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BRITISH BRICK SOCIETY

INFORMATION156

JUNE 2024

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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 Illustration:

Symbol of Post-1945 reconstruction and regeneration in the City of Kingston upon Hull. The mosaic on the former department store at the junction of Jameson Street and King Edward Street by Alan Boyson of Wolverhampton, erected in 1953. It fronts a brick-built structure, now in the course of demolition due to the level of asbestos used in the original construction.

Editorial:
British Brick Society Celebrates its Golden Jubilee

The inaugural Annual General Meeting of the British Brick Society was held in the rooms of the Society of Antiquaries, Burlington House, Piccadilly, London W1 in February 1974. The recent 2024 Annual General Meeting at Jubilee Central, Kingston upon Hull, therefore formally marks the completion of the fiftieth year of the society. The venue, in a city with many fine brick buildings of various dates, seemed entirely appropriate for the society's golden jubilee.

The meeting in February 1974 followed several discussions in 1972 and 1973 between Lawrence Harley, Geoffrey Hines, and a very young Terence Paul Smith (his words not mine), in which they were later joined by Ronald Firmin. Their backgrounds reflected the range of brick interests that the society hoped to attract to its membership: Lawrence was a brick collector; Geoffrey had a general interest in bricks and brick buildings; writing about brick buildings, a long-standing interest, was Terence's hinterland beyond his philosophical research when a postgraduate at St John's College, University of Cambridge; and Ron was a geologist with a strong interest in building materials, especially bricks. When the society was established, Lawrence Harley became the inaugural chairman of the British Brick Society and Geoffrey Hines its first honorary secretary, who also produced the cyclostyled early issues of *British Brick Society Information.*

The society has been fortunate in its officers, many of whom have served in more than one capacity and often for many years. Of the present officers, Michael Chapman was elected Chairman at the Annual General Meeting in Newark, Nottinghamshire, in 2011, succeeding Terence Paul Smith who had served from the mid-1980s with a short hiatus. The late Michael Oliver was the Honorary Secretary for two decades before his final illness and subsequent death in 2022. Graeme Perry was elected the Honorary Treasurer at the Annual General Meeting at Sudbury, Derbyshire, in 2007. Michael Hammett has only recently stepped down as Enquiries Secretary, having served the society in that role for three decades and was previously the society's Honorary Secretary in the 1980s and 1990s. Having been the Enquiries Secretary for several years in the late 1980s, David Kennett took on the role of Editor, *British Brick Society Information* in 1990.

An appeal for officers to continue the work of the society appears on page 7 of this issue of *British Brick Society Information.*

The first issue of *British Brick Society Information* appeared in November 1974, a cyclostyled single page on a single sheet as were most of the next ten or so issues. The periodical developed into several pages with illustrations and due to postage constraints became fixed at 20 pages with a single coloured page as the cover. The issues were stapled in the top left-hand corner.

Originally produced on successive editor's typewriters, not infrequently with multiple inserted corrections, making some mastersheets as thick as cardboard, a computer began to be consistently used in the early 1990s.

Transition to employing a commercial printer rather than the good offices first of the Brick Development Association and then of Cottingham High School followed soon after the editor moved to his current address. Issues of up to 56 pages plus four pages for the cover, often with colour used for the illustrations, have been produced. However, to accommodate inserts — giving notice of forthcoming meetings and visits and the minutes of the annual general meeting — it has been found to be prudent to restrict issues to 52 pages plus four pages cover so as to remain within the postage limit of 250 grams. With its envelope and the appropriate postage stamps, *British Brick Society Information,* **155,** February 2024, weighed 230 grams in its envelope.

The meeting in Kingston upon Hull was the sixth time that the British Brick Society has held its Annual General Meeting in Yorkshire. Earlier Annual General Meetings in the county have been held as follows:

1990 Woodmansey, with a viewing of the Ann Los brick collection as the visit.
1989 The Bar Convent, York, followed by a tour of brick buildings in York.
1992 The Old Friary, Beverley, with visits to Kingston upon Hull and Barton-on-Humber.
2013 The Public Library, Beverley, with a tour of the town and its brick buildings.
2019 Ripon, with a tour of the brick buildings of the city.

Links have been formed between Mariupol State University, now relocated to a campus in Kyiv, and the University of Hull. The Ukrainian university is keen to learn from the experience of the reconstruction of Hull — what worked, what did not, and what should be avoided — so as to make the best job possible.

One area of reconstruction which definitely should be avoided is to concentrate on the more affluent areas of the damaged city to the exclusion of where the majority of the inhabitants actually live: the New Orleans experience serves as a timely reminder of what can go wrong.

This and the immediately preceding issues of *British Brick Society Information* have gathered together a number of articles on 'Brick in Yorkshire'. Two articles with a Yorkshire setting have already appeared in *BBS Information,* **154,** February 2024: 'Brick for a Day: W.T. Knowles & Son, Elland, West Yorkshire' by Michael Chapman and 'Book Review: Buildings for Health: An Historical Analysis' by David H. Kennett, reviewing M. Gharipor, editor, *Health and Architecture: The History of Spaces of Healing and Care in the Pre-Modern Era,* London: Bloomsbury, 2023, which includes an essay on The Retreat, at York, probably the first building specifically built for the therapeutic care of the mentally disturbed rather than as a barren, prison-like county lunatic asylum, such as that for the City of London at Dartford, Kent, where the Gloucestershire poet and composer, Ivor Gurney (1890-1937) was incarcerated from 1922 to his death. This survivor of the trenches of the Great War was both wounded in one engagement and in another gassed after his return from convalescence. His grand piano remains in the largest room of this disused, monstrous building.

For various reasons, not least several days of incapacity through the severe back problems of one of the more prolific among the journal's authors, several projected articles on Yorkshire topics have remained incomplete or with the draft of an article not yet completed. Therefore, these have had to be held over. They included papers on Kingston upon Hull as a brick medieval city and the use of artificial stone in the façade of the demolished Grand Opera House, George Street, Hull, both of which could have colour illustrations. To be illustrated with black-and-white photographs and diagrams is an article on the Ladypool Viaduct near Whitby, which spans the River Esk. It is intended to complete these papers in the course of 2024 and 2025 and to offer them to *British Brick Society Information* for inclusion in future issues.

In consequence, the editor of *British Brick Society Information* had chosen to include an available paper on the excavation of a brickworks in Leicestershire with illustrations in colour. Two papers show the variety of approaches to studying the manufacture of bricks and viability of different firms, one in Bradford which continued for twenty-seven years until the useable clay was exhausted but the other in Leicestershire which never really got off the ground.

As of late April 2024, the editor held one other paper with colour illustrations: 'The Existence of Multiple Pressure marks on Cambridgeshire Bricks' by Han Li of the Museum of London Archaeology. This paper examines methods of drying the green bricks prior to their firing and draws attention to the laborious process of turning green bricks to ensure even drying before firing. Since then, he has received papers on 'Kempston Hardwick Brickworks' in Bedfordshire and 'The Development of "Suffolk kilns" of late medieval to post medieval date (*circa* 1500-1800) as presented by examples from Clare and Euston', the latter with colour illustrations. These three papers will be included in *British Brick Society Information,* **158,** February 2025, as an issue dealing with aspects of brick production

As only one paper, 'Bricks, Baptisms, and Burials: Imported Flemish Materials in English Medieval Churches' has so far been received with colour illustrations a projected issue on Brick in Essex, the issue has been put back to being *BBS Information,* **159,** June 2025, in the hope that other contributions, also with colour illustrations, will be forthcoming.

By restricting the use of colour illustrations to no more than two of the three issues in any one calendar year allows *British Brick Society Information,* **157,** October 2024, to be produced with *only* black-and-white illustrations; a number of articles on a variety of subjects — including on the fifteenth-century brick house at Someries Castle, near Luton; the production of early Tudor architectural terracotta; and London stock bricks — have been received, all of which have only black-and-white illustrations.

Whilst discussing future issues of *British Brick Society Information,* it seems to be worthwhile to use a substantial part of one or both of the first two issues of *British Brick Society Information* as a means of drawing attention to the brick buildings of the town and its county where the society's Annual General Meeting is projected to be held. For example, if Southwell, Nottinghamshire, were to be chosen by the membership, it would be the ideal opportunity to include articles on either the prebendal houses and the

Meeting is projected to be held. For example, if Southwell, Nottinghamshire, were to be chosen by the membership, it would be the ideal opportunity to include articles on either the prebendal houses and the deanery building provided for the clergy of Southwell Minster or the Thurgarton Union Workhouse, which is just outside the town. One might, of course, have articles on both.

Following this Editorial, there is an appeal for articles on Essex, given that the society is due to hold its next Annual General Meeting in Colchester on Saturday 14 June 2025.

Members may not be aware that the brick sculptor Carl André died on 24 January 2024, aged 88. He achieved a degree of completely unwarranted scorn and notoriety in the philistine popular press to which England is daily subjected when his Equivalent VIII was exhibited at London's Tate Gallery (now Tate Britain) in 1978. The brick sculpture of 120 bricks arranged in a horizontal, rectangular pattern of two courses set on a wooden floor. Each course was ten stretchers by six headers and laid without mortar, an example of conceptual art.

American art specialists, both critics and curators. could not see what the English fuss was all about. Carl André has produced other minimalist works before, notably Equivalent I to Equivalent VII. The work may not be to everyone's taste but it was not meant to shock, rather one of its purposes was to ask questions. Not least, 'What is Modern Art?' and 'What is the function of Art in Society?'

In painting, both Jackson Pollock and Mark Rothko asked the same questions. Their answers may have been different from one another but also from what had gone before. But it must always be remembered that the Rothko paintings in the Houston chapel got as close as any Italian Renaissance painter to describing the Infinite.

The appearance of *British Brick Society Information,* **156,** June 2024, in July 2024 rather than in the advertised month is entirely due to the knock-on effects of the severe physical incapacity through the back problems of its Editor for almost the whole of both February and March 2024. If sufficient material is forthcoming by Wednesday 28 August 2024, it is hoped to get the publication back on track with *BBS Information,* **157,** October 2024. Illustrations in this issue will be black-and-white *only.*

Please note that the Editor had been having problems with access to the Internet following full connection failure for six weeks in May and June 2024 and again after 36 hours reinstatement on 22 June 2024. All other computer functions are operating normally. Regrettably, responses to submissions and queries have been delayed. The latest problem has meant that he may not have had a chance to acknowledge submissions or offer reply to enquiries.

Since the Annual General Meeting, the society's chairman, Michael Chapman, has informed the members of the committee that his wife, Brenda, died on Wednesday 2 July 2024 of cancer which had set in earlier in the year. She was a lady whom many members of the society had met through her enthusiastic participation in meetings and visits.

The British Brick Society offers its condolences to Mike and his family at their sad loss; Mike and Brenda had recently celebrated their golden wedding.

DAVID H. KENNETT
Editor, *British Brick Society Information,*
27 April 2024 and 29 June 2024

British Brick Society Information in 2025: A 'Brick in Essex' issue

Members attending the 2023 Annual General Meeting of the British Brick Society, held on Saturday 17 June 2023 in Bridport, Dorset, decided that the 2024 Annual General Meeting should be held in Colchester, Essex.

It is, therefore, proposed that *British Brick Society Information,* **159,** June 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, provisionally on Saturday 14 June 2025, hence the submission date of Tuesday 31 March 2025.

The issue has so far attracted two articles on the brick gatehouse at Layer Marney Tower, one on the methods of production of the terracotta panels and the other on the functions of the gatehouse tower. These articles will appear in different issues. Allied to a prospective presentation to the International Conference of Medieval Studies at West Michigan University, Kalamazoo MI, USA in May 2025, an article is in preparation on 'Bricks, Baptisms, and Burials: Imported Materials from Flanders in English Medieval Parish Churches' which deals with the imported bricks in twenty Essex churches and imports of black Tournai limestone fonts and burial slabs in eastern and southern England. The article concentrates on imported bricks.

Members interested in contributing to either issue with a focus on 'Brick in Essex' may wish to have a preliminary discussion with the Editor, *British Brick Society Information,* with suggestions for an article, of any length. Any member who thinks that a non-member of the British Brick Society might wish to contribute to such a volume is also asked to contact the Editor, *British Brick Society Information,* with any proposals that might be forthcoming.

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BRICK CHURCHES AT RISK: FERNDOWN UNITED REFORMED CHURCH, LONNGHAM, DORSET

Due to the age and infirmity of its members, the United Reformed church at Ferndown, Longham, Dorset, closed in July 2023. The decision made by the United Reformed Church Trust Ltd was a 'reluctant' one. Press reports, on local radio and television and on BBC Teletext in late February 2023, have reported the decision in respect of the enforced closure of Longham Community Pre-School who have used the premises for sixty years. Because of the closure of the church as a worshipping community, the building has been offered for sale.

Photographs show a building with a datestone of '1851' constructed in a yellow/grey brick but the illustrations are insufficient to suggest the bond used. The west front has five bays divided by brick pilasters, the outer two of the bays are plain, the next two are narrow with ground-floor rectangular windows of three by four panes beneath a soldier course as the lintel, and in the centre an entrance with a Tuscan porch. On the first floor, there is a large round-headed window where the vertical panes are alternately narrow and wide. The fenestration of the façade is completed by narrow, round-headed windows about the rectangular ones in the adjacent bays, these being three panes by seven. Each of the central three bays had the pilasters forming the base of an arch of one row of bricks set on edge echoing the round-headed windows beneath. The side wall also has pilasters to its brickwork.

Near the west end of the building is a spire in multiple stages: a square base with clapboarding, an octagonal stage with a clock, then another octagonal stage with eight external pillars, above which is blue-painted spirelet. Clearly the builder thought out the building's impact on its surroundings and sought to provide more than an environment for religious worship.

At the rear is a single-storey portion in red and light grey brick, which the pre-school activities were held. The brickwork here is in Stretcher Bond.

D.H. KENNETT

Historically, Yorkshire, England's largest county, was divided into its three ridings. Woodmansey, Beverley, and Hull were in the East Riding and are now within East Yorkshire, one of the most rewarding counties for the brick enthusiast. Ripon was in the West Riding and is now in North Yorkshire. From the fourteenth century, York was a county corporate and governed itself free from any wider county affiliation whilst also being the county town. The city became a county borough in 1889 and is now a unitary authority.

Hull, too, was made county corporate at the beginning of the fifteenth century in 1404 and became a county borough when these were created in 1889; it was raised to the dignity of a city in 1897. Following a period after 1974 in the ill-fated Humberside County, the City of Kingston upon Hull is now a unitary authority.

The society has not held an Annual General Meeting in the North Riding, physically the largest of the three ridings. Although of the three ridings, the North Riding is probably the one with the greatest supply of a variety of good building stone, it is nevertheless the location of many fine brick buildings which are worthwhile to visit. Several towns, particularly in those east of the main railway line (or the A1 road) offer the enthusiast a range of brick buildings. Amongst the smaller towns, one thinks of Saltburn-on-Sea, Whitby, and Yarm; similarly, Middlesbrough, 'the infant Hercules' of the nineteenth century can be equally rewarding for the brick enthusiast to visit.

The second most visited county is Lincolnshire, with Annual General Meetings held at Horncastle in 1995, Gainsborough in 1999, Boston in 2009, and Lincoln in 2022. Visits following the meetings were held to Tattershall Castle in 1995, Gainsborough Old Hall in 1999, a town tour of Boston in 2009, and a similar tour of the brick buildings of the upper town in Lincoln in 2022.

One venue has been chosen three times, the Black Country Living History Museum at Dudley, which was the site of the meetings in 1981, 1990, and 2015.

Beyond the inaugural meeting in 1974, the Annual General Meeting has been held at venues in London three times. The 1977 Annual General Meeting was held in the Museum of London and that of 1991 at the Ibstock Brickwork Design Centre. Visits for these meetings were a walking tour of the City of London in 1977 and a bus tour with stops at significant brick buildings in East London and the Docklands in 1991. One meeting has been held in outer London, at 'The Greyhound' public house, Kew Green, in 2000 with a tour of the late-seventeenth-century, mannerist Kew Palace.

The future of the society's annual general meeting was on the agenda for discussion at the Annual General Meeting in Hull on Saturday 15 June 2024. It was discussed without definite conclusions being produced; further discussion will be held at the 2025 Annual General meeting in Colchester. The subject has been considered in *British Brick Society Information,* **154,** February 2024, where the arguments for and against moving to a virtual meeting were set out.

After the Hull AGM, members were taken on a walking tour of the Old Town beginning in the area to the west, starting at the junction of King Edward Street and Jameson Street where the mosaic on a former store erected for the Co-op but later occupied by the city's BHS store before the firm went into liquidation. It was designed in The City Architects Department. The mosaic by Alan Boyson of Wolverhampton depicts three ships, a tribute to the maritime history of Hull and specifically to its trawler fleet. The mosaic fronts a brick-built structure (see cover illustration) now under demolition because of the asbestos content of the building. A report on the walk appears on pages 45-47 of this issue of *British Brick Society Information.*

Kingston upon Hull was the third most bombed town in England in the Second World War. Much of the commercial heart of the city was destroyed, together with the docks and other economic infrastructure, including Hull Paragon Railway Station where the roof was severely damaged. The Old Town was largely unscathed and many of the older buildings have survived.

Reconstruction over the last eight decades has given Hull many new brick buildings, mostly of three to five storeys.

Three thousand miles away, the centre of Mariupol, Ukraine, has been partly reduced to rubble by constant Russian shelling. Plans for reconstruction are already in hand in Mariupol. But it will be a very different city to the one which existed before the Russian aggression in 2022. One in four of the inhabitants of Mariupol were killed and possibly as many as another quarter of the original inhabitants — those who have fled the now Russian-controlled city — will choose not to return; in New Orleans, between a quarter and a half of those who left the city after Hurricane Katrina have not returned to the Big Easy.

The British Brick Society needs New Hands to turn the Pugmill

The British Brick Society is facing a crisis of volunteers willing to run it and needs to draw upon the skills of its younger members. Having survived the death of its Honorary Secretary in March 2022, the British Brick Society now finds itself in need of three volunteers to take on the roles of Honorary Secretary, Honorary Treasurer, and Honorary Membership Secretary.

The long-standing Honorary Secretary died within a month after being obliged to resign over a serious health issue. The duties of the Honorary Secretary have been performed by the society's Chairman on a temporary basis during 2023-2024 but this is hardly a satisfactory arrangement.

The current Honorary Treasurer had indicated that he is willing to serve for 2023-2024 but had intended that this should be his last year of service. He has been in post for eighteen years and is willing to continue until the 2025 Annual General meeting in Colchester but is adamant that he will retire then.

Since the Annual General meeting in Hull on Saturday 15 June 2024, the society's Chairman has received an email from the current Membership Secretary that due to medical reasons he is resigning with immediate effect.

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

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

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

If no successors to fill the executive roles are forthcoming, the British Brick Society will be forced to fold and *British Brick Society Information* will necessarily have to cease publication.

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

Unless people volunteer it is feared that the British Brick Society will not be in existence to celebrate its Diamond Jubilee in 2034.

MICHAEL CHAPMAN
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Book Notice:
'There is hope in honest error'

Robyne Calvert, *The Mack: Charles Rennie Mackintosh and the Glasgow School of Art*,
New Haven and London: Yale University Press, 2024,
208 pages, 231 illustrations, many in colour.
ISBN 978-0-300-23985-0.
Price £35-00 (hardback).

The sight was horrific: Charles Rennie Mackintosh's great building, a living, breathing, work-a-day school of art went up in flames on 23 May 2014. It was a final-year undergraduate preparing his graduation show whose blow torch was left unattended. A masterwork destroyed in less than a couple of hours and left an empty carcass, little more than a dead shell. Worse was to follow: the building ignited again on 15 June 2018 due to error when reconstruction was almost complete. Enclosing scaffolding made access for fire crews more difficult than it could have been. The destruction was catastrophic but recovery was possible: hence the title of the Prologue, 'There is Hope in Honest Error'.

The determination to rebuild and reconstruct would continue. The work just had to be redone, but can modern methods reconstruct the atmosphere of the Library? This was one of the great rooms of the intellectual world.

Robyne Calvert is the historian appointed to chronicle the first and second reconstructions. This is her account of both, but concentrating on the four years between the two fires. Lavishly illustrated, what strikes one about one of the grandest stone buildings in Glasgow, a city of grand stone buildings, is just how many of the internal walls of the Mack are not stone but brick, hidden for so many years beneath plaster and wood panelling. The same is true of the backing to the external stonework. In the course of construction both steel and concrete were introduced.

The prologue (pages 8-11) is followed by an 'Introduction: A Place of Dreams' (pages 12-26) and then Chapter One 'Before the Mack' (pages 27-52). Chapter Two 'Designing the Mack' (pages 53-74) is enhanced by a catalogue of the original designs (pages 74-88) with two elevations or floor plans to each page, sufficiently large to be useful. Chapter Three 'A Plain Building' (pages 89-138) which emphasises that this building is a *Gesamtkunstwerk*, a 'total work of art' which even if constructed in two phases functions as a coherent whole. Chapter Four 'Ashes to Ashes' (pages 139-174) recounts the story of the 2014 fire, reconstruction, and the 2018 fire, and the determination to reconstruct: so much had been learned about the building and its structure. The Epilogue 'The Ephemeral School of Art' (pages 175-183) considers the future. There are 'Notes' (pages 184-194) and a 'Selected Bibliography' (pages 195-197) together with the author's acknowledgements, a note on image credits and an index.

The Scots have always cared about education in a way that is completely different to the English perception of the mere functionality of learning, to be imposed on the unappreciative populace, concepts which are alien to the average Scot. Glasgow, in particular, is rightly proud of the Mack, both the building and the artists and architects it nurtures. Robyne Calvert has done justice to the city's pride in its most symbolic building, the masterwork of the city's and Scotland's most acclaimed architect.

DAVID H. KENNETT

Temple Newsam, a Jacobean House in Brick and Stone in West Yorkshire.

Jacqueline Ryder

Fig.1 Temple Newsam, Leeds

Temple Newsam is an estate containing a Jacobean house, working farmyard, formal gardens, walled kitchen garden and 917 acres of open parkland, located approximately 5 miles to the East of Leeds City Centre. It is owned by Leeds City Council and is open to the public. Pieces from the City's collections of art and furniture are on display in the House.

There are several ways of approaching Temple Newsam. If travelling by car a good way is to turn off the A63 at Whitkirk and enter the Park between the North gate lodges, built in 1742 of brick with stone quoins and stone slate roofs, to match the main house. Part of the north front of the house can be glimpsed from this entrance.

Fig. 2 North gate lodges, with a glimpse of the House in the distance

Perhaps the best approach is on foot, via the East Avenue, off Bullerthorpe Lane. The avenue was marked by a pair of lodges designed by John Carr, and demolished in 1946. The East Avenue is about 1 mile long and was designed by Willim Etty between 1710 and 1715 with interest each side offered by woodland, bridges, cascades and fish ponds. The undulating nature of the Avenue offers a pleasant walk and glimpses of the House as the visitor draws nearer.

HISTORY OF THE ESTATE

The name Temple Newsam derives from the Knights Templar, who owned the estate in the twelfth century. The first house on the present site was built in brick by Thomas Darcy sometime between 1488 and 1521 and included a wing to the East that enclosed the Courtyard. In the 1540s Matthew Stuart, the fourth Earl of Lennox and his wife Margaret Douglas were living at Temple Newsam when their son Henry was born, later to become Lord Darnley, second husband of Mary Queen of Scots. In 1622 the estate was bought by Sir Arthur Ingram, who demolished the East wing. Over the next 300 years the Ingram family made many changes to Temple Newsam, following the latest fashions and consulting the foremost designers of the day, such as John Carr, Robert Adam, Capability Brown and William Etty, although their suggestions were not always taken up.

After remaining in the Ingram family for 300 years, the estate was sold to Leeds Corporation in 1922 by the Honourable Edward Wood, later Lord Halifax. The Corporation paid £10,000 for 917 acres to create a park for the people of Leeds. Mr Wood included the house in the sale but removed all the contents. The house was opened as a fine and decorative arts museum in 1937, and became the City's Art Gallery during the Second World War, when the art collections were moved from the city centre gallery for safe-keeping. Since the War the Corporation, and later Leeds Council, has acquired appropriate furniture and furnishings which reflect the long history of the house and its many changes.

THE HOUSE EXTERIOR

From a distance the house looks symmetrical. It is formed of three wings in a C shape, north, south and west. The centre of the west wing is marked by a white cupola, and not, as might be expected, the main entrance. This is located on the North side of the South wing.

Fig.3 The Main Entrance, on the north Side of the South wing. The limestone cladding was added in the eighteenth century.

The house is built of brick with stone quoins and window surrounds, an arrangement followed in all later alterations. In general a pattern of alternating rows of headers and stretchers is followed, with some variation where alterations have been made.

Fig. 4 Showing the alteration to the window of Sir Arthur Ingram's chapel, when it was later converted to a kitchen.

The exterior of the north and south wings show extensive evidence of the later changes, as illustrated in figure 4. A major project to update the windows took place between 1719 and 1745. The West wing retains most evidence of the sixteenth century house built by Thomas Darcy. Figure 5 shows original diaper work on the west front.

Fig.5 Part of the West Front

THE HOUSE INTERIOR

A number of rooms are open to the public and are dressed to illustrate how they have been used over the years. Where historic features and decoration have been damaged or destroyed work has been done to conserve and recreate elements to reflect the fashions of different periods in the life of the house. For example, on entering the house visitors see the Great Hall, a reminder of the earliest origins of the house, but decorated in 1820s style; the Picture Gallery has a fine mid-eighteenth-century ceiling, decorated in typical Georgian style with portraits of members of the royal family.

Fig. 6 The West Front of the Stables.

Fig.7 The West Front of the Stables, showing the later dairy to the left.

THE STABLES

To the north-east of the house is a stable block built of brick with a slate roof in the 1740s and extended 20 years later. In contrast to the main house there is very little stone decoration; the lintels are all of brick, the ground-floor openings have cut brick segmental arches while on the first floor the openings have simple shallow arches constructed of headers. The original architect was probably Daniel Garrett. The block has four sides enclosing a rectangular courtyard, and has archways in the centre of the east, north and west sides. The main entrance is marked by a cupola and a single handed clock set in the pediment. Attached to the south-west corner of the Stable Block is a two room dairy, built of brick under a slate roof. This was built later in the eighteenth century and incorporates part of the wall of the earlier building.

It is thought that the original design included a 'mirror' building to the south-west of the House, but extensive investigations are inconclusive. The block is in use as a café, shop and offices.

THE FARMYARD, KNOWN AS HOME FARM

To the North East of the Stables is a working farm yard with many brick buildings. Two in particular are worthy of note; The Great Barn and the Dovecote.

The Barn is the oldest, and although the date stone suggests it was built in 1740, documentary evidence and a date carved on the internal rafters give a date of 1694. It is built of brick with stone quoins under a stone slate roof.

Fig.8 The Great Barn

An information panel, based on research in the archives, notes that the barn was constructed of locally supplied materials, including 109,450 bricks for which Thomas Jefferson was paid 4d per 1,000. The barn measures 112 feet (34 metres) by 27 feet (8 metres) by 40 feet (12 metres) high.

Fig.9 Roof construction of the Great Barn, showing at bottom left the brick arched door opening, later partly filled in.

Alongside the Great Barn the Dovecote had a central role in the life of the estate, supplying food and fertilizer. Built in 1744 it is constructed of brick under a stone slate roof. The rather plain and much altered exterior hides an intricately constructed interior which could house 1,200 breeding pairs of pigeons or doves. The nesting holes were constructed of brick with stone perches, as illustrated in Figure 10.

It is interesting to note that in the twentieth century the Dovecote was converted to a flat for the cowman and his family, but the nesting holes were untouched.

The Farm Yard contains a number of other buildings built at different periods in local, practical styles, all of brick with stone slate roofs. These include a farmhouse, cart sheds, barns, hatcheries, stables, and workshops such as stone mason, blacksmith and laundry.

The farm is a working farm where all the animals are native to the British Isles and most are classified as Rare Breeds. It is open to the public, although at the time of writing the Great Barn and Dovecote are closed. The Great Barn is undergoing repair and consolidation work.

THE GROUNDS

Adjacent to the South Front of the House is the Formal Garden. It is laid out in seventeenth-century style, with a central fountain surrounded by beech and box hedges, laburnum arches and a hornbeam walk.

Fig.10 An out-of-date information panel illustrating the interior of the dovecote. Note the picture centre right, showing the access hatch in the ceiling of the barrel vaulted arch.

Fig.11 The angle between the South-facing and West-facing firewalls.

THE KITCHEN GARDEN

At some distance to the north-east is a kitchen garden surrounded by brick walls constructed in the eighteenth and nineteenth centuries. The earlier part, constructed in 1788, is a 'firewall', that is a double skin wall with the cavity heated by coal fires or steam, and hot water in the early twentieth century. They supported a vinery and palm house, replaced in 1969 by a modern glasshouse. Direct solar energy is now used to produce early floral displays. The garden is laid out with formal flower beds and benches and is a peaceful spot for a picnic.

THE PARK

Between Home Farm and the Kitchen Garden the land dips and contains a series of three small lakes where sympathetic planting gives each lake a different atmosphere. There is also a large area planted with rhododendrons.

Most of the Park is laid to grass to allow for informal play. At various times of the year the Estate hosts events such as fun fairs, music concerts and Christmas activities. There are formal and informal footpaths crossing the site, and cycling and horse riding are permitted is designated areas.

Further information and additional images can be found at

https://museumsandgalleries.leeds.gov.uk/temple-newsam/

John Martin Robinson, 'A Local Revival: Lytham Hall, Lancashire',
Country Life, 1 November 2023, pages 56-61.

Practising in York but largely self-taught, John Carr (1723-1807) was the leading architect for country houses in northern England in the second half of the eighteenth century: his earliest design is dated 1748 and he was still engaged in designing houses when he died. John Carr was also, nominally at least, a Roman Catholic: his mother, *née* Rose Lascelles, married his father, Robert, a stonemason from Horbury near Wakefield, in 1721 at the Roman Catholic chapel in the house of the Maynell family at North Kilvington, Yorkshire North Riding.

The point about the architect's possible religious sympathies is important in regard to Lytham Hall, near the Fylde coast of Lancashire. Thomas Clifton (1727-1783), who in 1752 commissioned the elegant three-storeyed brick house with stone dressings of nine bays by six, was also a Roman Catholic: in the eighteenth century, the Lancashire gentry had many who adhered to the 'old ways' of worshipping God. In the year of John Carr's birth, a special tax designed to raise £100,000 from the Roman Catholic gentry raised £7,110 from Lancashire, more than any other county except Yorkshire, but not if Yorkshire is divided into its three ridings. Both in Lancashire and Yorkshire, Carr was hired by Roman Catholic gentry: one Yorkshire example is Constable Hall, Burton Constable, in the East Riding for the Everingham family.

Lytham Hall was completed by 1764 and the drawing room and the dining room fitted out in the 1790s with furniture by Waring and Gillow of Lancaster, a firm headed by Roman Catholic craftsmen and business men. The house remained in the Clifton family until 1963 and largely unaltered except for the addition of a billiard room at mezzanine level on iron stilts.

In the eighteenth century, the Clifton family were agricultural improvers, much like the Cokes in Norfolk, on equally unprepossessing sandy soils. Unlike the Earls of Leicester, as Roman Catholics, the Cliftons were barred from public life. Nineteenth-century male members of the family were eccentric and the owner between 1882 and 1928, John Talbot Clifton, became an intrepid traveller across four continents, *en route* even acquiring a wife, *née* Violet Beauclerk, the daughter of the British consul in Peru: Robinson's pen portrait of her suggests she was *formidable*; when her husband died in the Canaries, the couple were *en route* to Timbuktu. Violet became the defender of the property for eleven years after her husband's death.

Despite long absences in the nineteenth century, successive members of the family founded a small town at the hall gates, a town which is now an exclusive seaside resort with a famous golf course. A separate new settlement, St Anne's, was created on land north of the park which was sold in 1875.

The hefty mortgage was foreclosed in 1937 although Violet lived in an adapted flat on the top floor until her death in 1961. The house had become the national offices of the Guardian Royal Exchange Assurance Company in the 1960s and 1970s. A trust, the Lytham Town Trust, bought Lytham Hall from the insurance company and with the aid of the Heritage Trust for the North West, completely restored the building. Exhibitions on the top floor illustrate its history: as a cell of the Benedictine Durham Cathedral Priory, as the house of the Clifton family, and as a hospital in the Second World War.

For a brief account of Lytham Hall, see C. Hartwell and N. Pevsner, *The Buildings of England: Lancashire: North,* New Haven and London: Yale University Press, 2009, pages 436-439. For a list of John Carr's buildings, see H.M. Colvin, *A Biographical Dictionary of British Architects 1600-1840,* New Haven and London: Yale University Press, 3rd edition, 1992, re-issued in paperback, 1997, pages 217-226. Details of the 1723 tax on Roman Catholic estates are taken from Hugh Aveling, *Northen Catholics,* London: Geoffrey Chapman, 1966, page 366.

D.H. KENNETT

BRICK IN THE NEWS:
FIRE AT THE BØRSEN, COPENHAGEN, DENMARK

On Tuesday 16 April 2024, the former Stock Exchange in Copenhagen, the Børsen, was engulfed in flames; the conflagration began at 7.30 am that day. The brick building was severely damaged; during the conflagration, the spire with its spire of distinctive four intertwined dragons' tails toppled over at 8.32 am. By mid-afternoon, about half the building had been destroyed but the early-seventeenth-century brick walls with bands of stone remained standing.

When the fire began, the building was encased in scaffolding, which made it more difficult for the firefighters to access the building and the fire. The scaffolding was there because of repairs being undertaken on the copper roof, which itself prevented easy access to the fire.

Since 2018, the building has served as the headquarters of the *Dansk Erhverv,* the Danish Chamber of Commerce, having ceased to be the city's stock exchange in 1974. The chamber's CEO, Brian Mikkelsen, said that the building would be rebuilt even whilst the fire was still in progress and had not been extinguished.

Thankfully, there were no casualties from the fire and the building's extensive collection of paintings and historic furniture were all safely evacuated with the assistance of the curators and other staff of the National Museum, the building's own staff, and members of the public.

The fire was much reported in the broadsheet newspapers of the western world — for example, *The Guardian, The Washington Post, The Financial Times* — and high billing on major television news bulletins including the BBC and CNN but, sadly, on the day *not* on Channel 4 News.

Denmark's defence minister and deputy prime minister, Troels Lund Poulsen, suggested that the fire was Denmark's 'Notre Dame moment,' echoing the fire at Paris' cathedral in 2019. The other comparison is the second fire on 15 June 2018 at Charles Rennie Mackintosh's great masterwork, the Glasgow School of Art, climbing the upper part of the city's Renfrew Street. The second fire at The Mack, as it is affectionately known, followed an earlier fire on 23 May 2014. If the first fire in Glasgow was the result of the execution of a final-year student project going wrong, the conflagrations in Glasgow in 2018, in Paris in 2019, and in Copenhagen in 2024 were all on building undergoing repairs and renovations. All three are, or more precisely were, buildings where people worked. Art students continued to be educated and lecturers went on producing their work; church services were held; and, doubtless, the activities of the Chamber of Commerce will carry on. The difference being that the staff and, in Glasgow, the students cannot use the building to which they had become accustomed.

Construction of the Børsen began in 1620 to a design by Lorentz van Steenwinckel (*d.*1619); Christian IV (*r.*1588-1648) then asked Lorentz's brother Hams the younger (1587-1639) to compltete the project. The brothers have been suggested as the designers of Trinity church, Kristiansted, Skåne, constructed 1617-28. After Lorentz's death, Hans the younger also completed Christian IV's chapel in the brick-built cathedral at Roskilde. He was also one of the three designers, with Leonhard Blasius and Albertus Mathiesen, of the Trinitatis Kirke, Copenhagen, which is the university church and from 1657 housed the university library in the loft above the nave. The church is also noteworthy for the round tower of a large diameter at its west end.

The van Steenwinckel brothers were the sons of Hans van Steenwinckel the elder (*c.*1550-1601) who came to Denmark from Antwerp at the invitation of Anthonius van Obbergen (1543-1611) as a bricklayer to work on the rebuilding of Kronborg Castle in 1576. He seems to have worked there for about a year before going to the island of Hven to work for the astronomer Tycho Brahe (1546-1601) for whom he built two observatories, the Uranienborg of 1576-80 and Stjernborg of 1584. Hans the elder was appointed to the position of Royal Master Builder in 1582, becoming Government Architect six years later. In this role, he was responsible for fortifications across the three Scandinavian kingdoms, then ruled under a single monarchy, and was most proud of those at Halmstad, where he died in May 1601 and was buried in St Nicolai's church. His manor houses include Näsbyholm, Berritzgård of 1586, and Orebygård of 1578-87.

During his career as a sculptor and architect, Hans the younger worked on many projects for King Christian IV. In addition to the Stock Exchange in Copenhagen, he was responsible for the rebuilding of Kronborg Castle after the fire of 1629, originally the work of Hans van Paeschen (*fl.*1561-1582). Kronborg Castle is the castle at Helsingor, (Shakespeare's Elsinore), Sjaelland, and was erected in 1570, and 76 Stengade, a townhouse there attributed to Antonis van Obberghen (1543-1611). The latter also worked across the Baltic on the design of the Arsenal at Gdansk, Poland, built between 1601 and 1609.

Fig.1 The Børsen, Copenhagen, Denmark (1620-24: Hans Steenwinckel the younger) before the fire on 16 April 2024

An early work of Hans van Steenwinckel the younger is the octagonal tower at Rosenborg Castle, also in Copenhagen, of 1616, a summer palace in the Dutch Renaissance style begun in 1606 and completed in 1624.

The Stock Exchange was finally finished in 1640. But by 1624, the majority of the building was in use. The dragons' tail spire was installed in 1625 and the east gable completed in 1640.

Restoration in 1745 was supervised by Nicolai Eigtved and in 1855 internal renovations were undertaken under the direction of Harald Conrad Shilling. Two years later, the building became private rather than royal property when it was sold by Frederick VII.

An interesting sidelight on the history of the building and the world at the end of the Great War is the attack on the building by unemployed anarchists, known in Danish as *stormen på Børsen* (the Storm on the Stock Exchange). The bankers and the stockbrokers left in 1974; shades of the exit of the same workers from the Amsterdam Stock Exchange (1896-1903), designed by Hendrik Petrus Berlage (1856-1939) in the late twentieth century.

DAVID H. KENNETT

Julius Whitehead's Fireclay Works, Hole Bottom, Brow Lane, Clayton, Bradford

Derek Barker

INTRODUCTION

Bradford is noted for its sandstone quarries and stone buildings. So, the fact that it once had a thriving nineteenth century brick and firebrick industry comes as something of a surprise. I have managed to trace 25-30 local brick kilns as well as an earlier industry based on 'brick fields', but subsequent urban development has destroyed virtually all the evidence. Julius Whitehead's works is exceptional because of the amount of physical and documentary information that has survived. I have touched on the works, and its celebrated founder, in an earlier publication.[1] Now I feel that both deserve a more complete account. The first figure shows the works as portrayed in one of the original company catalogues. I hope you will agree that its appearance is not without drama; one building comes complete with an 1894 date.

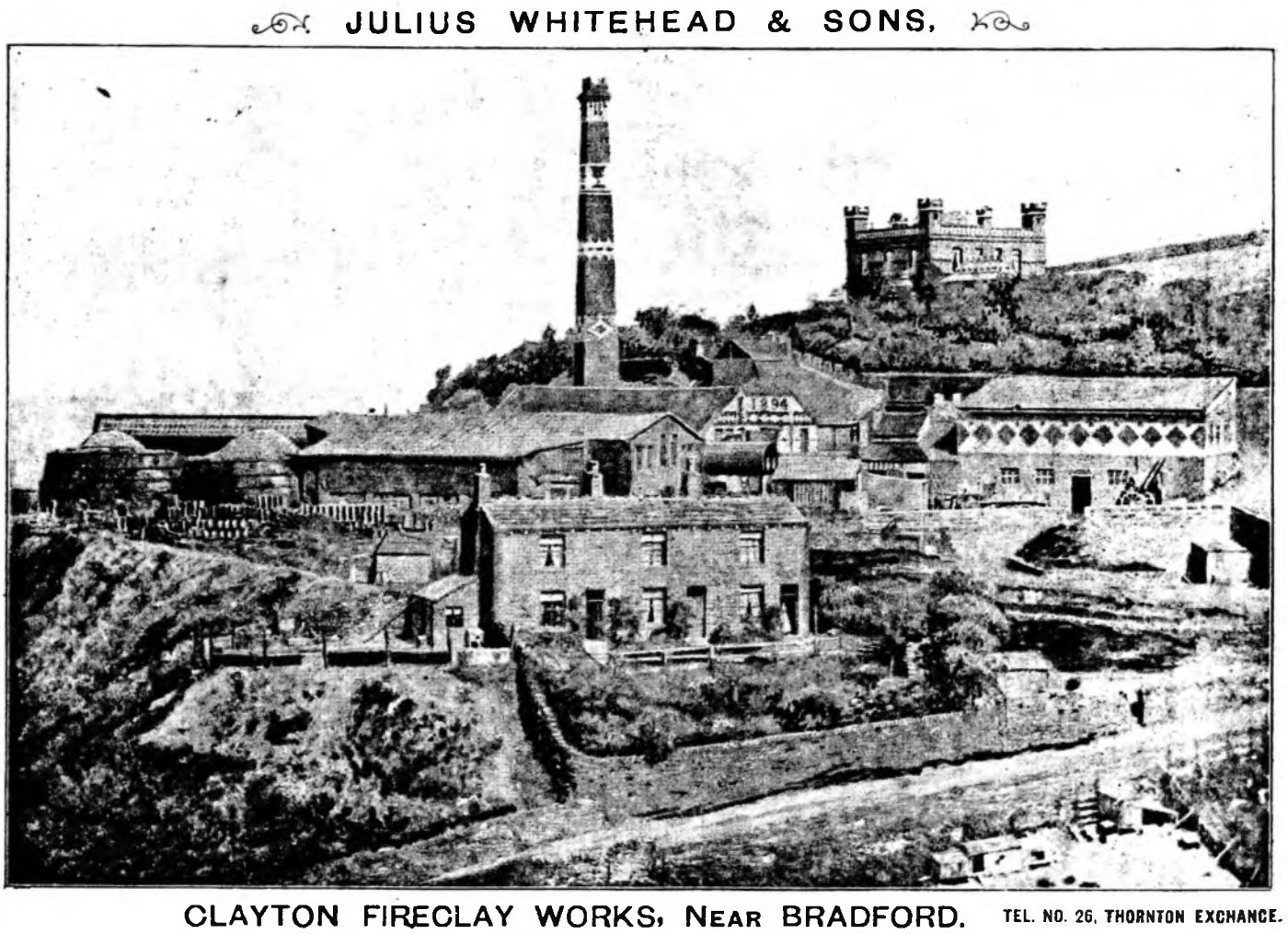

Fig 1 A catalogue image of Whitehead's original works.

SOURCES OF INFORMATION

The Whiteheads were a remarkable, resourceful, and inventive family. Fortunately, the site of their brick works has never been developed, and despite demolition, some buildings and a considerable amount of debris remains to be examined. The original works are well recorded on contemporary maps and in historical records. The records include unpublished material written by the founder's grandson (Mr Harold Whitehead) and held by Bradford Industrial Museum (BIM) since 1972. It appears that students from Bradford Grammar School wrote an account of the works as a project. In the account Harold Whitehead was thanked for his assistance, but he was clearly unhappy with the final result, which generated further letters. I shall reference quotations from these letters as 'H Whitehead's correspondence', but they must also be the original source of much technical information about the works and its products that is now circulating.

Today many of the company's products can be examined at close quarters in the industrial history gallery at Cliffe Castle Museum, Keighley. The whole Bradford brick industry is also well represented, so a museum visit is highly recommended.

Finally, the Yorkshire Film Archive has a short film made by Alec Whitehead showing the works in operation.[2] Whitehead's works has even become the source of a couple of Bradford urban myths, a situation which I imagine few brickworks can match.

JULIUS WHITEHEAD, THE FOUNDER

Julius Whitehead (1839-1908) was a Victorian entrepreneur who had been born in Farnley, Leeds. His father, another Julius, was a farmer. Young Julius learned his trade at the Farnley Iron Company. He was the manager of one of their works at the early age of 21 and later, around 1874, managed a works in Darwen, Lancs. At that time his highly inventive mind was considering an improved machine for the manufacture of pipes, bricks and tiles which he ultimately patented.

Whitehead first had his own works at Saudersclough Fireclay, Todmorden and Beacon Fireclay, Southowram Bank, Halifax.[3] Later, he was associated with Thomas Street Brickworks, Claremont, Halifax which also made sanitary tubes.[4] These works seem to have been ultimately amalgamated into the Lancashire & Yorkshire Fire Clay Works Ltd., and finally Ellenroyd Brick & Tile Co. Ltd., Halifax.

THE EARLY HISTORY OF THE HOLE BOTTOM, CLAYTON, SITE

Julius Whitehead began his business at Hole Bottom, Brow Lane, Clayton in 1880. It is believed that he located there principally because a rich seam of easily accessible fireclay ran along Hole Bottom Beck valley. The Bradford Archives have a property map of the works showing the galleries where material was dug from the '36 Band Clay'.[5]

Although Julius Whitehead is *the* great name associated with the works, he was not the first to exploit the resources of the site. One Asa Fawthrop (or Fawthorp) of Clayton is described in the 1879 trades' directory at Hole Bottom, where he made common bricks. Asa Fawthrop was born c.1845-46 and by 1881 was living at Fall Top, Clayton.[6] He was married, aged 36, and gave his occupation as stone merchant. A man called James Fawthrop, presumably a relative, built the nearby Brow Top Mill. It is reported that his brickworks supplied bricks for the building of railway tunnels to Queensbury and Bradford.[7] In December newspapers reported a horrible accident at the 'railway brick works' Clayton.[8] This could suggest that the railway also had their own brick-making facility.

A local historian reports that Asa was the son of a 'gentleman landowner' and owned the works after 1870; it may have been older still.[9] However, the Bradford Industrial Museum file lists only two owners: Asa Fawthrop and J. Whitehead. Asa ran a small operation 'consisting of a small workshop, kiln, winding house and a 54 feet shaft'. The depth of shafts was normally recorded in yards and 54 yards would seem more probable if the local Hard Bed Coal seam was being exploited for fuel. But the quoted depth would be sufficient if clay from the 36 Yard Coal seat earth was the target, although the associated coal seam was often too narrow to be commercial. The works probably served to provide bricks for small local textile mills and cottages. Asa seemingly sold his brick kilns to Julius Whitehead in the 1880s, after which Whitehead created his much more extensive fireclay works.


Drain pipes, traps and gullies
This selection of sanitary wares was made at Whitehead's Fire Clay Works, Clayton, near Bradford. The firm produced similar wares for the building trade well into the 20th century.
Some items were cast in plaster, timber or iron moulds and others were formed on the paper-maker's bench wheel.

After Whitehead's takeover the clay was found to be of not very good quality. The presence of excessive iron in the clay caused 'imperfections in the firing and flaws in the glazing'. As I understand it the presence of iron also acts as a flux, causing the firebricks to melt at a lower temperature if exposed to great heat. Whatever the exact situation Whitehead had to build new kilns since the existing kilns were too small to cope with increased production. Harold Whitehead describes the building of these kilns and the dramatic chimney (still present on site), which he says his father Claude Whitehead built in seven weeks 'with the aid of a few labourers'.

Fig 3 The Towers and the dramatic works chimney: source of a myth.

The chimney is the source of the first urban myth. The cups which form part of the second decorative band from the top are locally believed to celebrate Bradford City F.C.'s solitary victory in the FA challenge cup competition (1911). Truthfully, the chimney is older than that, being built in 1907. To make the myth work Claude would have had to knock out the existing bricks to change the design. The chimney has in fact been modified by shortening since it was constructed, but that is a far easier task. The clinching argument, in my view, is that the design does not resemble the cup actually competed for, and employed for the first time in 1911. But is a far better match for the older challenge cup used until 1910.

Fig 2 (opposite) Some of Whitehead's products on display at Cliffe Castle Museum.

Fig 4 A display of products incorporated into local cottages.

Julius Whitehead was not satisfied simply to run a profitable business. He had invented the Acme Multiple Pipe Making Machine which was essentially a large steam-driven extrusion press with dies between 3-24 inches in diameter. Smaller pipes were made in clusters, and pipes over 6-inch diameter singly. Now he designed and built the family home 'The Towers' and a separate house in Brow Lane called 'The Elders' for Claude, his eldest son. Today the house, and the works chimney, are Grade II listed structures. In addition, Whitehead constructed workshops, stables, kilns and workers cottages on the site. The Elders' and some local cottages show an ostentatious and remarkable display of all the firm's products including fireclay medallions. Many are visible to this day. Remarkably, a description survives concerning the inside of the house.[10] There were stuffed birds, bronze statuettes and swords hanging on the wall: the 'general clutter of the nineteenth century'.

The fireclay works also made salt glazed stoneware used for garden path edging and sanitary ware. We know that the kilns were burnt off on Friday and then 'soaked' until Saturday morning. The dampers were then withdrawn, and the kilns were cool enough for unloading by Monday. From the price list in seems that the Whiteheads may not have made common house bricks as well as firebricks, or possibly they produced them for their own use only. I have never seen a Whitehead brick mark.

However, the company certainly owned a builder's merchants near the centre of Bradford. At their shop they evidently sold products that were made for them by others, like the illustrated coal shoot cover; perhaps common bricks fell into the same category.

Fig 5 (opposite) A company price list.

JULIUS WHITEHEAD & SONS,

Clayton Fireclay Works, Near Bradford.

BRANCH STORES: SUNBRIDGE ROAD AND BARRY STREET, BRADFORD.

Price List.

	s.	d.
4in. Pipes ... per yd.	0	6
6in. „ ... „	0	9
8in. Pipes $\frac{1}{12}$ thick pr. yd.	1	0
9in. „ $\frac{1}{12}$ „ „	1	1½
12in. „ $\frac{1}{12}$ „ „	2	0
9in. „ $\frac{1}{10}$ „ „	1	3
12in. „ $\frac{1}{10}$ „ „	2	3
15in. „ $\frac{1}{10}$ „ „	4	6
18in. „ $\frac{1}{10}$ „ „	6	6
Bends and Elbows as 3ft.		
Single Junctions as 4ft.		
Double Junctions as 6ft.		
4in. Flue Linings, pr. yd.	0	5
6in. „ „ „	0	7½
9in. „ „ „	1	0
10in. „ „ „	1	1½
12in. „ „ „	1	6
14in. × 10in. „	1	8
6-in. Gullies ... each.	1	6
9in. „ ... „	2	6
12in. „ ... „	4	6
12in. Dishes ... „	1	0
15in. „ ... „	1	3
18in. „ ... „	2	0
6in. Iron Grates „	0	4
Fire Bricks, per 100.	6	0

	s.	d.
Quarries, per cubic foot.	2	6
Ground Fireclay pr. cwt.	1	6
Slop Stones, per foot.	1	6
1-Holed Pig Trough ...	2	6
2-Holed „ „ ...	4	6
3-Holed „ „ ...	7	6
4-Holed „ „ ...	10	0
Mangers, per foot, from	2	6
Cattle Troughs, each.	4	0
9in. × 3in. Air Grates,	0	4
9in. × 6in. „	0	9
9in. × 9in. „	1	0
12in. × 6in. „	1	3
10in. × 10in. „	1	6
12in × 12in. „	2	6
Gothic, Rustic, and Rope Garden Edging, pr. yd.	0	7
Honeysuckle, do. „	0	9
Grave Edging, per foot.	1	0
Vases, from ... each.	5	0
Rustic Chairs, from ...	7	6
Knight's Smoke Cure, No. 1,	6	0
„ „ „ No. 2,	7	6
Cone Pot, Regd., each	7	6

Common and Salt Glazed Bricks for Jobbing Work.
White and Coloured Enamelled Bricks. Art Tiles for Walls, Hearths, &c.
Cement, Plaster, Laths, &c.

Fig 6 The company's name recorded on a coal shoot cover (Bradford Industrial Museum).

The West Yorkshire Archives (Bradford) have a property map of the works showing the galleries from which material was dug from the '36 Band Clay'. By this would be meant the 6 feet of seat earth of the 36 Yard Coal seam. The short piece of film that I have already mentioned shows that the associated coal seam was very thin, probably 9 inches, when compared to its fireclay. I doubt that it would have been commercial to dig the seam in this location although records originating with the owners say that the kilns were fired with this material. The peak production year for clay seems to have been 1895-96 when 1435 sq. yds (*sic*) of clay were removed. There were always transportation difficulties from these works and in any case eventually the clay was exhausted. This raises the other urban myth. It is claimed that in the last few desperate months the owners had to dig up their own garden in search of clay to use, but a letter from Harold Whitehead says that the family were simply in search of better quality, iron-free, clay.

Whiteheads left this site for a later works nearby at Cockin Lane in 1907-1908. taking the machinery with them. By then the suitable iron free clay was definitely exhausted at Hole Bottom. The company's main products continued to be chimney pots, drainpipes, mangers, troughs and glazed bricks. Notes held by the BIM record the geology at the Cockin Road site. This was only 1 kilometre from Hole Bottom and at the earlier site the geology must have been virtually identical. 'Rag stone' describes uncommercial sandstone:

Glacial moraine
Rag stone
36-feet Band
48-yard fire clay
32 feet brown shale (used for brickmaking)

4 feet blue shale (contained fossilized trees)
9 inch band coal (> 6 feet clay >6 feet ironstone)
36-yard fire clay: 6 feet thick with ironstone at bottom
[36 yard gap]
Hard-Bed coal / fireclay (datum line for this formation)

LOCAL COAL MINING

The Briggs family-owned nearby Hole Bottom Pit, the products of which were taken up an incline to Queensbury station, now long gone. I think they must have been exploiting the deepest commercial seam, the Hard Bed. The coal was extracted by pillar and stall mining, but men were killed in the last week of operation as the roof supporting coal pillars were being reduced in dimension in order to extract more of the valuable mineral: always a risky business. Whiteheads had their own coal mine at Alderscholes Lane, Thornton, Bradford

A SITE VISIT TO HOLE BOTTOM

The land and houses are now all in private ownership where brick enthusiasts will not wish to trespass. Fortunately, a good deal can be seen from the public highway and an adjacent footpath. The bulk of the buildings are on a flat area between the top of the slope above the public footpath and the old chimney, but there are no signs of them now although the famous chimney itself survives, though reduced in height. During a recent visit to Brow Lane the only glazed fireclay bricks visible were marked [JOSEPH BROOKE & SONS][HIPPERHOLME], a well-known Halifax manufacturer. These were also incorporated into the fabric of the chimney, possibly as a later repair, although firebricks are usually regarded as too brittle to safely sustain a load.

The chimney is decorated with coloured glazed bricks: pink, white, green and blue. There are four bands of decorative brick and each one has a geometrical design in it. A BIM file contains a photocopy of an article and a letter discussing 'The Towers'. This house was apparently built with their own red firebricks 4.5 × 4.5 × 9 inches in size. It has fireclay medallions let into the walls. The roof is flat with corner turrets and a balustrade. At some stage it was equipped with a rooftop astronomical observatory. Oddly the only common bricks in the waste heap whose marks were visible were products of the Bradford Brick and Tile Company, more confirmation perhaps that Whiteheads did not make house bricks. The field names identified on the property map give no hint of earlier brickmaking.

THE LAST OF THE COMPANY

The founder died in 1908 but the company's new Cockin Lane works were occupied by Julius Whitehead & Sons in the period 1908-1970. Julius's son Claude Whitehead was the father of three Whitehead grandsons who eventually ran the company and were still alive in the 1970s. They were very proud of managing their business in 'the Whitehead way'. By 1970 they did not think the huge investment (estimated at £500,000) needed to modernise the Cockin Lane works was justified, and the works finally closed. This was surely the correct decision.[11] The whole of the once extensive Bradford brick industry was gone by the 1960s. As for the once famous Hole Bottom works: 'all must crumble into oblivion, but at this moment the tall chimney and the house, and the absent machinery, are monuments to the industry and ingenuity of men and master'.[12]

ACKNOWLEDGEMENTS

Very little research into Bradford local and industrial history could take place without the support of Bradford Local Studies Library and the West Yorkshire Archives (Bradford). It is a pleasure to thank their staff for their help. Bradford Industrial Museum allowed me to study and photograph documents which they curate, and Whitehead products form an important part of the industrial archaeology collections at Cliffe Castle Museum, Keighley where staff have encouraged me to talk on this subject.

Fig 7 Moss covered fireclay and brick wasters on site today.

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The Donisthorpe Brick and Pipe Company Ltd, 1906-1908

Alan Ingle

with contributions by Michael Chapman

PREFACE: BACKGROUND NOTE TO THIS ARTICLE

Earlier this year, the Society's Enquiries Officer, Michael Hammett, was contacted by Alan Ingle from Donisthorpe in Leicestershire.

Some years ago, Alan had carried out an archaeological survey on a long defunct brickworks on a site within the village. Alan has now written up the work undertaken and the research carried out.

Alan contacted the Society to see if we would review the article, with particular reference to the terminology used to describe the remains that were accessible to the origin survey work, and to furthermore give our opinion as to why the enterprise was so short lived.

This aspect of the enquiry was very interesting as the works was sited in an area of North-West Leicestershire that, at the time, had a number of similar and very successful works, and today remains home to a number of major clay brick production factories.

Being relatively close to Donisthorpe, Mike Chapman, met with Alan. Whilst the site itself is now very overgrown and proved impossible to access on the day, a combination of the documented research paper and a subsequent more successful site visit, enabled a positive discussion to be held.

MICHAEL CHAPMAN

INTRODUCTION

In Church Street, Donisthorpe, Leicestershire, just below St John's church, on the south side of the road, lying some 227 yards (250 metres) back in a clump of trees is a square chimney (fig.1) standing to the east of the Ivanhoe Trail (SK316138). No one in the village knew anything about it, apart from that is was thought to be the site of a brickworks and that local children used to play in 'The Brickfield'.[1]

Research at the National Archives revealed the name of the company as the 'Donisthorpe Brick and Pipe Company Ltd' registered in 1906, ceasing business around June 1908 and being officially dissolved by October 1910. *The Burton Observer* on 21 January 1915 stated: 'SALE, or Lease. The DONISTHORPE BRICK AND PIPE WORKS (clays can be tested). Apply, W. Hunt, Donisthorpe'.

Any buildings, except for the chimney, had been demolished at an unknown date, and the fabric removed. Although the chimney still stands to its original height (fig.1) and the remains of the kilns are partially visible at ground level, very little else can be seen due to the heavy coverage of vegetation, mainly hawthorn, alder, and brambles, and general site debris.

The site is in private ownership and the owner has no knowledge of the history of the site apart from details in the Land Conveyance Documents but gave permission for limited site clearance to be carried out, which would enable small exploratory excavations to be undertaken.

BRICKMAKING IN DONISTHORPE

The first reference to brickmaking in Donisthorpe is in the *Post Office Directories* of 1876 and 1881 which refers to Edward Gent as 'Brickmaker and Farmer'; he is also referred to in Kelly's *Directory* in 1881, but no location of the site is given in any of the directories. The first map showing a brickworks in Donisthorpe is the Ordnance Survey map of 1885 (surveyed in 1883), on a site adjacent to the Hoobrough Brook, which is at the bottom of Hill Street, this map shows two buildings stating 'Brickyard'. It is reasonable to conclude that Mr William Gent (*d.*1894) was the brickmaker, and owner of the brickyard referred to in the directories and shown on the 1885 map.

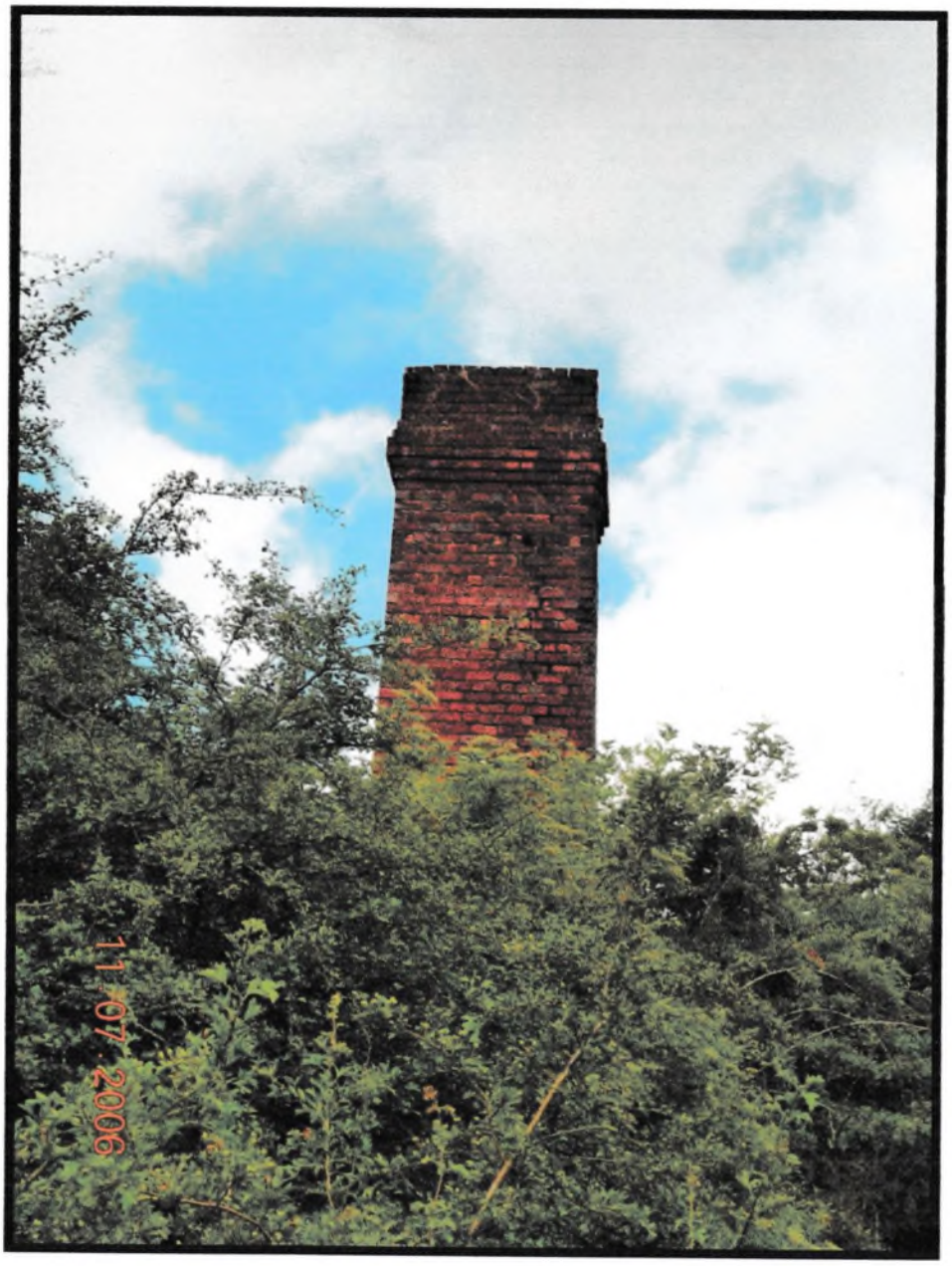

Fig.1 The chimney of the former Donisthorpe Brickworks

The 1901 map no longer recorded a 'Brick-Yard' on this site, implying it had ceased production between 1885 and 1901. On later maps still showing the buildings, the site was to become part of the Donisthorpe Mine and in later years was taken over by Cosy Coaches. In 1986 McPherson's Coaches took over the site until the company ceased trading in 2018. The buildings were demolished in 2019 and the site taken over by Elan Removals & Self Storage Services. Kelly's *Directory* of 1899, in 'County Trades', under 'Brick & Tile Makers', lists a 'Hunt W. Donisthorpe, Ashby-de-la–Zouch'. In the 1908 and 1912 directories, refers to the Donisthorpe Brick & Pipe Co Ltd. No mention is made in the 1916 directory.

The first map showing a Brickworks in Church Street is the 1901 Ordinance Survey map (fig.8, left) which shows two buildings, a gate house with a track leading to Church Street, the site is labelled 'Brick Works'; these buildings are again shown on the 1904 map.

The next available map is the 1923 map (fig.8, right), which only shows one of the two buildings, this being shown dotted. Additional buildings are now shown on the site consisting of two circular ones (kilns) and a large building with a chimney attached, the gatehouse and trackway are still shown, and the site is labelled

'Brick Works (Disused)', an area to the South is identified as a pit. All later Ordinance Survey maps only show a chimney, and stating 'Brick Works (Disused)', implying all the buildings on the site had been removed.

The Donisthorpe Brick and Pipe Company Ltd.

The brickyard adjacent to the Hoobrough Brook at the bottom of Hill Street had closed sometime after 1885.

The reference therefore in Kelly's *Directory* of 1899 under 'Brick & Tile Makers' to 'Hunt W., Donisthorpe', must refer to the brickyard in Church Street, shown on the 1901 and 1904 Ordinance Survey maps, which show two buildings, a gate house and access trackway to Church Street and labelled 'Brick Works'.

No details have been found with regards to any production during this period. Mr William Hunt, in an agreement made on 27 May 1905, transferred the business and leasehold to William Ball for a period of ten years, who continued with the business until December 1906 when he sold the company.

The new company which was named 'The Donisthorpe Brick and Pipe Company' was formed on 30 November 1906, with two directors and five additional subscribers. The directors were Joseph Martindale (coal merchant) of 147 Derby Street, Burton on Trent, the Secretary, who died 23 September 1907, and William Ball (brickmaker) of Donisthorpe, Leicestershire, the manager. The other subscribers were Georgeanna Ball (married woman), Jane Martindale (married woman), Thomas Nathass Martindale (gentleman), William Hudson (assurance agent), Emily Hudson (married woman).

An extract from the Memorandum of Association of the Donisthorpe Brick and Pipe Company dated 21 November 1906 states in item 3a:

> To acquire and take over as a going concern, and carry on the business of Brick Maker, now carried on by William Ball at Donisthorpe in county of Leicestershire, under the style or firm of William Ball, together with the whole of the property and assets of the proprietor of that business used in connection therewith or belonging thereto, ...

An extract from the Agreement dated 12 December 1906 Between William Ball (vendor) and the Donisthorpe Brick and Pipe Company states: 'whereas the vendor has for some time past carried on business as Brickmaker at Donisthorpe.' And under Item 1 of the agreement, states:

> Thirdly, All the plant machinery, office furniture, licenses, horses, carts, stock in trade, implements and utensils to which the Vendor is entitled in connection with the said business.

having agreed to purchase the existing brickworks on the site from the owner Mr William Ball.

The Companies Registration Office, by way of correspondence dated 19 April 1909, requested if the Donisthorpe Brick and Pipe Co Limited was still carrying out business and requested a reply. On the 24 June 1909, a Mr Vindall (Secretary) replied that the company referred to had ceased business almost 12 months ago, (*circa* June 1908).

The company was officially dissolved on 18 October 1910. Mr William Ball had moved, at an unknown date, to Denby in Yorkshire where he died in early 1911. Mr William Hunt was still the owner of the land when the 10-year lease was due to end, and the following article was included in *The Burton Observer* on 21 January 1915: 'SALE, or Lease. The DONISTHORPE BRICK AND PIPE WORKS (clays can be tested). Apply, W. Hunt, Donisthorpe.'

The intention had been to build a new modern brickworks, using beehive downdraft kilns, as shown on the 1923 Ordnance Survey map (fig.9, right) with the intention of producing machine-made bricks. On completion of the new building, the existing structures would have been demolished. It can only be surmised that building work would not have been commenced until early spring of 1907 and would have taken some nine months for construction, plus commissioning, testing and sustainability undertakings. Production therefore could not have commenced until very late in 1907 and subsequently ceased by June 1908 having lasted no more than six months. It would be reasonable to assume that very few bricks, if any, were ever produced in the new buildings.

The secretary, Mr Joseph Martindale, had died on 23 September 1907 before completion of the buildings, and this could have been a contributary factor on the company's closure.

The kilns had been fired, but this could have been because brickmaking was still being carried out in the earlier buildings using the new kilns pending completion of the new production buildings.

To date we do not have a full picture of the site or the production sequence, however from the research and the excavations the Donisthorpe Brick and Pipe Co Ltd was established with the intention of producing machine-made bricks, this is borne out by the large machine bases.

It would also be reasonable to conclude that the machinery was powered by a coal-fired steam engine, as boiler fire bars and pieces of coal have been recovered; electricity was not yet available in the village. Today, the site is covered by semi mature trees, undergrowth, and debris, with the building foundations still intact below and only the chimney standing, suggesting that the buildings were razed to ground level and the materials removed leaving the site in an unworkable state.

The Archaeological Excavation of the site

Given the limited resources available, it was decided that work should be undertaken as a 'strike and attack' approach on carefully selected parts of site, this would allow a reasonably accurate picture of the layout of the structures to be achieved, but when some of the ground vegetation was cut back and the overburden removed it revealed that the foundations had not been removed, allowing a large area of the site to be recorded.

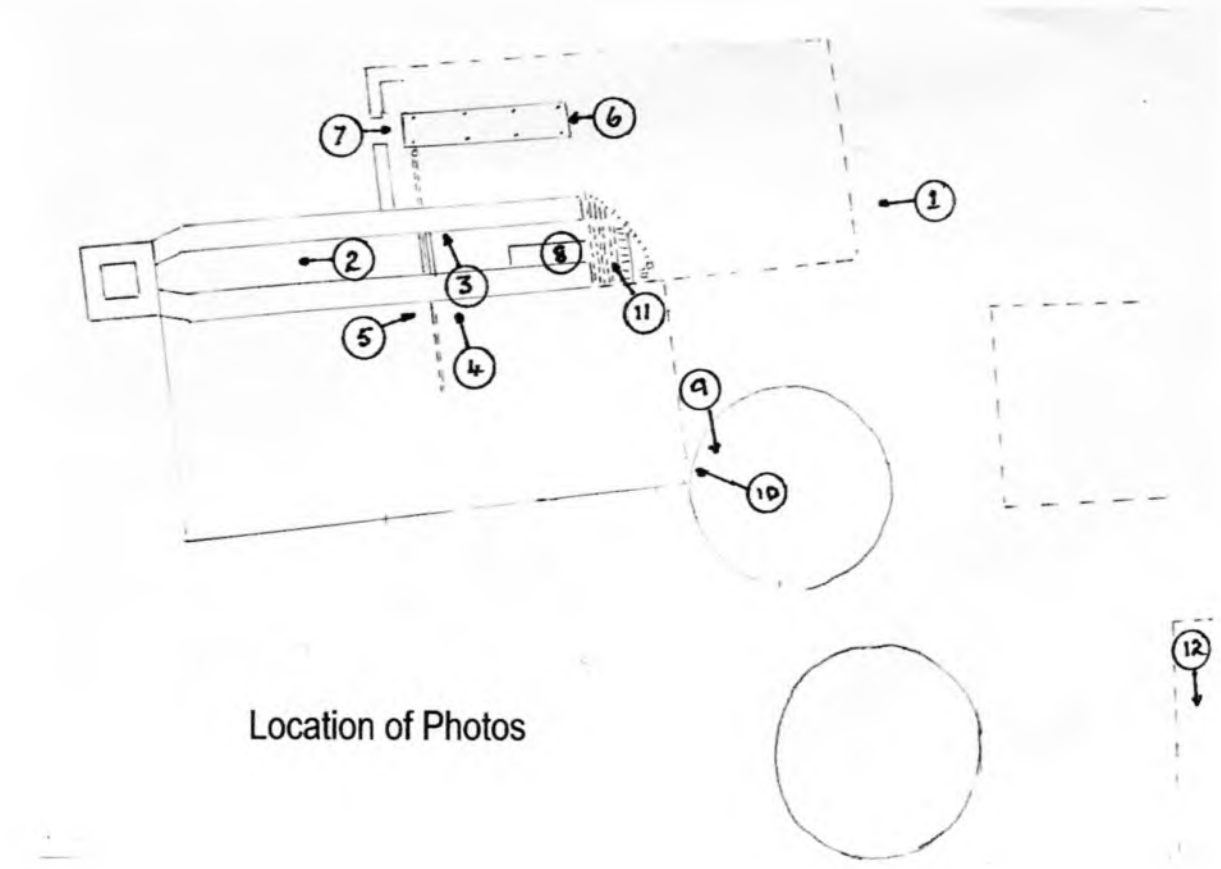

Fig.2 Location of the photographs

Excavation work started from the base of the chimney, this would help to establish the direction and location of other building, but it soon became obvious that the site was far more complicated than originally had been thought.

Working from the chimney base, a connecting brick duct (fig.3.2) was encountered just under the surface, excavation was undertaken at a selected location along the duct. The two walls were found to be both 2ft 6in wide and still standing some 3 feet high. The duct was 4 feet wide with a brick floor. The overall length of the duct was some 40 feet, and in good condition. A drain enclosed within a brick surround passed through both duct walls at the duct floor level (figs.3.2 and 4.3).

Abutting the west wall of the duct was a hypocaust floor, possibly a drying area, which from the small area excavated was found to be in good condition, but it was not possible to establish the extent of this area due to overburden (fig.5.5).

To the east side of the duct, brick walls in good condition were found just below the surface. By a series of small excavations, it was possible to establish three sides of a building giving a width of some 15 feet, it was not possible to establish the length. In the centre was a large machine base 3ft 6in wide, 14 ft long (fig.6.6) with cast in holding down bolts, one end of the base was excavated and found to be 3ft deep (fig.6.7), where a quantity of fire bars had been stacked. It would appear this area was the production area.

Offset from the end of machine base and adjacent to the end of the duct was an underground brick lined storage tank with a semi elliptical roof (fig.7.8), internally being some 6ft long, 4ft wide and 5ft deep with inlet and outlet pipes. Due to the danger of collapse, no further work was undertaken in this area.

Two circular kilns are situated offset from the end of the duct on the Southwest side and adjacent to the drying area. Each of the kilns has an internal diameter of some 17 feet (5.18metres) and in good condition below ground level (fig.8.9). A small section of one kiln was partially excavated down to floor level and the walls proved to be standing some 3 feet above the brick floor (fig.8.10). Some of the stoke holes are still partially intact.

The walls were of a compartmented double skin with a 6-inch space to allow circulation of hot air from the stoke holes to rise to roof level then forced down through the stacked bricks, before presumably entering the extract duct to the chimney.

Both kilns had been fired, but this could have been because of testing or commissioning or that some brickmaking was still being undertaken in the earlier building, pending completion of the new building, after which the earlier structures would then be demolished.

A small area at the end of the duct walls and abutting the underground storage tank was excavated and various brick features and flooring was revealed with burnt layers, suggesting it may have been the floor to a boiler house or workshop (fig.8.11). It was not possible for any further work to be undertaken in this area.

The earlier brickworks had been situated to the south of the kilns, this area was now very overgrown and with much brick rubble, but it was possible to excavate a very small area which produced a concrete floor with hypocaust brickwork (fig.8.12), and a few trial holes were dug just to the east which produced considerable burning just below the surface, suggesting possibly the site of the early kiln.

As a result of safety concerns, the result vandalism and lack of resources, it was decided that no further work should be undertaken, and the results of the excavations and research to date should be written up.

The Excavation Results

Fig.3.1 (left) General view of site from the west.
Fig,3.2 (right) Upper levels of the duct wall entering the chimney.

The Chimney

The chimney is in reasonable condition (fig.1), standing to its original height of approximately 35 feet (10.7 metres), but with some damage at the base on the side abutting the duct and loose brickwork at the very top of the chimney.

Fig.4.3 (left) Depth of the Duct Wall.
Fig.4.4 (right) Drain encased in a brick surround passing through the duct wall.

Fig.5.5 Top of the duct wall showing part of the hypocaust floor (hot floor dryer).

The Duct

From limited excavation, it would seem that the duct (figs.3.2 and 4.3) is in good condition below the existing ground level for its full length of 40 feet (12.2 metres).

The Drying Area

Adjacent to the duct wall was a large area of a concrete surface. From a small area of the surface excavated, bricks were laid in a pattern way that suggested a hypocaust drying area.

Fig.6.6 (left) Machine base with eight holding down bolts.
Fig.6.7 (right) End section of the machine base.

Fig.7.8 Internal view of the underground storage tank showing inlet hole.

The Machine Base

The machine base (figs.6.6 and 6.7) was 3ft 6in wide, 3 feet thick, and 14 feet long (1.07 metres × 0.91 metres × 4.27 metres) and constructed in solid brickwork with eight 2-inch diameter bolts cast in.

The Underground Storage Tank

Very little work was done due to possible collapse, but from photographs (fig.7) it could be seen that the walls were rendered, and inlet and outlet pipes could be seen.

The Kilns

Each kiln was 17 feet (5.18 metres) in diameter at ground level. The height at the centre has been assessed at 12 feet (3.66 metres).

The small area excavated down to floor level revealed the walls and floor are brickwork and in good condition.

Fig.8.9 (top left) Exposed section of kiln wall.
Fig.8.10 (top right) Exposed kiln floor and firing hole.
Fig.8.11 (lower left) Possible boiler house floor.
Fig.8.12 (lower right) Internal view of rectangular kiln.

It is calculated that each kiln could hold between 15,000 and 20,000 bricks.

The kilns would be coal fired by means of hand stoking from stoke holes located at intervals around the kiln. The entrance (the wicket) to the kilns are on the North side, adjacent to the drying area. It was only possible to do work on one of the kilns due to tree roots and overburden on the other one.

EXCAVATOR'S CONCLUSIONS

Although it had been impossible to fully excavate the site, we had established the company name, the owners and the history of the site and that many of the building foundations were still intact and in good condition. It was found that over a very short time span two separate brickworks had been established on the site as detailed below.

Phase One 1885 to 1906:
Mr William Hunt started the business sometime after 1885.

Mr William Ball took over the working business in 1905 on a 10-year lease, he continued production until he sold it on in 1906 to create a new company, being the Donisthorpe Brick and Pipe co Ltd, to which he was to be the manager.

It is possible that production had continued under *Phase one* while *Phase Two* was being construction.

No records have been found as to how the business faired during first phase.

The buildings in this phase were first shown on the 1901 map, the area is now very overgrown, and it was not possible to undertake any excavation work, apart from a small trail area.

Phase Two 1906 to 1908:
In December 1906, the new company had been formed and work would have commenced on the construction of the new brickworks which was adjacent to the existing buildings, but no details of the construction programme or costs have been found. Mr Joseph Martindale, the Secretary, had died on 23 September 1907.

We do not have a clear picture of the intended production sequence, however from the discovery of the large machine base with holding down bolts, it would be reasonable to assume that the intention was to produce machine made bricks.

It would also be reasonable to conclude that the site machinery was powered by a coal-fired steam engine, as fire bars and pieces of coal have been recovered, electricity not yet available in the village.

It is very unlikely that brick production could have commenced before late 1907 or early 1908, considering time for building construction, commissioning, testing and other constraints.

No details have been found as to the type of bricks/pipes to be manufactured or any production details. Several bricks scattered around the site seem to suggest a problem with the clay, as many of the bricks are misshapen and appear to have exploded due to impurities in the clay, a common problem at that time.

The company ceased trading around June 1908 and was officially dissolved on 18 October 1910.

ADDITIONAL CONCLUSIONS AND POSSIBLE TECHNICAL REASONS LEADING TO THE DEMISE OF THE COMPANY

Having reviewed the report, the photographic evidence and descriptions of the site shown on the old Ordnance Survey maps it is possible to make the following observations as to what may have resulted in the works having such a short life.

The comparison of the Ordnance Survey maps of 1901 and 1923 (fig.9) clearly show the development of brickmaking on the site, with on the 1901 map two structures forming an offset T shape. This layout is typical of many small brickyards of the nineteenth century which show a making shed, the lower part of the 'T' and the upper rectangular cross bar which would suggest an intermittent updraught kiln.

The buildings and layout shown on the 1923 map (fig.9 right), indicates the more technically advanced views on a brickworks design, with a substantial making and drying area, chimney and two round beehive type intermittent downdraught kilns, with all this supported by the remains excavated.

The 1923 map also shows the position of the clay pit, which served the works. As this same feature is not shown on the 1901 map, there is a question as to where the clay for the original works was sourced from. Earlier Ordnance Survey maps indicate a small brickworks adjacent to the local colliery, with this works designed using an updraught intermittent kiln. As the local colliery expanded this works closed and seems to have been replaced by the works shown on the 1901 map which also had the same type of kiln. The question then arises as to the clay supply for the replacement works, did it still come from the colliery, or was a new pit opened up? Whichever the source, the replacement works was designed using an updraught intermittent kiln, with the conclusion being that the kiln design was suitable to fire bricks made from the clay source.

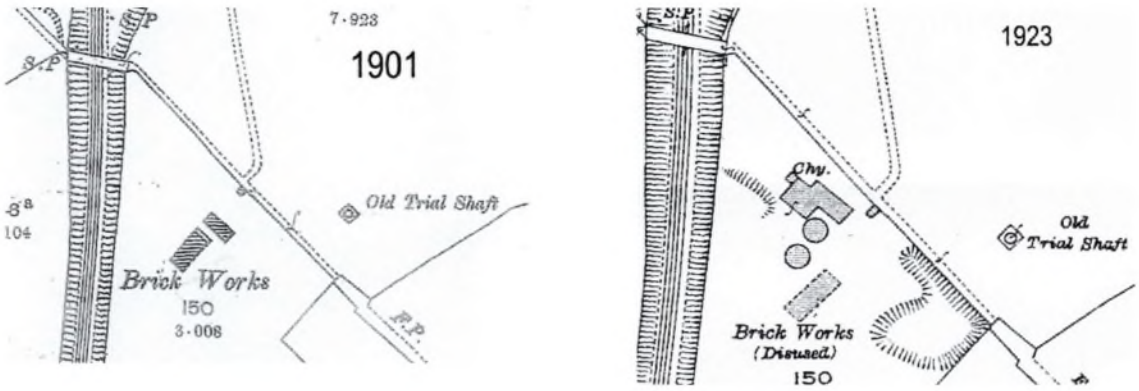

Fig.9 Ordnance Survey maps of 1901 (left) and 1923 (right) showing the pre-1907 brickworks and the remains of the Donisthorpe Brick and Tile Company Ltd.

By the time the new works was built the decision had been taken to use the round downdraught type kilns. These were fundamentally different in operation from the previous type of kiln, and presumably were chosen for their suitability to fire both bricks and pipes and giving improved quality and fuel efficiency.

The position of the chimney, which is still standing, was indicated by 'Chy', and the evidence of flues and ash pits supports the interpretation that a coal-fired boiler had been built to raise steam for an engine to power the making machinery, and to provide heat for a hot floor drying area.

However, the excavation around the two beehive kilns, whilst limited, did not find any evidence that these kilns were connected to another chimney but seemed to have been connected to the exiting boiler chimney. At the time of construction, it would have been standard practice for each kiln, either to have its own chimney, or possibly a shared one, where the kiln operation would be controlled by a damper arrangement, allowing one kiln to be firing, whilst the other was being loaded/unloaded. To decide to only use one chimney perhaps indicates a desire to save money, or a lack of knowledge on brickmaking theory.

The base of the existing chimney was constructed with arched openings which could indicate that these housed a damper that allowed the chimney to connect to both the steam raising plant and the kilns.

During Alan's research work, anecdotal evidence was found that the bricks produced from the round beehive kilns were of very variable quality, with many of them being bloated.

The bloating and associated misshapenness would have rendered this completely unusable, and if this sample is typical of the quality problems being experienced, then sales revenue would have been much reduced.

Fig.10 Damper arrangement at a beehive kiln.

Fig.11 A bloated brick found on the site during a later visit.

Bloating is caused during the firing process where gases produced cannot escape the brick because the surface has already started to vitrify, thus sealing the gases in. Such problems arise where the firing curve used to raise the temperature in the kiln to the required maximum is not suitable for the clay type being used, or the curve is not controlled properly during the firing process.

A combination of these problems is most likely to have caused the degree of bloating shown. If, as the evidence seems to suggest that the two kilns were being fired using one chimney, which was already used for the purpose of steam raising, then it be very difficult to control the kiln firing cycle correctly and this led to very variable quality of the fired brick.

It could also be suggested that the technical skillset required to successfully operate the round downdraught kilns are very different from those required to operate an updraught kiln such as was used at the original works, and that a lack of knowledge also contributed the poor results obtained.

It is therefore entirely possible that if the works encountered these unanticipated technical problems, then it would not have been commercially viable to operate. It should also be remembered that there would have been a considerable level of competition from the numerous clayworks in the area, and that trying to establish a profitable market would have been challenging.

MICHAEL CHAPMAN

APPENDIX 1:
THE DOCUMENTARY EVIDENCE

Representation was made to Company House where documents relating to this company, Ref. No. 91031, were established and found to be held in the National Archives.

Brief Summary of Salient Documents

1. Mr William Ball was making bricks at the site in Donisthorpe from 27 May 1905, the date when he took on a lease on an existing Brickyard at Donisthorpe in the county of Leicestershire for a term of ten years from a Mr Billy Hunt.
2. In November 1906, Mr William Ball sold the business for the sum of £300.00, (paid in the sum of 300 £1.00 shares), to the Donisthorpe Brick and Pipe Co Limited, in which Mr William Ball became a director and manager.
3. The Donisthorpe Brick and Pipe Co Limited was formed on 30 November 1906, the directors were: Joseph Martindale (coal merchant) of 147 Derby Street Burton on Trent, the secretary, who died 23 September 1907, and William Ball (brickmaker) of Donisthorpe Leicestershire, the manager.
   Other subscribers were Georgeanna Ball (married woman), Jane Martindale (married woman), Thomas Nathass Martindale (gentleman), William Hudson (assurance agent), and Emily Hudson (married woman)
4. The Registered Office to be The Brickyard, Donisthorpe, in the County of Leicestershire
5. The Company was formed with a nominal capital of £1,000 divided into 1000 shares of £1.
6. The Companies Registration Office, by way of correspondence dated 19 April 1909, requested if the Donisthorpe Brick and Pipe Co Limited was still carrying out business and requesting reply.

7. On 24 June 1909, Mr Vindall (Secretary) replied that the company referred to ceased business almost 12 months ago (*circa* June 1908).
8. The company was officially dissolved on 18 October 1910.

ACKNOWLEGEMENTS

Alan Ingle thanks Mr Philip Sharratt for allowing access to the land which enabled the work to be undertaken.

The British Brick Society is grateful to Alan for his contact and giving the Society a rare opportunity to investigate and comment on a fascinating but short-lived enterprise.

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Old Ordnance Survey maps courtesy of the National Library Service of Scotland, NLS
Technical brickmaking notes: Alfred B Searle, *Modern Brickmaking,* Third Edition (Revised and Enlarged) London: Ernest Benn,1931.
Kelly's *Trade Directories Leicestershire*, 1908, page 685 listing for Donisthorpe Brick and Pipe Co. Ltd.
Alan Ingle, archaeological surveys, photographs and report.

NOTE

1. The documents and maps used to identify the location/business, refer to the site using differing descriptions such as 'Brick Works', 'Brick-yard', and 'Brickmakers' etc. These descriptions have been maintained throughout this document.

BRICK IN THE NEWS:
BRICKS IN A GREENHOUSE HELP REPEL DEADLY FROG DISEASE

Amphibians throughout the world have been succumbing to a fatal infection — the *Batrachochytrium dendrobatidis* fungus — which has become prevalent in populations of the Australian green and golden bell frog. The green and golden bell frog, once common in the south-east of the continent, is an endangered species, now confined to the coastal fringes of its former geographical range. These frogs like bricks as their habitat, so researchers at Macquarie University put bricks on their long sides within greenhouses to help the frogs. A small illustration in *The Guardian,* 13 July 2024, shows the frogs peeping out from the hand holes of a perforated wire-cut brick. The fabric of the brick is almost black.

The use of an amplified natural source of heat — the sun's rays penetrating the glass of a greenhouse — combined with a heat retaining material, the bricks, produces a sauna-like effect on the frogs, which has killed off the infection in green and golden bell frogs. The technique had previously been attempted with other endangered species in Australia but without success.

The disease is prevalent in rainforests and wetlands and in alpine lakes and glacial ponds. It is known to have caused the extinction of central American species like the Mexican claw-toothed salamander and the Honduran Cerro Bufalo salamander frog, while in Africa the Tanzanian Kihansi spray toad is one victim among the ninety species world-wide which have been killed off by the disease.

The disease and its spread is one consequence of climate change. It has been responsible for the largest recorded species loss attributable to a single disease.

D.H. KENNETT

Review Article:
From the Severn to Beyond the Trent:
Brickmaking and Bricks in the English Midlands

Mike Kingman,
Brickmaking & Brick Building in the Midlands 1437-1780
Redditch: Brewin Books, 2023,
ix + 312 pages, 8 plates with 14 illustrations, 1 figure, 15 tables,
ISBN 978-1-85858-738-5,
Price, paperback, £14-95
Available from all good bookshops or from the author at *mikejkingman@outlook.com*

For BBS member Mike Kingman, the English Midlands are defined as the historic counties of Derbyshire, Leicestershire, Nottinghamshire, Shropshire, Staffordshire, and Warwickshire. The author is following the lead of Edward Marshall, *The Rural Economy of Midland England,* of 1793. His study begins with the construction of Prior Overton's Tower at Repton[1] and concludes before the economic impact of canal building and the imposition of the Brick Tax in July1784.[2]

Including the Introduction (pages 1-4) and the Conclusion (pages 293-294), there are fifteen chapters. Three chapters cover brick buildings: Chapter 2, 'Early Brick Building in Midland England' (pages 5-21), Chapter 12; 'Brick Building 1540-1660' (pages 232-239); and Chapter 13, 'Brick Building 1660-1780 (pages 240-270). Allied with the last-named is Chapter 9, 'Why did People Build in Brick 1660-1780' (pages 162-187). Other chapters cover a range of salient topics: brickmaking technology (Chapter 3, pages 22-46); brick production between 1437 and 1780, which fuels were used, and transporting bricks and the costs involved, respectively Chapter 4 (pages 47-82), Chapter 5 (pages 83-104), and Chapter 7 (pages 131-144). Alternative materials for house building, particularly timber are the subject of Chapter 6 (pages 105-130). Further chapters look at the wider economic and social background to brick building: Chapter 8 examines 'Fire as a Factor in the Adoption of Brick' (pages 144-161) and Chapter 10 considers 'The Cost of Brick Building (pages 188-208) whilst the municipal support for brick building is covered in Chapter 11 (pages 209-231). 'The Industrial and Horticultural Use of Brick' is the subject of Chapter 14 (pages 271-292).

The volume concludes with a 'Select Bibliography' (pages 295-312). Behind this seems to be the principle that if a work is cited only on a single page, it is not included therein. This could explain the absence in the Bibliography of volumes on the Hearth Tax returns, a tax levied between 1662 and 1688. Of the buildings of the six counties examined, only Leicestershire has no county publication for the Hearth Tax, and even here a return for the county town was published in 1912 and reprinted in 2012.[3] Before the Second World War, Colonel Wedgewood published transcripts of the individual Hundreds in Staffordshire in five issues of the *Transactions of the William Salt Archaeological Society.*[4] The returns for the northern Hemingford Hundred in Warwickshire appeared in 1957 but the whole county had to wait until 2010 for full publication.[5] Elsewhere, the Shropshire documents for 1672 appeared in a now difficult to trace volume of 1949;[6] the Derbyshire returns in 1662-1670 were published in 1982;[7] and two rolls for Nottinghamshire of 1664 and 1674, neither a complete survival for the whole county, came out in 1988.[8] Limited use of the Hearth Tax is the one serious lacuna in the author's work. The lack of an Index is frustrating.

This a prodigious work, reflecting many hours spent in the archive offices of the six counties under consideration and elsewhere, and in libraries across the Midlands. The 1,209 footnotes are testament to the author's endeavour and reflect its origins in his doctoral thesis of 2006.[9] It is a difficult task to turn a doctoral thesis into a book; the author succeeds in hiding the formal origins of his work.

It is also a volume which excites comparisons from both the Midlands and beyond. In the chapter on brick building between 1660 and 1780, pages 206-208 are devoted to almshouses. The author takes up Margaret Spufford's point that 'permanent accommodation that survived more than two generations' did not begin to be constructed until the late seventeenth century.[10] The intention of permanence is certainly true of some of the better-known examples from the first half of the eighteenth century. Just off the Market Place in Great Yarmouth, the Fishermen's Almshouses were erected in red brick for ten 'decayed fisherfolk' in 1702.[11] Other near-contemporary almshouses are those in rural settings like Preston-upon-the-Weald-Moors, Shropshire, built 1721-25,[12] and in Boyton, Suffolk, begun in 1743 and extended in 1802, 1835, and 1847.[13] Both those founded by Catherine, Lady Harbert, in Shropshire and by Mrs Mary Warner in Suffolk initially

could be mistaken for a minor county house given that they are both two-storeyed and have a U-shaped plan and from their fine appearance could easily so mistaken. Grey Grinsill ashlar is used with red brick at Preston-upon-the Weald-Moor; red brick on its own at Boyton.

Before the Reformation, monasteries often cared for the long-term sick and those needing end of life care, functions in the post-medieval centuries taken over locally by parishes or combinations of parishes and sometimes by the church. Religious observance had become divided between the Establish Church, the surviving Roman Catholic Church and assorted Nonconformist denominations. *Brickmaking & Brick Building in the Midlands* deals with the Anglicans on pages 258 to 262 and devotes pages 262 and 263 to the Nonconformists. A useful reminder of the adoption of brick for the sacred is the paragraphs on page 261 listing the use of brick in church building and refurbishment in the late seventeenth and eighteenth centuries; Marchington (fig.1), in 1742 is one of twelve churches with brick elements in Staffordshire noted by Dr Kingman. Fewer buildings were erected for the Nonconformists — their major building activity was essentially in the nineteenth century — but even before 1780, some groups were active. By not including historic Worcestershire, no mention is made to the early Unitarian chapel at Stourbridge, now part of the metropolitan borough of Dudley in the West Midlands County; this is an important survival.

Fig.1 St Peter, Marchington, Staffordshire, was rebuilt by Richard Trubshaw (1689-1745), mason and architect in 1742.

In the same chapter, on pages 250-258, he comments on the urban improvements seen two centuries after the Statute of Henry VIII of 1535 which called for improvements in leading Midland towns: Nottingham, Shrewsbury, Ludlow (then significant as the location of the Council of the Marches), Bridgnorth, Northampton, and Gloucester. By the 1740s, Defoe had referred to Nottingham as 'the handsomest and best built town in all this part of England'.[14] In the 1740s, Thomas Sandby (1723-1798) drew the Market Square both from the east and from the west.[15] Whilst there seem to be comparatively few completely new brick buildings, the elongated open space which is Market Square was lined with brick-fronted houses, several with

multiple gables, and almost all proving shelter from the elements by means of an open walkway on the ground floor. On the larger view, that from the east, the use of watercolour shows that the false fronts were of brick. Both Shrewsbury and Ludlow have early-eighteenth-century brick-built houses on St John's Hill and BroadStreet respectively.[16] The smaller Bridgnorth has similar houses on High Street.

At Northampton, much of the rebuilding in the local ironstone after the fire of September 1675 survived until the late 1960s when major redevelopment, particularly around the Market Place, took much away.[17] This reviewer is insufficiently familiar with Gloucester to be able to comment.

Urban brick in major towns leads to a discussion of the 'Brick Threshold' when the proportion of *new* buildings exceeds 50 percent although Mike Kingman allows it to precede the discussion of urban brick (pages 245-250). The small town of Shipston-on-Stour in south Warwickshire, where this reviewer dwells, had a serious fire in 1691, following an earlier one in 1478. After the second fire, rebuilding of the houses on Sheep Street, High Street, and Church Street was sluggish until the second decade of the eighteenth century by which time John Hart (*d.*1747) had introduced new industries, the manufacture of new textiles, shag and plush, into a district where sheep were farmed for their wool not meat. Hart's own house, of three storeys and part of a four bay structure of brick on High Street has a date plaque of 1731. On the north-west corner of High Street and Sheep Street, John Pitt's house, also of brick, has a date plaque of 1712. On Church Street, two adjacent houses, both probably constructed in the seventeenth century using the local limestone with much of their colour darkened because of the inclusion of iron nodules, were re-fronted in brick in roughly the same two decades. The former barn of the northern one, Quill House, was given a brick skin and has become a dwelling. Later in the eighteenth century, two further substantial brick houses were built on Church Street: Cedar Lawn and Park House at numbers 38 and 40, respectively.[18]

Clearly the eighteenth-century owners of numbers 34 and 36 wished to be in fashion: to have an older stone-built house, however solid in its construction, was not to be up-to-date, a point made by Dr Kingman forcibly in Chapter 9. The owners to the north also wished to be in fashion but the adoption of brick in the Midlands was gradual. In Shipston-on-Stour, a town on the edge of the Cotswolds, good-quality stone was easily obtained and was much used: houses with date plaques of the second and third decades of the eighteenth century are found in roughly equal in numbers on stone-built and brick-built properties. Due to the 1478 fire, only one timber-framed house (on New Street) survives; it has long been in use as a restaurant.

Picking up on the concept of the 'Brick Threshold', further south, prospective builders in towns in the northern Chilterns remained traditional in their choice of building materials until beyond the end of the eighteenth century.[19] One possible exception is Dunstable,[20] where the 'Brick Threshold' had probably been reached by 1750, almost certainly due in part to the presence in the town of a group of inter-related, comparatively wealthy and philanthropic families — Aynscombe, Cart, Chew, Dickinson, and Marshe — who between 1715 and 1743 provided a grammar school, two almshouses, each built of brick as were their own houses on High Street South and Church Street; the Chew Grammar School and Cart Almshouses in separate buildings on the east side of High Street South, the Marche Almshouses on the north side of Church Street. For a period in the eighteenth century Dunstable had two grammar schools: Frances Ashon (*d.*1727) endowed by providing funds for a grammar school on High Street North whose nineteenth-century brick buildings are now used as a middle school for children aged 9 to 13 (years 6-8). Being on Watling Street (the modern A5), the town retains a number of brick-built coaching inns. Surviving on High Street North are the 'Old Sugar Loaf' of 1717 and the seventeenth-century 'The White Horse' whilst the 'Old Palace Lodge' in plum-coloured brick is on Church Street. With its church being a former Augustinian priory, once considered as suitable for the cathedral for an Henrican diocese for Bedfordshire and Buckinghamshire,[21] even two hundred years after the Reformation, the town retained a certain social cachet.

Brickmaking and Brick Buildings in the Midlands will be mined by scholars in disciplines as diverse as industrial history and historical geography not to mention historians of individual localities, which makes the lack of an Index even more frustrating. In its 15 Tables, occupying 19 pages, is a wealth of information waiting to be exploited. The tables include data on brick production, brick prices, the transport of bricks, and the use of names to indicate a brick house in a particular place.

We need more regional studies like this. Both Yorkshire and East Anglia (Norfolk and Suffolk) could suggest themselves as idea candidates for the type of investigation pursued by Dr Kingman. Both regions have early brick buildings and record offices with material to be exploited but differ in their later history; the Industrial Revolution and canal transport are significant in Yorkshire but not so in eastern England.

That a reviewer suggests the book as a model for a future study is high praise.

DAVID H. KENNETT

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14. D. Defoe, ed. P. Rogers, *A Journey through the Whole Island of Great Britain,* Harmondsworth: Penguin Books, 1971, p.451, (work originally published, 1724-26).
15. Nottingham Castle Museum, illustrated J. Bonehill and S. Daniels, *Paul Sandby Picturing Britain,* London: Royal Academy of Arts, 2009, pp.166-169 for Catalogue no.63 (View of Market Square from the east) and fig.45 (View off Market Square from the west). Thomas Sandby was the elder brother of the artist Paul Sandby (1731-1809).
16. Newman and Pevsner, 2006, p.564 (Shrewsbury) and p.380 with pl.80 (Ludlow); Black-and-white photographs in Moulder, 1973, p.28 (Shrewsbury) and p.29 (Ludlow).
17. As noted, much of the rebuilding of Northampton in the late seventeenth century could still be seen in the late 1960s when the reviewer regularly visited the town. See B. Bailey *et al., The Buildings of England: Northamptonshire,* New Haven and London: Yale University Press, 3rd edition, 2013, pp.407-409 with engraving of the 1880s.
18. Personal fieldwork by the reviewer; C. Pickford and N. Pevsner, *The Buildings of England: Warwickshire,* New Haven and London: Yale University Press, 2013, pp.563-565.
19. The reviewer is thinking of both Luton, Bedfordshire, and Hitchin, Hertfordshire, in both of which timber-framing continued to be employed in the nineteenth century.
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Brick for a Day:
Kingston upon Hull

Following the Annual General Meeting on Saturday 15 June 2024, members were taken on a tour of the Old Town of Hull. The guide, Paul Schofield, pointed out that its formal name was the City of Kingston upon Hull, reflecting its refoundation as the king's town on the river Hull by Edward I in 1293, when he purchased the site of Wyke upon Hull from the Cistercian Abbey of Meaux. Kingston upon Hull became a county corporate in 1404, meaning that its administration was free from county jurisdiction, and was designated a county borough when these were created in 1889; it became a city in 1897. Following a period after 1974 in the ill-fated Humberside County, the City of Kingston upon Hull is now a unitary authority.

From Jubilee Central, built in 1902 as the Central Methodist church on King Edward Street, where the meeting was held in the Wesley Room, the group proceeded to the junction of Jameson Street and King Edward Street dominated by the mosaic of three ships by Alan Boyson (cover) which fronted the former BHS store, built in 1963 as the Co-operative Society department store and designed by members of the City Architects and Works Department. The building is currently being demolished very carefully as large quantities of asbestos have been found to be a major component of the building's structure.

From there the group proceeded down King Edward Street to Queen Victoria Square with its stone-faced civic buildings: the Maritime Museum of 1868-71 designed by Christopher George Wray of London (*fl.*1868-1880) as the Dock Office, converted to a museum in 1975 and now undergoing renovation; City Hall of 1903-09 by Joseph H. Hirst (*fl.*1885-1916) who had been appointed the first City Architect in 1900; and the Fearns Art Gallery of 1927-29 by S.N. Cooke and E.C. Davies of London. Also on Queen Victoria Square is the 'Punch Hotel', a red brick and pale terracotta of 1896 by the Hull practice of Smith, Brodrick & Lowther.

Across a bridge from Queen Victoria Square was the principal entry to the Old Town, the fourteenth-century Beverley Gate built of brick on chalk foundations and at the point where the brick walls enclosing the town changed from being north south on the east side to being south-west to north east on the north side; there was a walled south side of brick but the east side of the town was open to the river Hull, the original port and haven of Kingston upon Hull. In the sixteenth century, the river bank was reinforced with brick walls.

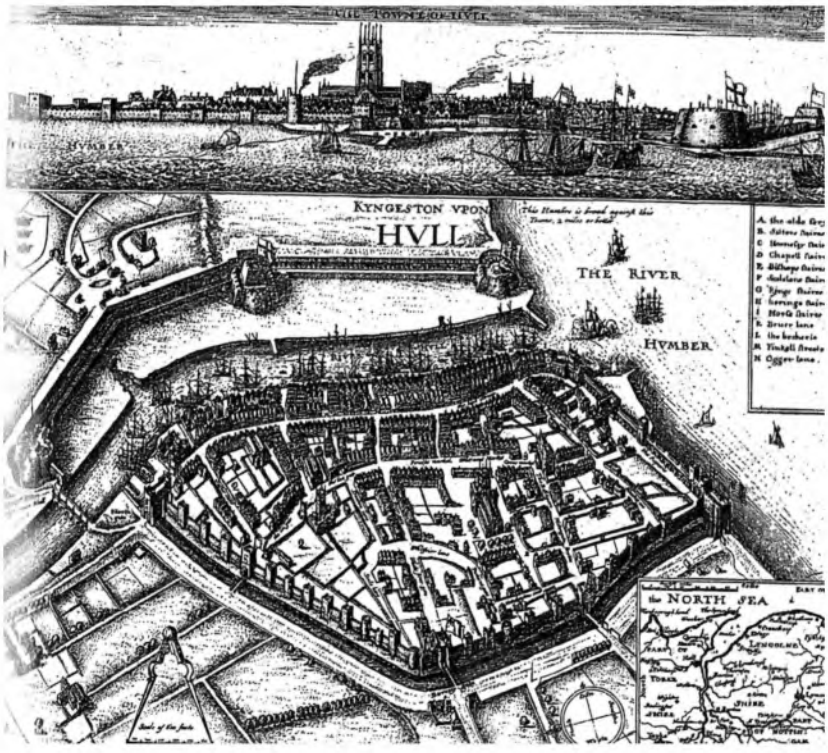

Fig.1 Wenceslaus Hollar's 1642 map and view of Kingston upon Hull from the Humber estuary.

Late medieval and seventeenth-century Hull were depicted on two maps: one of *circa* 1546 in the British Library (BL: Cotton Augustus 1.1. f.83) and the better-known *circa* 1642 map by Wenceslaus Hollar (fig.1). Both show the walled town and in the case of the earlier one the still surviving churches of the Carmelite Friary on Whitefriargate and the Augustinian Friary on Blackfriargate; the street names reflect the colour of the friars' habits. Both also show the haven crowded with shipping, safe behind the chain at the southern exit of the river to the Humber Estuary. The tour concentrated on the buildings of the Old Town.

The Carmelite Friary had occupied a whole city block, bounded on the west by the town wall, on the north by Whitefriargate, on the west by Trinity House Lane, and on the south by Posterngate. Following the dissolution of the monasteries in 1539, almost two centuries later, the site came into the hands of Thomas Ferres who in 1621 gave it to the Guild or Brotherhood of Masters and Pilots of Trinity House of Kingston upon Hull: this is a separate institution to the providers of lightships and lighthouses, Trinity House of London. The brotherhood in Hull began as a religious guild in 1369 and developed into a guild of mariners in the fifteenth century, receiving royal patronage in 1541. Between 1465 and 1472, the guild established a guildhall, almshouses, and a chapel, all of timber-framed construction but with tiled roofs, on land leased from the Carmelites on a site at the corner of Posterngate and Trinity House Lane: the principal buildings of the charity are still here. But since the seventeenth century, the guild has developed the whole Carmelite Friary site, flanking a central courtyard with brick buildings. Chief among these is the 'Neptune Inn' on Whitefriargate, with its cartouche of the 'King of the Sea' in the centre of the pediment.

Leaving the Trinty House complex, the group went to Hepworth's Arcade, built for the Leeds tailor, Joseph Hepworth, to a design by the Hull practice of Gelder & Kitchen in 1894-95. One of the earliest such arcades in England, this 'L-shaped' structure is a set of small shops occupied by local businesses. The Market attracted our attention next. Designed by the City Architect, Joseph Hirst, in 1902 and constructed over the next four years, it has recently undergone refurbishment. The exterior walls are mostly stone but on the first floor have bands of multiple course of red brick laid in Flemish bond, alternating with bands of stone; the upper part of the south east tower is also brick.

The exit from the market was to North Church Side, where the parish church of Hull, Holy Trinity, is situated. The church, one of largest in England, began as a chapel-of-ease to Hessle, thereby lacking rights to a churchyard and fees to the clergy from burials. It became a parish church in 1661. At 285 feet (87 metres) in length, and an average width of 70 feet (21 metres), it has almost the floor area of a small, medieval cathedral. The transepts are the oldest surviving part, being erected in the first two decades of the fourteenth century; the long, aisled chancel, replacing a much smaller, earlier one, was built between 1340 and 1370, presumably with a break due to the plague in 1348-49. These portions and the crossing space are brick. In stone are the nave of 1380 to 1420 and the upper portion of the crossing tower, completed a century later.

On South Church Side is the Grammar School, a brick-built building of 1583. The poet Andrew Marvell (1621-1678) was educated there before proceeding to Trinty College, Cambridge.

Returning through the market and Hepworth's Arcade, mainly to escape the rain, the group came to High Street, whose sinuous route follows the edge of the river Hull some 120 feet (48 metres) to the east. Between High Street and the river, rich merchants built their houses which combined business premises with living accommodation; some later became purely warehouses.

Kingston upon Hull was wealthy in the late seventeenth century; trade was booming and new houses were built in the fashionable Artisan Mannerist style. Only the central portion of the façade of the house built for George Crowle and his wife, Elizabeth, in 1664 remains sandwiched between much plainer warehouse developments of the nineteenth century. A better idea of a complete house is provided by Wilberforce House (fig.2), possibly erected in 1660 and certainly by 1664 when Hugh Lister, who had commissioned the house, died. The designer of both houses was probably William Catlyn (1628-1709), a Hull bricklayer and architect. He also worked in north Lincolnshire, particularly at Worlaby, where he erected an almshouse in the same style. The brickwork is characterised by all-over rustication.

D.H. KENNETT

BIBLIOGRAPHICAL NOTE

For further information on Hull buildings see D, Neave and S. Neave, *Pevsner Architectural Guides: Hull,* New Haven and London: Yale University Press, 2010; D. Neave and N. Pevsner, *The Buildings of England: Yorkshire: York and the East Riding,* New Haven and London: Yale University Press, 2nd ed. 1995, pages 498-568, particularly pages 468-546. A guide to 'Further Reading' is in Neave and Neave, 2010, pages 231-233.

Fig.2 Wilberforce House, High Street, Kingston upon Hull

NOTES ON CONTRIBUTORS

DAVID BARKER had a long career as a hospital consultant from which he retired in 2004. He returned to Bradford University and took a degree course in Archaeology. After graduation, he was inspired by the brick collection held by Cliffe Castle Museum, Keighley. A subsequent two-year study of Bradford's unexpectedly extensive brickmaking industry led to more general interest in industrial archaeology in the Bradford area. This has included coal mining, stone quarrying, and glass production. He is currently a volunteer at Bradford Local Studies Library working on their map collection.

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.*

ALAN INGLE, now retired, had always worked in the construction industry on both civil and building contracts throughout the United Kingdom, latterly dealing with contractual claims. Since an early age he has been interested in History and Archaeology, undertaking work on many sites with professional teams, on Roman, Saxon, and Viking excavations. Since retiring Alan has been a member of several History groups and undertaken personal small-scale excavations and research into local history.

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.

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

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

BBS Information, **157,** October 2024: please submit items for inclusion by Wednesday 28 August 2024.
BBS Information, **158,** February 2025: please submit items for inclusion by Wednesday 18 December 2024.
BBS Information, **159,** June 2025, please submit items for inclusion by Tuesday 31 March 2025.
BBS Information, **160,** October 2025, please submit contributions by Wednesday 27 August 2025.

Please contact the Editor, *British Brick Society Information,* if you have any queries regarding these dates and would like a possible *short* extension thereto.

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

BRITISH BRICK SOCIETY
MEETINGS in 2024 and 2025

Wednesday 11 September 2024
Brickworks Visit
York Handmade Brick, Alne, North Yorkshire
Contact: Mike Chapman *Chapman481@btinternet.com*

A Saturday in early May 2025
Spring Meeting
Derbyshire: the Moravian Settlement at Ockbrook and the buildings of the Willoughby family in Risley
Contact: David Kennett *davidkennett510@gmail.com*

Saturday 14 June 2025
Annual General Meeting
Colchester, Essex
Tour of the city in the afternoon.
The 52nd Annual General Meeting of the British Brick Society
Contact: Mike Chapman *Chapman481@btunternet.com*

Visits to Alcester, Warwickshire; 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.