the roof over the porch formerly carried a pattern of discrete diamonds created by slates in contrasting colour; this decoration does not appear in Teulon's sketch.

THE ARCHITECT

It may seem surprising that S S Teulon (1812-1873), a nationally known architect with a London-based practice, undertook to build a small church is a remote corner of Lincolnshire, but an examination of the list of his earlier works reveals that he had considerable connection with the county. Not only had he already designed several churches and houses in the county[19] before his work at Burringham, but, perhaps more tellingly, he had also undertaken commissions from two eminent Lincolnshire patrons, a bishop and a peer. He built a rectory at Kirmington in 1845 for the rector of Brocklesby, the seat of the Earl of Yarborough, north Lincolnshire's leading aristocrat. Six years later John Kaye, Bishop of Lincoln, commissioned Teulon to build St Mary's church at Riseholme, the village near Lincoln where the Bishop's Palace had recently been built. Nevertheless, most of his Lincolnshire work was many miles from Burringham, with the notable exception of the National School at Messingham, built in 1854, where Revd John Bowstead, a key man in the Burringham project, was vicar.[20] Restoration work later in the 1850s at St Peter in Chains' church at Bottesford, including the chancel roof, is also attributed to Teulon.[21] This church was also in the care of Bowstead.

It is worth noting in passing that Teulon had other connections with Lincolnshire that might have helped bring him to the county. A close friend with whom he toured Europe in the 1830s, Revd John Rashdall, one time curate of Orby, owned a small estate at Mavis Enderby in east Lincolnshire. Also, for reasons unknown, his brother William became a member of the Lincolnshire Architectural and Archaeological Society in 1854 and retained his membership for nearly twenty years.[22]

St John the Baptist church at Burringham occupies a significant place in Teulon's list of works.[23] It was one of his earliest – perhaps experimental – ventures into polychromatic brickwork and some of the elements shown at Burringham are expressed again in some of his later and more prestigious works. In his lifetime the unpredictable S S Teulon was dubbed a 'rogue architect' and his vigorous and idiosyncratic style, as demonstrated at Burringham, was often criticised by his peers. Nevertheless, church enthusiasts of the twenty-first century can find much to admire, intrigue and enjoy in this small country church by the Trent.

NOTES AND REFERENCES

1. Matthew Saunders, *The Churches of S.S. Teulon*, London: The Ecclesiological Society, 1982, p.18.

2. *The Church of St John the Baptist, Burringham, Overview*, Churches Conservation Trust website (www.visitchurches.org.uk). Jeffery Richards describes the church as 'one of the most striking surviving examples of Teulon's many churches' (*DNB*). *The Ecclesiologist* in 1856 commented: 'Mr Teulon deserves much credit for this spirited attempt to build a small brick church with so much originality.'

3. Documentary sources indicate there was a chapel in Burringham founded in 1302 which probably disappeared in the sixteenth century, but its site is unknown (D.M. Owen, *Church and Society in Medieval Lincolnshire*, Lincoln: SLHA, 1971, p.204). Chapels were built in the village by the Wesleyan and Primitive Methodists, in 1804 and 1836 respectively.

4. As was the fashion of the time, the names of subscribers and amount of their contributions were publicised in the local press. About two-thirds of the money raised by subscription was contributed by residents of Burringham. 'Even the Labourers and their wives have subscribed a day's wages towards the Building Fund' (*Stamford Mercury*, 1 June 1855)

5. Henry Healey (1786-1868) lived at Decoy Cottage, a substantial house in the neighbouring township of Ashby (also in Bottesford parish). His estate embraced land in Burringham, Ashby and Bottesford and amounted to 1040 acres (420Ha). The site he gave for the church, measuring a little over three-quarters of an acre, was valued at £125.

6. Revd John Bowstead, MA, (1810-1875) was also a Prebend of Lincoln Cathedral and Justice of the Peace. 238 copies of his sermons were sold in aid of the church building project.

7. Teulon's fee is not known but was probably about 20% of the building cost, i.e. c.£250. For a church building project of similar size in 1860 at Leckhamstead, Berkshire costing £1410 Teulon was paid £270 (A.E. Teulon, *The Life and Work of Samuel Sanders Teulon: Victorian Architect*, the author, 2009 p.29).

8. Stephen and William Johnson employed 12 men at the time of the 1851 Census. They undertook church and chapel building projects in north Lincolnshire and east Yorkshire. Robert Roebuck, from the same village of Laceby, described in 1851 as a master builder employing 100 men, worked with Teulon on the construction of the village of Thorney, Cambridgeshire for the Duke of Bedford in the early 1850s. Roebuck died in 1853. It is likely that Teulon's earlier association with Roebuck was a factor in the Burringham contract being let to the Johnson brothers.

9. When the foundation-stone was laid 'the whole village wore a holiday and joyous aspect; festoons of evergreens, like triumphal arches, were carried over the street' (*Lincoln, Rutland and Stamford Mercury*, 27 June 1856). After the event 600 persons partook of tea in Mr Healey's maltkiln and several speeches were made. There were similar celebrations when the completed church was consecrated sixteen months later.

10. Nikolaus Pevsner, *The Buildings of England: Lincolnshire*, Harmondsworth: Penguin, 1964, p. 207.

11. Teulon's sketchbooks (in private hands), completed during his visits to Europe in 1852 and 1854, include drawings of buildings with roofs and other architectural elements which are similar to those he introduced at Burringham.

12. The Churches Conservation Trust, which now owns the church, re-roofed the building and undertook other minor restoration work after they acquired it.

13. RIBA Sketchbook, No.2.

14. Official listing description from the Historic England website: List Entry – 1083016. One or two details in this description are incorrect.

15. These details can be seenon the Edwardian postcard held by North Lincolnshire Museum, Image archive Number S00482.

16. A very similar motif in polychrome brick appears in the gable above the east window of Teulon's only other brick church in Lincolnshire , St Peter's at New Bolingbroke.

17. *Lincolnshire Chronicle,* 23 October 1857. The press report indicates that the bricks were generously donated by Healey.

18. As mentioned earlier in the text, many of the bricks on the external walls of the church which were once black have lost their colouring through weathering and have reverted to a colour close to the original red. The surface treatment, almost certainly applied as a 'paint', may have been pitch or tar, though the matt surface seen on bricks sheltered from the weather and those in the interior suggests that lampblack in a medium such as linseed oil may be more likely.

19. Teulon built a dozen churches and several parsonage houses and schools in Lincolnshire between 1845 and 1867. Buildings in brick include all the rectories, vicarages and schools but only two churches, St John the Baptist, Burringham and St Peter, New Bolingbroke.

20. Teulon's plan for Messingham National School is held in Lincolnshire Archives (PRO/School Plans/83). The building is no longer standing.

21. Historic England: List Entry 1083014.

22. William Milford Teulon (1823-1900), younger brother of S.S. Teulon, was an architect and landscape designer. He was a member of LAAS between 1845 and 1863 but is not known to have undertaken any commissions in Lincolnshire.

23. Teulon's design for St John the Baptist church was shown at the Royal Academy in 1857.

ILLUSTRATIONS CREDITS

All photographs and drawings by Ken Redmore, 2023.

Bricks found during Restoration Work at All Saints Church, Wokingham, Berkshire

John Harrison

All Saints is a mediaeval building with extensive Victorian modification. It is not a brick church. The external walls are stone, some of it rendered, and the internal walls are plastered (apart from the upper reaches in the tower). The building is notable for the extensive use of chalk as a structural material, notably the nave pillars — apart from two replaced because they were at risk of collapse, one in the 1860s and one in the 1950s — and the large gallery arch at the rear of the nave. There is some evidence to suggest that the church may originally have been built with chalk.

I have known the building for well over fifty years but it never featured in the 'brick' part of my life — until a recent major restoration project that included complete replacement of the floor with under-floor heating, and the creation of a new doorway through one wall. Figure 1 shows the nave at an early stage of the work.

Fig.1 View of the floor of All Saints church, Wokingham, after the removal of wood blocks and tiles but before excavation.

During the planning phase test pits were dug in the nave floor to check the foundations of the pillars. The floor had tiled aisles with wooden blocks under the pews, all laid on a concrete base in 1923, which in turn replaced a previous floor dating from major restoration in the 1860s. Beneath the concrete was a deep layer of rubble that included a lot of broken brick, and knowing of my interest in bricks, the church historian invited me to see a test pit and to look through the couple of barrow loads of spoil that had been removed.

Most of the rubble was unremarkable but I found one fragment with part of an inscription. It was the corner of a brick with '20' at the extreme end of the frog (Fig.2 left). The lettering that preceded it could have identified the maker but was missing. However, I had a hunch that it might have been 'TLB' — a handmade brick by Thomas Lawrence of Bracknell, a dominant local brick maker who had many works in the area. But it was a rather tenuous hunch because I had never seen any TLB bricks with a number.

By chance a few months later someone disposing of a collection of old bricks contacted me, and among the bricks he gave me were two numbered TLB bricks (TLB 7 and TLB 29) that began to support my hunch. Both of these bricks had shaped ends, suggesting that the numbers might be shape codes. Later during the main excavation another numbered brick (TLB 17) emerged from the rubble under the church floor, but I could not confirm whether or not it was a shaped brick because the end was missing (Fig.2 right).

Fig.2 Two fragments of Thomas Lawrence handmade TLB numbered bricks.

During most of the project site access was strictly limited for safety reasons, which meant I could only inspect a very small fraction of the skip full per day that was extracted for several weeks. I got access to the floor once near the start and once at the end, and I was able to scan (the top of) a few of the skips of rubble. The site manager was friendly and offered to put aside any interesting bricks found, but unsurprisingly that produced very little with the workmen under pressure to get the job done and not knowing what to look for. It produced just two whole bricks — both copies of ones I had picked up when he first escorted me into the site. All the rest I found during my very limited access, but with a much keener eye.

As well as pieces of Thomas Lawrence handmade bricks (marked TLB) I found quite a few pieces of his machine made bricks (marked *WK*) that were made in Wokingham about a mile from the church (Fig.3). These were all burnt and/or distorted, suggesting that they were rejects from manufacture, whereas the other pieces in the rubble looked normal (apart from being broken) so presumably came from demolition.

Another significant find in the rubble was a few bricks marked HGM (Fig.4). Henry George Matthews brickworks was in Bellingdon, Bucks., about 50 miles from Wokingham. He began making bricks in 1923, the year the floor was laid. Interestingly the company is still in business a century later, and it still produces handmade bricks, some of which were used to repair the walls (see below).

The previous floor included ducts (some of which are visible in Figure 1) that had large bore heating pipes covered by iron grills. The walls of the ducts were formed of brickwork — whole bricks that were presumably new when installed. Most of them were unmarked but a few had a large L or R on one face. Unusually the letters were aligned along the length of the brick rather than across it as normal — something I had not seen before. I found another brick with a sideways L but it was in a frog unlike the others which were on plain faces, and because it came from the skip. I do not know whether it came from the ducts or the under-floor rubble, but I assume the ducts since I did not see any whole bricks in the rubble (Fig.5).

These whole bricks raise several so far unanswered questions:

- Why were the ducts laid with a mixture of unmarked and marked bricks? One might expect a single supplier for a job of that size, with all bricks being the same.
- Why are some bricks marked R and some L? Surely not right and left!
- Why does (at least) one of the L bricks have a frog when most of them are plain faced?
- Who made the bricks? With just a single letter and no other evidence, identification seems unlikely.

When some stone memorials were removed from the north wall it uncovered brickwork, much to everyone's surprise. And when the opening for the new door was cut through the wall, exposing the full cross

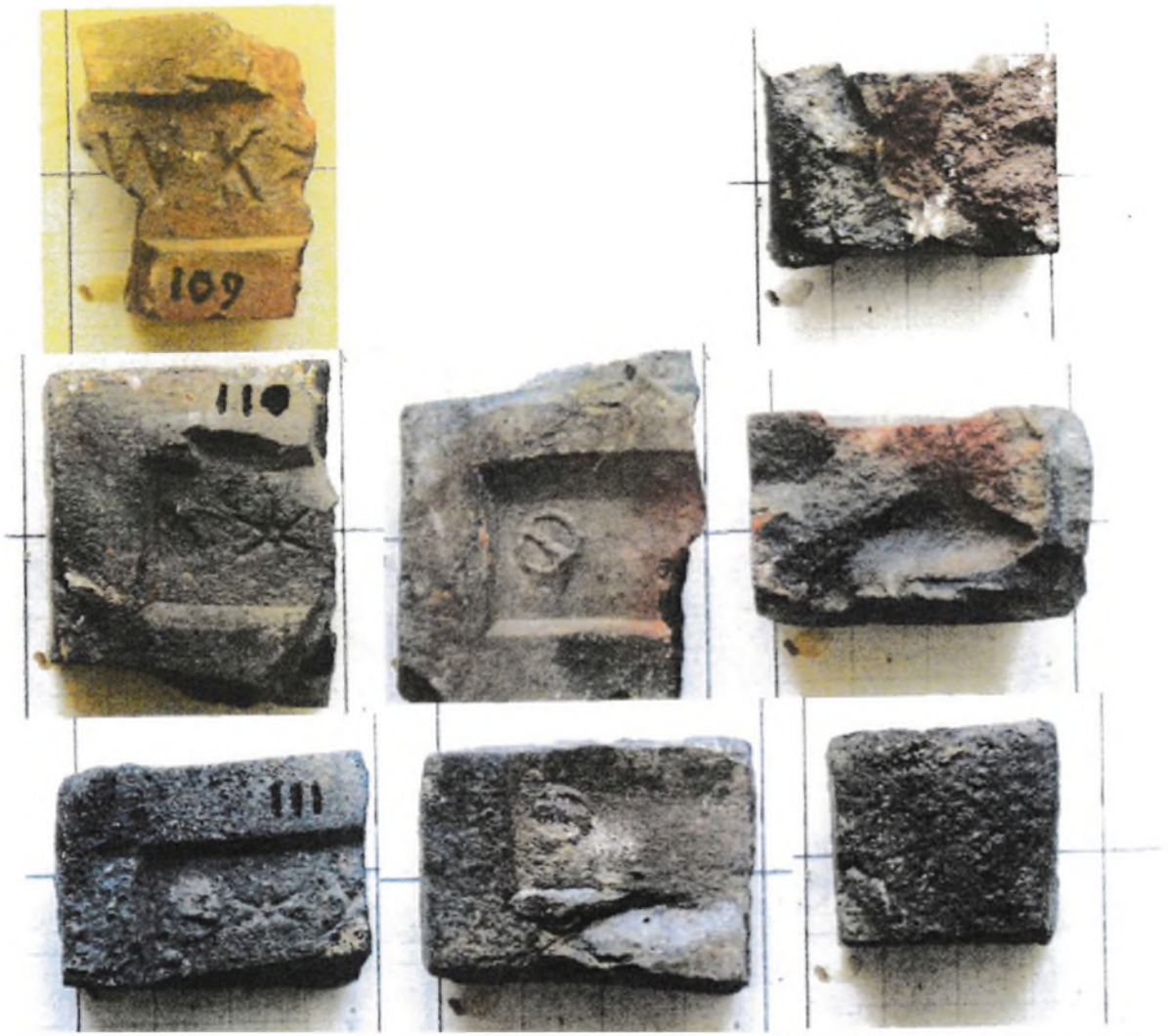


Fig.3 (top) Different faces of three fragments of Thomas Lawrence machine-made *WK* bricks.

Fig.4 (below) Brick by Henry George Matthews (HGM).

Fig.5 Thee sideways lettered bricks from pipe ducts.

Fig.6 Right and left cross-sections of the north wall.

Fig.7 Two different frogs of bricks from the north wall.

section of the wall, it showed that the brick was far more extensive than just patches behind the memorials (Fig.6).

I examined a pile of about 200 of the bricks that came from the wall (probably 20% of those removed). None of them had inscriptions but some had frogs, and there were two different frog shapes (Fig.7).

The colour and texture also varied. Most of the bricks were a warm orange-red but some were a darker blue-red. This was most noticeable where bricks had broken to expose a clean, mortar-free internal surface (Fig.8).

The wall was substantially rebuilt during the 1860s restoration by Henry Woodyer (1816–1896) and the outer layer is Bargate stone, which he also used for the new church of St Paul, a mile away, which opened in 1864.

The inner layer of the wall is brick covered with plaster. Mostly the brickwork is single thickness but there is occasional deeper penetration into the wall.

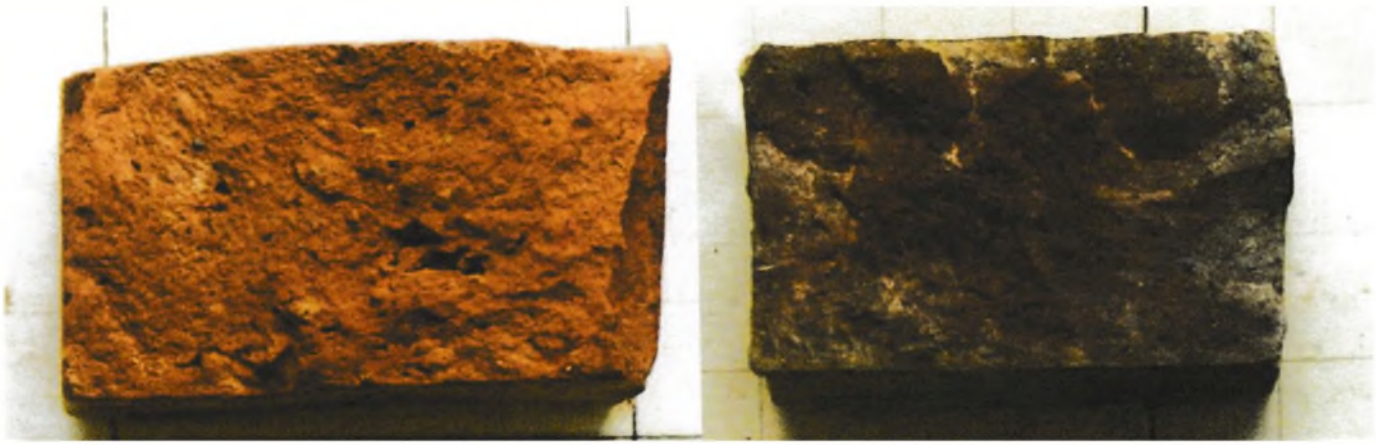


Fig.8 Two different colours/textures from the north wall.

The rubble fill in the middle of the wall includes sizeable pieces of both chalk and puddingstone (aka puddlestone). As mentioned above, chalk was used extensively in the original building, and puddingstone — a coarse, dark ironstone conglomerate — was used to build both the tower (around 1450) and the clerestory.

The difference in colour and texture might be explained by manufacturing variability but the shaped frogs suggest there may have been more than one supplier. There were many brick makers in the area at the time. Michael Dumbleton[1] mentions seventeen brick makers that were operating in 1870 in a 9 by 7 mile area around Bracknell that includes Wokingham. The church wall was rebuilt a few years earlier than that so it seems there would have been plenty of choice.

NOTES

1. Michael Dumbleton, *Brickmaking: A Local Industry*, Bracknell & District Industrial Society, 1981.

BRICK CHURCHES IN THE NEWS: FROM FOOD FOR THE SOUL TO FOOD FOR THE BODY

St Margaret, Streatham, London, on Baccombe Avenue in the Leigham Court Estate, off Streatham Hill, is a typical product of its age; it was built between 1889 and 1907 to a design by Rowland Plumbe & Harvey, in the latter years of Sir Rowland's practice. Sir Rowland Plumbe (1838-1919) was in independent practice from the early 1870s to the Great War.

St Margaret's is a big, cruciform building of red brick with a five-bay aisled nave, terminating in a big, five-light west window and with a high clerestory. Even the aisles are wider than average. The narthex beyond the main west wall is much lower with only a single lancet.

The photograph in a piece by Simon Jenkins, *The Guardian*, 26 December 2020, *G2* section, shows one of its modern uses as the Norwood and Brixton Food Bank, with the second, third, and fourth bays of nave and aisles taken up with shelves full of donated food. The situation is not uncommon: the church attended by the writer — St Edmund's, Shipston-on-Stour — also houses the local food bank, with the store cupboard area taking up the westernmost bay of the north aisle. I make no comment on the need for food banks except to remark that in the world's fifth largest economy where the average income per capita is between double and treble the global average, it shows an important continuing relevance of what is often the only communal building in a parish.

DAVID H. KENNETT

Hedingham 'Reds' used in Churches and Other Buildings in London

Adrian Corder-Birch

INTRODUCTION

A brief history of the Hedingham red brick industry is contained in *British Brick Society Information,* **36,** May 1985, pages 15-17. This article looks at the use of Hedingham 'Reds' in Churches and other buildings in London mainly within the thirty years between 1884 and 1914. It was during this period that the brickmaking industry in Castle and Sible Hedingham was most extensive, employing some five hundred men manufacturing up to eight million bricks a year, mainly by hand. Some, brickworks had sidings onto the Colne Valley and Halstead Railway, upon which bricks were transported to London via the Great Eastern Railway. At this time the tedious operation of loading bricks into railway wagons was carried out by hand. It was not until several decades later that palletisation was possible.

MARK GENTRY TRADING AS HEDINGHAM BRICK, TILE AND TERRACOTTA WORKS

Mark Gentry was a master builder, contractor and timber merchant at Stratford from 1878 to 1892. He had an office at Langthorne House, West Ham Lane, Stratford until March 1885 when it moved to 2 Wormwood Street, London EC.[1] From 1890 to 1892 his office and showrooms were at 43 London Wall and later at Dashwood House, New Broad Street. In circa 1900 his London Office was at 2 Devonshire Square, Bishopsgate, EC., followed by 11 & 12 Finsbury Square, during the early 1900s.[2] These were also the offices and showrooms of the Hedingham Brick, Tile and Terracotta Works and a depot was also located at 28 Bishopsgate Goods Station.[3]

In 1884, Mark Gentry purchased a brick works at Wethersfield Road, Sible Hedingham and in 1894 he established the Highfield Brick Works, also at Sible Hedingham.[4] His bricks usually included the brick-marks, *'M.G.'* for Mark Gentry or *'M.G.H.'* for Mark Gentry Hedingham. He supplied Hedingham red bricks in large quantities to builders and contractors in London. Large purchasers were the City of London Corporation, the London County Council, School Boards, the Tower Bridge Committee, Great Eastern Railway and other public bodies.[5] In addition a further 3,000,000 bricks were used by the Great Central Railway in the building of their stations and lesser quantities were supplied to the East Ham School Board.[6] One fine school example at East Ham was where all the arches and moulded bricks, when made to shape, required setting with one eighth joints.[7] He also supplied bricks for school buildings in West Ham.[8] Among many buildings in London for which Mark Gentry supplied Hedingham 'reds' were the following:

Holborn Union Board of Guardians offices and boardroom, 49-53 Clerkenwell Road. (Figs.1-4)
Mark Gentry was also the builder and commenced construction in 1885 with a base of blue engineering bricks (source unknown) and the remainder of the bricks were Hedingham 'reds'. The beautifully formed bricks fitted together perfectly with just a hint of lime mortar, with the most ornate façade facing Clerkenwell Road and a plainer one facing Britton Street. The foundation stone was laid in January 1886 and among the names inscribed on it were Saxon Snell & Sons, architects and Mark Gentry, builder.[9] The building was completed in 1887 and with the ground cost £23,000. It provided the Board of Guardians with office accommodation and boardroom to administer the 8,000 inmates in its care. The building, now known as 'The Red House' was converted into 21 flats in 1994-95 by Croft Homes, using Michael Sierens Associates as architects.[10]

The Blackwall Tunnel
This early London County Council improvement contains some *'M.G.'* red facing bricks in the vaulting of the roof of the two archway entrances at the north and south sides of the River Thames. These archways combine a pleasing ornamental entrance with a gauge arch to measure the height of loads before they descend the slopes leading to the tunnel itself. The tunnel was opened in 1897 by HRH the Prince of Wales (later King Edward VII) on behalf of Queen Victoria.[11]

Fig.1 Holborn Board of Guardians: Britton Street elevation.

Fig.2 (opposite, above) Holborn Board of Guardians: ornamental brickwork on the corner of the Britton Street elevation.

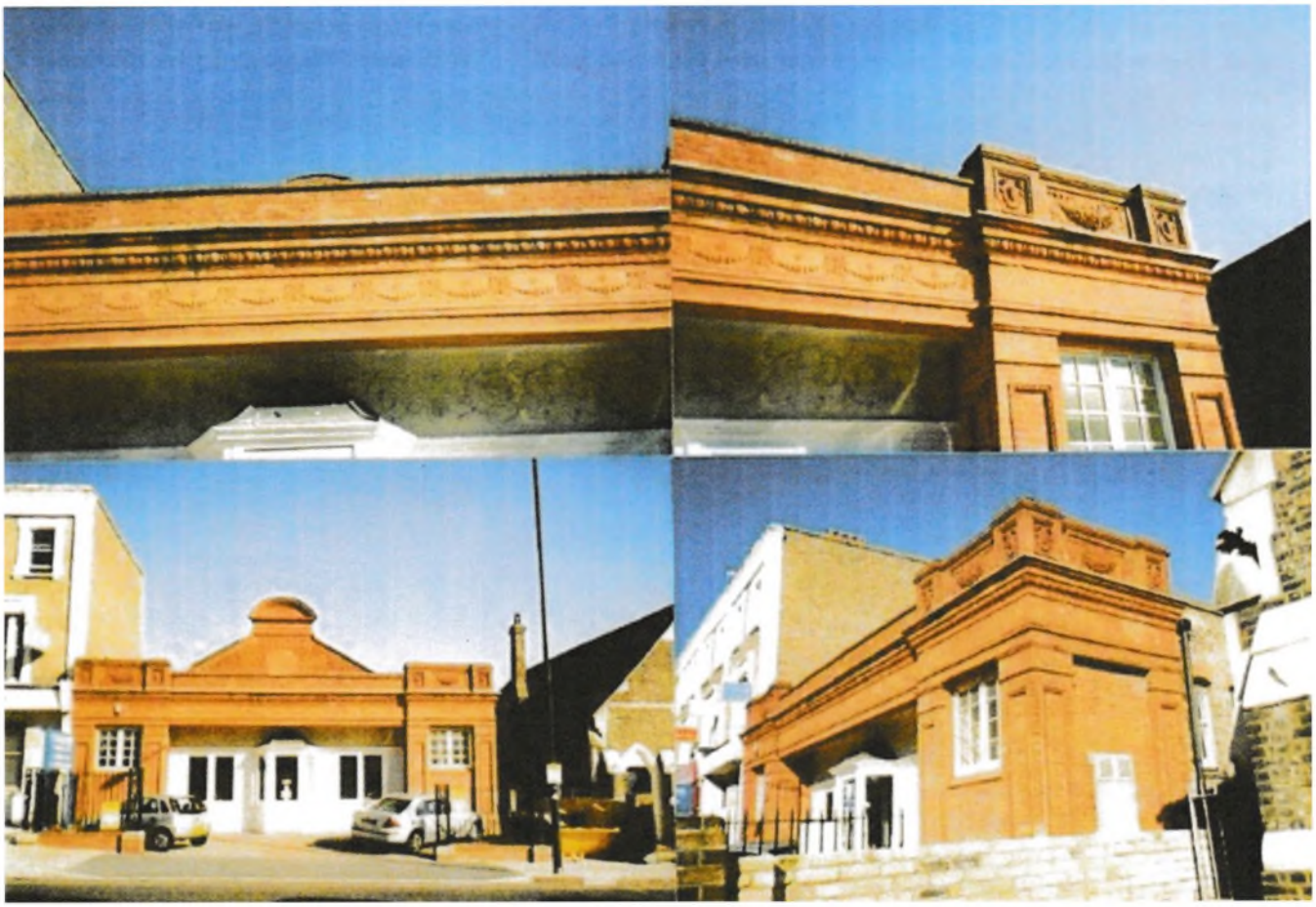
Fig.3 (opposite, below) Holborn Board of Guardians: ornamental brickwork at the entrance on Clerkenwell Road.

Claridge's Hotel, Brook Street, Westminster. (Fig.5)
This prestigious hotel was constructed between 1894 and 1898 with Hedingham red facing bricks supplied by Mark Gentry, together with red Mansfield stone, rubbed brick dressings, cast iron balconies, slate roofs with entrances in Portland stone and black granite dressings. It is a large building, principally of six storeys, with two storeys of attics set into a mansard roof and basements. The original architects were C. W. Stephens and Sir Ernest George & Yeates and in 1931 it was enlarged to the design of Oswald Milne.[12] The exterior remained substantially as it was finished, a massive four-square block faced in Hedingham reds.[13] In 2011, alterations and renovations commenced with red bricks supplied by Bulmer Brick and Tile Company Limited using some of the old '*M.G.*' moulds. During the course of this work many of the original bricks with the '*M.G.*' brick-mark were found.[14]

Fire Station in Bishopsgate Street, EC.
In 1907 red facing bricks were supplied to London County Council for the fire station in Bishopsgate Street.[15]

Fig.4 (top) Holborn Board of Guardians: Clerkenwell Road elevation.

Fig.5 (below) Claridge's Hotel, Brook Street, Westminster: general view of frontage.



Figs.6-9 Grove Picture Palace

Fig.6 (top left) Decorative band at top of central part of the front.
Fig.7 (top right) Decorative items on upper part pf right-hand portion of the top.
Fig.8 (below right) View of upper part of the front of the cinema from the right.
Fig.9 (below left) The front of the Grove Picture Palace.

Grove Picture Palace, Stratford, (Figs.6-9)
This was built in 1910 of red brick and terracotta. It was designed by Gilbert & Constanduros, one of the most important firms of cinema architects. It is located between the junctions of The Grove with Manbey Park Road and Manbey Grove, south of Maryland Railway Station and is now used as a Doctor's Surgery.[16]

St Patrick's Roman Catholic Church, Soho Square, London W1
The church was rebuilt between 1891 and 1893 to the designs of John Kelly of Kelly & Birchall, architects of Leeds.[17] The building contractor was W. H. Gaze of Kingston on Thames and the bricks were supplied by Mark Gentry. The red brick exterior is a sort of simplified Renaissance, with the Sutton Row side basically arched. All cornices and mouldings are of brick, Portland stone being used only for the pedimented Corinthian portico at the foot of the tower. On 19 November 1940 a powerful bomb pierced the roof of the church and buried itself in the nave but failed to detonate. A major refurbishment took place between 29 February 2011 and 31 May 2012. As part of the refurbishment the red brick campanile (bell tower) was restored with bricks made by Bulmer Brick and Tile Company Limited.[18] This church is a grade II* listed building.[19]

United Methodist Free Church, Fentiman Road, off South Lambeth Road (Fig.10).
This Church, built *circa* 1900 to 1902, was one of the finest examples of a suburban church building in the Metropolis at that time. It marked a very distinctive advance upon the typical chapel structure, for South London was not rich in artistic buildings. It was built at the junction of two streets, the builder being A.O. Robinson of Peckham. The facing bricks to the whole of the elevations visible from the main roads were

Mark Gentry's best dark red facings, size 8¾ inch by 4½ inch by 2¾ inch and about 55,000 of these were used. Fletton bricks were adopted for the internal walls and facings of back walls. The contract for the whole block including boundary walls was £6,586. The architects were George P. Baines and his son, R. Palmer Baines, both of Clements' Inn, Strand.[20] The church suffered bomb damage during the Second World War and was renovated in 1954. Pevsner described this church as, '*in the usual jolly style of the Methodists, with the usual asymmetrical turret.*'[21]

Fig.10 United Methodist Free church, Fentiman Road, off South Lambeth Road: architect's drawing.

Whitfield Tabernacle, Tottenham Court Road

This important nonconformist building was built inside and out with '*M.G.*' bricks.[22] It was opened in 1899 with a hall below and unfortunately it was completely destroyed by a flying bomb in 1945.

Mark Gentry regularly exhibited at the biennial Building Trades Exhibitions, which were held at The Royal Agricultural Hall, Islington until 1905 and afterwards at Olympia, where architects and builders could see the quality of his bricks and some of the 600 ornamental bricks available.

ELI CORNISH AND THE HEDINGHAM BRICK COMPANY LIMITED

Eli Cornish supplied bricks, mainly red moulded bricks for many buildings in London, particularly for churches. These were made at the Tortoise, Sidings and Purls Hill Brick Works at Sible Hedingham and by the Hedingham Brick Company Limited, of which he was the principal. These bricks contained the brick-mark '*E.C.C.*' for bricks made by Eli Cornish, but there was no significance in the second '*C*', apart from

distinguishing them from bricks made by his brother Edward Cornish at Eastwood, Essex who used the brick-mark, *'E.C.'* The brick-marks used by the Hedingham Brick Company Limited were: *'H.B.Co.'* and *'The Hedingham Brick Co Ltd'*

By 1909, Eli Cornish had supplied Hedingham 'reds' for building sixteen churches in north London[23] of which eight churches have been identified as follows:

St Simon's Church, Saltram Crescent, Paddington.
The church was built 1898-9 to the plans of John Samuel Alder, FRIBA, (1847-1919), and later demolished.

Fig.11 (top) St Andrew, Alexandra Park Road, Muswell Hill:

Fig.12 (below) St Saviour, Alexandra Park, Wood Green

St Andrew's Church, Alexandra Park Road, Muswell Hill, (Fig.11)
It was designed by J.S. Alder and built in 1903. Following war damage, it was rebuilt and a new west end added in 1957 by R.S. Morris.

St Saviour's Church, Alexandra Park Road, Wood Green, (Fig.12)
This is another of the churches designed by J.S. Alder and built in 1903 to 1909. This was one of the largest churches in London and after the first half of the church was built, the remainder was not commenced until four years later. In that church alone the Tortoise Brick Works and the Hedingham Brick Company supplied over 100,000 red moulded bricks.[24] This church was demolished in 1994, but Alder's War Memorial cross of 1919 remains.[25]

Fig.13 (top) St John, Green Lane, Palmers Green

Fig.14 (below) St George, Cranley Gardens, Hornsey

St John's Church, Green Lane, Palmers Green. (Fig.13)
The foundation stone was laid in October 1903, but the building was not completed until 1908. The tower was 102 foot high and the architect was John Oldrid Scott (1841-1913), the second son of Sir George Gilbert Scott (1811-1880).

St Cuthbert's Church, Wolves Lane, Chitts Hill, Wood Green.
The plans for this church were prepared by J.S. Alder and was built 1905 to 1907 of Hedingham red brick with stone dressings. Three nave bays of the intended five were built and the west wall with west window was built in 1930 following Alder's design.[26]

St George's Church, Cranley Gardens, Hornsey. (Fig.14)
Built between 1907 and 1910, this was another church for which the architect was J.S. Alder. It was damaged during the Second World War.

St Peter's Mission Church, College Park, Willesden Green,
This church was designed by J.S. Alder; the dedication stone was laid on 17 October 1908. This church also served as a parish room.

St Simon's Church, Winchmore Hill.

Unfortunately, the remaining eight London churches have not yet been identified.

It is interesting that many of the above churches were designed by the architect, J.S. Alder, who was well known for his church buildings, mainly in the north-London suburbs, which were then spreading rapidly. His church buildings in the late-Gothic style, were notable for being economic to build and spacious with light and airy interiors. It is likely that he recommended the use of Hedingham 'reds' to his clients as they were used in many of the north London churches he designed.

It is sad to recall the terrible loss sustained by churches and church buildings in London during the Second World War. Out of 701 churches of The Church of England, 91 were completely destroyed and 533 damaged. Including all church property, the total loss was over 10% and no less than 87% of all buildings suffered damage of some kind. By July 1946, it was intended to completely rebuild 50 churches and to repair 494 others.[27]

Eli Cornish also supplied bricks for The Chatsworth Buildings for London County Council

WILLIAM RAYNER & SON, MAIDEN LEY BRICK WORKS, CASTLE HEDINGHAM

William Rayner & Son of Maiden Ley Brick Works, Castle Hedingham supplied red facing bricks for the Prudential Building in High Holborn, (Fig.15) which was mainly built from 1899 to 1906. The architect was Alfred Waterhouse (1830-1905) who was much addicted to terracotta and hard red bricks. The fact that William Rayner & Son supplied bricks for the Prudential Building was recorded on some of their letter headings. The first portion at the corner of Brooke Street was built in 1879,[28] but not with Rayner's bricks, because Maiden Ley Brick Works was not established until 1893 and continued production until 1952.

Fig.15 Prudential Building, High Holborn.

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The author would welcome additional information about any further buildings in London, particularly churches, where Hedingham 'reds' were used. It is known that Mark Gentry published at least three catalogues illustrating ornamental bricks, but unfortunately no catalogues have been found. If anyone is aware of the location of any of his catalogues, please inform the author.

BRICK CHURCHES IN THE NEWS: EARLSDON METHODIST CHURCH, COVENTRY

Completion of the building of Earlsdon Methodist church, Albany Road, Coventry, was delayed until 1923 although the building had been designed in 1909 by the Birmingham practice of Crouch, Butler & Savage. Members saw another example of their work at the Methodist church in Stourbridge, completed in 1927, on the visit to the town in April 2016.

Before the opening of the building, the congregation met in a disused watch-making factory. The centenary of the building was celebrated by services and by an exhibition of photographs of its construction.

The cruciform building has a gabled, main frontage of red brick with stone bands supplemented by two side turrets. The whole is in a late Victorian Gothic style in contrast to the Stourbridge building. A porch was added and the interior re-ordered in 2000 by Kenneth Holmes Associates.

DAVID KENNETT

BRICK CHURCHES IN THE NEWS:
THE BURNING OF FIRST NATIONS' CHURCHES IN CANADA

The First Nations of Canada have been treated very badly, both by the British as the colonial overlords and subsequently by the national and provincial governments of Canada. Children, thought to number 150,000, were taken from their parents and shipped off to special schools 'to civilise them', not least by forbidding the use of their native languages and practice of their native religions. It was forcible assimilation. Many First Nations are deeply spiritual people who under forced conversions transferred their inherent spirituality to Christianity.

More than half of the residential schools to which the children were sent were run by the Roman Catholic Church. Between May and July 2021, two dozen church buildings were burned to the ground, including eight in First Nations territories. *The Guardian* on 5 July 2021 highlighted two atrocities: the wooden St Ann's church in the Chuchuwayha Indian reserve, the fourth such burning in a month, and the brick-built Roman Catholic church at Mortinville, Alberta, about 15 kilometres north of Edmonton, the provincial capital.

St Ann's had been torched on 26 June 2021, leaving only charred remains of a building erected by the sweat of the brows of the local First Nations' people, who had used horses to drag the logs the 40 miles from the nearest town. Their ancestors had built it with their own labour.

The church in Mortinville was a substantial brick building, having a well-built west front with a central tower, the top of which had already fallen away when the picture accompanying the newspaper article was taken: a second photograph shows the uppermost section, which presumably contained the bell or bells, lying awkwardly within the interior. From the second photograph, taken after the fire had been extinguished, it is clear that the brickwork of the church was done with cavity-wall-construction. From the layout of the front against the raging inferno behind, the fenestration suggests a galleried interior as either side of the tower with its doorway are two rows of round-headed windows, single on the ground floor but paired on the upper level. Above the doorway was a two-light window below a circular window. A row of three round-headed windows were above this below a gable at either end of which was a single pinnacle. At each corner was a small, square tower capped by an open cupola surmounted by a cross.

As more than one First Nations' elder has commented that whilst there is much anger and resentment at the Roman Catholic Church, not least from the physical and sexual abuse to which the children were subjected coupled with deadly disease epidemics and perpetual hunger, it does not excuse the arson committed against their church buildings. Whilst many have mixed feelings about the church as an institution, its presence in the individual community should provide solace and a place of grieving and healing. Their destruction by deliberate fire has deepened the pain of many, a sentiment echoed by the Canadian Prime Minister, Justin Trudeau:

> I can't help but think that burning down churches is actually depriving people who are in need of grieving and healing and mourning from places where they can grieve and reflect and look for support.

Leaders of the First Nations communities have called for churches to be spared from further arson attacks.

D.H. KENNETT

Brick for a Day: Bridport, Dorset

David H. Kennett

INTRODUCTION

The British Brick Society held its Annual General Meeting on Saturday 17 June 2023 in the Council Chamber of the Town Hall, Bridport, Dorset. This was followed in the afternoon by a tour of the town led by Mike Griffiths.

These notes reflect the brick and other buildings seen by members on the tour. Observations on other brick-built buildings in the town viewed by the writer in the course of his personal visit are given at the end of the account of the tour. These other buildings included a number of houses of brick on the northern entrance to the town and the end of East Street.

Fig.1 The Town Hall, Bridport (1786-87: William Tyler)

BUILDINGS SEEN ON THE TOUR OF THE TOWN

The tour began at the rear of the Town Hall and proceeded along West Street to the junction with St Michael's Lane. On St Michael's Lane, we walked southwards both on the road and then a path to the west end of the churchyard. From the church we went south along South Street to view the Chantry and the Meeting House and Almshouses of the Society of Friends before going north along South Street.

Bridport Town Hall (fig.1) was built in 1786-87 to a design of William Tyler (*d.*1801) of London, who chiefly worked as a sculptor: he had trained with Louis-Francis Roubiliac (1702-1762). Other than Bridport Town Hall, his only other contribution to Dorset buildings was the design of the County Gaol at the eastern end of High East Street, Dorchester, in 1784-85; this was demolished after the new County Gaol (1788-91: William Blackburn) was built on the vacant castle site in the north-west corner of the county town. The new prison opened in 1792 on what in twenty-first century terms would be a brownfield site.

When constructed, the brick-built Bridport Town Hall had a high, open ground floor with an arcade-like structure to support the council chamber above. The ground floor was intended to accommodate the local market, but is now occupied by a butcher's shop at the front and the tourist information centre at the narrower rear. The front facing the junction of East Street and West Street retains the arcade but the side walls have been filled in.

South if the town hall on the east is a square fronting the Bridport Arts Centre, formerly the Wesleyan Methodist chapel (1838: Joseph Galpin). Built of rubble stone, the three-bay front has been covered with stucco painted light green. The pediment covers all of the three bays of the front. The recessed central bay is divided from those on either side by fluted, giant Ionic columns-in-antis. The other bays have two tiers of windows. The interior has a gallery on the south, west, and north sides with an organ in a recessed area to the east. In a small square , forming a forecourt to the chapel, are three-storeyed houses on the north and south sides, which have their fronts covered with stucco.

West Street has several houses with the bricks laid in Header Bond. No.33 West Street, now an ice-cream parlour, mixed red brick with a blue brick, the latter prevailing so that red brick was used decoratively as surrounds to the fenestration (figs.2 and 3).

Fig.2 Detail of no. 33 West Street showing the use of the prevailing blue brick in Header Bond with red brick edging the window frames.

Fig.3 No. 33 West Street, Bridport, showing the overall extent in the centre of the façade of house of the use of blue brick in Header Bond with red brick used for window surrounds and the plat band.

Fig.4 Greville House, West Street, Bridport, now the town's Post Office, is a house built in red brick laid in Header Bond.

Several eighteenth-century houses on West Street have five bays . One with a front built in red brick using Header Bond is the two-storeyed Granville House (fig.4), probably constructed in the middle of the eighteenth century for a rich merchant. The quoins are of rusticated stone and the roof is slates. The central doorcase is an alteration, probably dating from the early nineteenth century, with free-standing Doric columns encompassing a small porch. The window above is with a rusticated architrave of moulded stone. The other windows have flat gauged-brick arches and keystones.

Since 1971, Granville House has been the town's post office; the interior has therefore been completely revamped and few, if any, original features remain.

Immediately west of Granville House is the former post office, a building in red brick erected in 1913 (C.B. Smith of the Office of Works). It looks like a late-eighteenth-century town house. The brick detailing is of a high quality.

In a yard adjacent to the former post office, we viewed an existing hemp, netting, and rope factory with a number of cojoined brick buildings. Being close to the sea and a harbour in the Middle Ages, an essential industry was rope and net making which has continued to provide Bridport with a high degree of prosperity.

On St Michael's Lane, we saw a curious building, of two storeys in red brick. On the flat plat band was written 'ASSEMBLY ROOMS' in white. Now two dwellings with a wide side bay on the south side giving vehicle access to the rear of the property, it is a curious, if slightly inexplicable, survival.

Between 1858 and 1860, the thirteenth-century parish church of St Mary was restored and extended westwards by two bays with John Hicks (*c.*1815-1869) of Dorchester as the architect. It is probable that the architect's young pupil, the future novelist Thomas Hardy (1840-1928) assisted with the work.

Most of the buildings noted on South Street (fig.5) in Mr Griffith's tour were of stone, beginning with The Chantry. This is a late-medieval, two-storeyed building of rubble stone with stone slates on the attic roofs. In the centre of the east front is a two-storeyed porch. The original purpose is unknown but a ledge deigned to hold a brazier or other form of light may indicate civic use.

Almost opposite St Mary's church, but on the east side of South Street are the Meeting House and Almshouses of the Society of Friends. These two-storeyed buildings of rubble stone were given to the Quakers in 1697 by Daniel Taylor. These buildings date from the fifteenth and sixteenth centuries with later modifications.

Further north is a known as The Castle and used as Bridport Museum. This sixteenth-century building of good quality, squared stone blocks has a five-sided porch and is two-storeyed. North of this is the County Library, built as the Police Station (1861-63: John Hicks). The police had moved into an adjacent building and it was used as housing for the policemen. It then became the fire station with a open ground floor. When converted to the county library, a new stone front was inserted on the ground floor.

The final building viewed was the Electric Palace, a cinema of 1926, with a fine Art Deco foyer. The shop fronts flanking the entrance to the foyer are contemporary with the building. It is still in use as a cinema and performance venue.

SOME OTHER NOTABLE BRICK BUILDINGS IN BRIDPORT

The tour of Bridport did not include buildings on East Street. For Michael Hill in *The Buildings of England: Dorset,* New Haven and London: Yale University Press, 2018, page 153, 'East Street can offer much more' and includes brick buildings of considerable variety. Visible from the council chamber of the Town Hall is the upper part of a Victorian commercial building of 1885, with the date in brick within a raised pediment flanked by quarter-round plaques of moulded brick.

At the other end of East Street on the south side is another major eighteenth-century house, no.74, two storeyed, of five bays with a carriage bay on the right-hand side. The red brick was laid in Header Bond but there is much use of Portland stone for the window frames and their keystones. The central one of the five bays has a Venetian window on the first floor with Ionic columns; above this is a bullseye window in the broken pediment. The doorcase is also pedimented with Ionic columns.

Two former bank buildings on East Street demand attention. On the north side a branch of the Midland Bank (later HSBC) in the style favoured by Sir Edwin Lutyens for the bank on Piccadilly, London, next to St James' church. It dates to the early 1920s. This is deep red brick with much Portland stone. Not quite opposite on the south side is a yellow brick building, erected for Edward Gill Flight (a solicitor) in the

mid-1850s which became the local branch of Barclays Bank but is now vacant. The building is crowned by a pediment over both bays, which are divided by stone pilasters.

On the northern edge of Bridport, on the road to Beaminster and Crewkerne, is a terrace of large, bay-windowed houses mainly constructed using red brick but with the windows picked out in yellow brick, particularly in the two-storeyed bays, and probably built in the quarter century before the Great War. They are of high quality.

Fig.5 South Street, Bridport: a general view of brick houses on the east side.

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Received for Review

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A review will be published in a future issue of *British Brick Society Information*.

NOTES ON CONTRIBUTORS

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

ADRIAN CORDER-BIRCH has been a member of the British Brick Society since 1978 and its Hon. Auditor since 1989. He is also a member of The Association for Industrial Archaeology and Vice Chairman of Essex Industrial Archaeology Group, which is a sub group of the Essex Society for Archaeology and History of which he is a Vice President (President 2015-2018).

He is an occasional contributor to *British Brick Society Information* and his other 'brick' publications include: *Our Ancestors were Brickmakers and Potters – A History of the Corder and related families in the Clayworking Industries,* 2010. (A4, 168 pages); and *Bricks, Buildings and Transport – A history of Mark Gentry, the Hedingham Red Brick Industry, Buildings, Road and Rail Transport,* 2013 (A4, 192 pages). These books are available from the author – Rustlings, Howe Drive, Halstead, Essex CO9 2QL for £14.95 each plus £3.55 postage and packing – email: *acb@corderbirch.co.uk*

JOHN A. HARRISON is a retired engineer and ergonomist. He became aware of brickwork by chance in the 1970s, and as he learnt more it developed into a major interest, along with his other passions, notably bellringing (his main connection with All Saints, Wokingham). His collection of interesting bricks that he found also grew, as did the section of his website on bricks, which attracts a lot of interesting (and occasionally bizarre) correspondence about many aspects of bricks and brickwork: *jaharrison.me.uk/Brickwork/* and *john@jaharrison.me.uk*

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 new online edition of 2016.

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.

BRITISH BRICK SOCIETY
MEETINGS in 2023 and 2024

October 2023
Brickworks Visit
W.T. Knowles Pipeworks, Elland, West Yorkshire
The society is has arranged 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

Saturday 15 June 2024
(Provisional Date)
Annual General Meeting
Kingston upon Hull
Tour of the city in the afternoon.

Visits to Alcester, Warwickshire; Risley and Ockbrook, Derbyshire; Cardiff Bay; and Tewkesbury, Gloucestershire are being planned for future years.

The 2025 Annual General Meeting will be held in Colchester. 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