



BRICKBATS

The Official
Magazine of the
Brickworks
Museum

Free to volunteers and members, £2.50 when sold

www.thebrickworksmuseum.org

Introduction

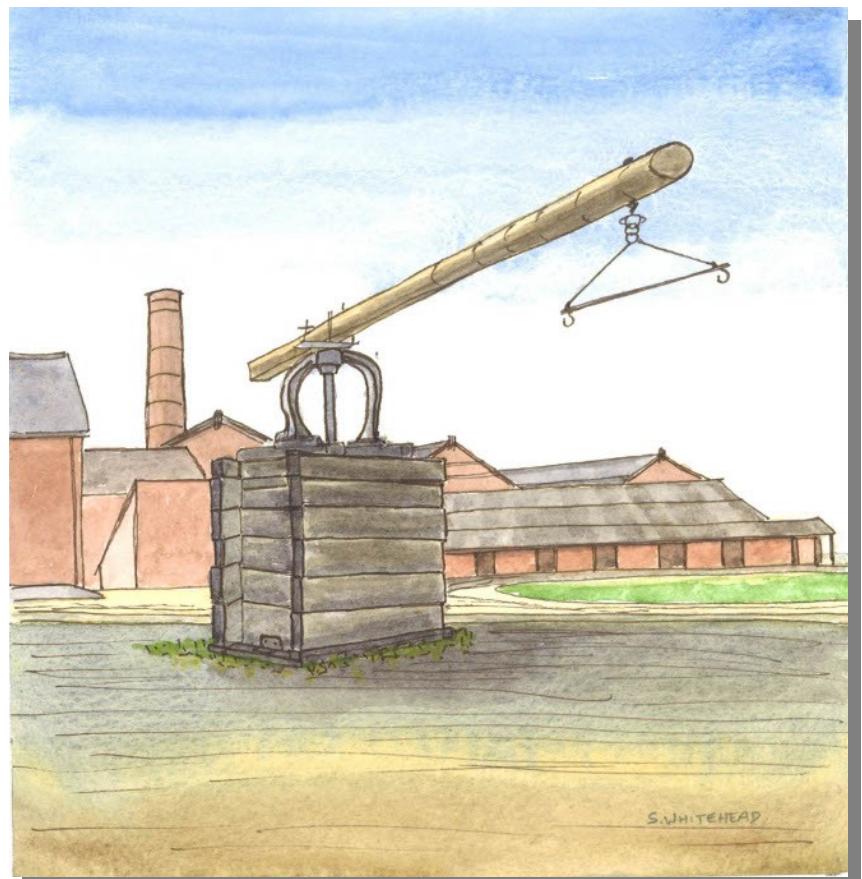
Even though the Brickworks Museum is not yet open for the main season, there's still lots happening at the moment. The Bus Museum Project looks to be an exciting development for the Museum, the long-awaited roof repair project is well underway and should be complete by April, and many volunteers are beavering away behind the scenes to prepare the site ready for visitors again.

Thanks very much to Steve Whitehead, the Brickworks volunteer artist, for providing a fabulous drawing for this edition's front cover.

Brickbats Magazine always aims to include several contributions from volunteers and this time, you'll find interesting historical articles on the Brickworks in WW2, the Bradley and Craven Brick Making Machine, and the Hoe Moor Brickworks site, all researched and written by volunteers. New writers are always welcome, so if you'd like to write a short piece about a project you're working on at the Museum, or a historical article relating to the site, then please do get in touch. Alternatively, if you just have a series of photos, then we can put some words together to go with them.

And finally, here's hoping for a busy and successful 2023 season for the Museum, its staff and volunteers!

Sue Boswell, Editor



Bus Museum Project

The volunteers, staff and trustees are delighted to announce that in February 2023 the Museum embarked on a new project to take the story of bricks and brickmaking on the road, thanks to the donation of a bus. The bus, donated by First Bus to Southampton & District Transport Heritage Trust (S&DTHT), was built in 1995 and has already been converted into a mobile exhibition space with bench seating, tables and a TV screen.

David Hutchings, Chairman of S&DTHT said, 'This remarkable and generous donation from First Bus will help us achieve our future aims of reaching out more into the community, as we can use this vehicle as a mobile method of supporting various projects.'

S&DTHT are based at The Brickworks Museum and the two organisations are excited to work closely together on this project. The Museum intends to use the bus for promotional and educational purposes, taking it to shows and events to share the story of bricks and brickmaking, and taking it to schools and preschools to support the teaching of the National Curriculum. After a period of market research, the Museum will seek funding to update the outside and branding on the bus, and to fit the inside of the bus with resources and activities that can be used with the general public and school groups.

Gemma Ingason, Education Manager for The Brickworks Museum said, 'We are delighted to be part of this exciting and engaging project. Being able to take the story of bricks and brickmaking on the road will allow us to reach out to a whole new audience. We are very grateful to First Bus and S&DTHT for making this possible.'



Staffing News

The Brickworks Trust is pleased to announce the appointment of Emilie Brewer as Volunteer Coordinator at the Brickworks Museum. Emilie has lost no time in getting to know the many regular volunteers at the Museum. She is also updating records, organising a training programme for present volunteers and running a recruitment campaign to attract new volunteers. Most recently, she has started work with Front of House volunteers on making the Reception desk sales system more user friendly for next season.

The other members of the Museum team are:

- Museum Director – Carolyne Haynes
- Collections Manager – Mary Flinn
- Education and Engagement Officer – Gemma Ingason

More information about Emilie and her role are included elsewhere in this issue.

Roof Repair Project

As can be seen from the photos, work is well underway on replacing the roof sheets over the kiln and should be complete by the end of March, weather permitting. The Museum has spent years trying to resolve the issue and have at last been successful. After liaising with Historic England, we were advised to put the kiln on the At Risk Register. This opened up potential grant funding which we were successful in applying for. Historic England are paying for 80% of the roof repairs and Hampshire County Council are providing the matched funding. As it is part of the Grade II* listed curtilage, the new roofing material will look very like the original fibre cement – just a different, less dangerous fibre. We are also improving the drainage from the roof to control the water that is currently pouring onto the main courtyard. Thanks to the volunteers who undertook the massive task of clearing all the timber that had collected on the fuelling floor over the years, ready for work to begin.

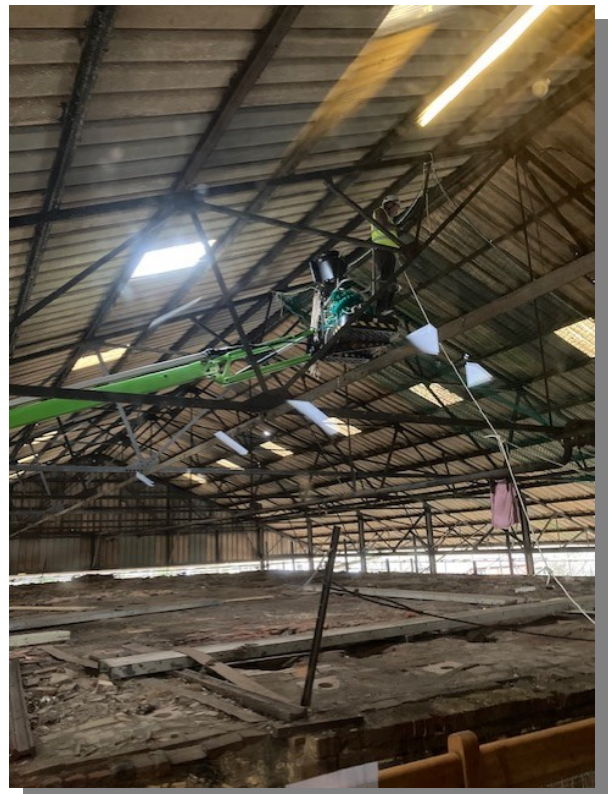


The new roof should be good for a further 30 years and help to preserve the kiln into the future. It is one of the few remaining Staffordshire Kilns left in the country. More properly known as a Staffordshire Transverse-arched Continuous Kiln, it was built with twelve separate chambers set in two rows of six, back-to-back. Built of brick, each chamber was constructed with a barrel-vaulted ceiling. The use of arches as the main construction meant that they didn't have to use mortar to hold the bricks in place. Arches are inherently strong once the last, or key, brick is in place.

Continuous kilns were economic to run. Unlike intermittent kilns they never went out and the heat from the chambers that were firing was used to pre-heat the chambers waiting to be fired. Fuel was dropped in from the fuelling floor above every fifteen minutes or so. Three chambers were fired at a time and the fire rotated round the whole kiln on a day-by-day basis. It took roughly 14 days to complete a whole cycle. Once a burning chamber had reached the right temperature it was allowed to go out. A slow process of cooling followed, bringing cold air in from a chamber that was being emptied.

The kiln at Bursledon originally had a brick structure on top with a double pitched roof over the fuelling floor. This made the working environment very hostile, as each time the fuelling holes were opened, the kiln workers breathed in hot gases that were released. In the 1960s the pitched roofs were replaced with a big open-sided pitched roof. This covering included a small amount of asbestos, which was a popular roofing material at that time, but sixty years later started to break down and threatened to contaminate the fuelling floor below, hence the need for the repairs.

Carolyn Haynes, Museum Director



Events at the Brickworks Museum 2023

We are preparing for another busy year of events and lots of exhibitors and stallholders have already booked to come to the following events:

Spring Steam Up – 23 April: traction engines and many other vehicles as arranged by the Steam Group, and miniature train rides. Inside craft and gift stalls and vintage slot machines.

Family Day & Fun Dog Show – 28 May: fun dog show with certificates to 5th place, buses, train rides, children's activities, craft stalls, flea circus and more.

Mid Summer Fair – 25 June: vintage cars, Morris Dancers, vintage speedway bike exhibition, Rock A Fellas Band, South Coast Modellers, beekeeping, train rides, buses, mini model railway layouts, and craft stalls.

Steampunk & Victoriana Day – 16 July: Steampunk costumes, Steampunk games arranged by Gosport Steampunk Society, vintage caravan village, large 16mm steam model railway layout, Steampunk stalls, flea circus, crafts, local history display, and train rides.

Vehicles at the Works – 20 August: vintage cars, MG Car Club, Harley Davidsons, vintage speedway bike exhibition, buses, crafts, music, Meccano display, 16mm model railway layout, and train rides.

The Trains Take Over – 24 September: train rides, model railway layouts, railway stalls, Ukes of Wallington, and craft stalls.

Autumn Steam Up & Halloween – 22 October: traction engines and other vehicles arranged by the Steam Group, Halloween displays and activities, craft stalls, train rides, and very small model railway layouts.

Christmas Festival – 26 November: Father Christmas, children's activities, craft and gift stalls, buses, vintage cars, Meccano display and train rides.



Other events this year are:

The Beer Festival Saturday – 13 May

Heritage Day – Thursday 14 September – free entry to the Museum

Children's Christmas Special – 10 December – Father Christmas, children's activities and train rides

Pam Formby, Events Organiser

Brickworks Miniature Railway

Last September was a milestone for the new railway, as it heralded the official opening by the Deputy Mayor & Mayoress of Fareham, the Mayor & Mayoress of Eastleigh and Councillor Woodward. Having officially cut the ribbon, the dignitaries enjoyed a ride on the train and then had a tour of the Museum.

Developments on the new railway continue, as we now have the loan of a steam locomotive with tender and two carriages which proved to be a great attraction for the visitors in our last few events, to the extent that they would miss a ride in order to wait for the steam train to come around! There is also an exhibit steam loco that the children can sit on and have their photo taken which has also proved popular.



Another addition to the fleet is a powered loco/guard vehicle 'Flyer 3' which will offer both a push up the hill on wet track and additional braking on the way down. The Flyer is battery electric with a 24v 350watt motor and two mobility scooter batteries.

In the last Brickbats, it was mentioned that fares for a train ride would increase from 50p per child/£1 for adults, due to increased fuel and parts costs. With the opening of the new railway, fares have been increased to £1 for all riders taking a seat and as over 60% of passengers are adults, this represents a very small increase overall.

The winter works programme is well underway with the lower shed points already replaced and track realigned and the top loop point and loop radii have been eased. Other works in hand are the building of two new points from scratch using track and parts reclaimed from the old railway, saving some £2,500, and the new engine shed from a donated garden building. We really are the masters of recycling!

Landscaping is taking place with a wild flower meadow being prepared ready for seeding when the soil warms on the bottom loop, and additional planting has been undertaken in the top loop. The ground is very poor at the top loop being mainly clay in fill but we are hopeful that something will survive!

Phil Boswell, Railway Group

A Royal Visit

The culmination of the 125th Brickworks Anniversary celebrations was a visit by His Royal Highness, the Duke of Gloucester, to the Museum last October.

As soon as the staff and Trust knew that a Royal Visit was to be made, the cleaning, painting and tidying work picked up pace!

The Duke, who is a member of the Royal Institute of British Architects, President of the Society of Architect Artists and a Commissioner of the Historic Building and Monuments Commission for England, toured the Museum and found out about the brickmaking process. All the volunteers, Trustees and staff present were delighted that the Duke was so interested in the working machinery and took time out to look at the extensive brick collection on display.



Volunteer Co-Ordinator Profile



Emilie Brewer has recently joined the Museum as Volunteer Co-ordinator. She mainly grew up in Bursledon and attended Fareham College, then University in Chichester where she studied social work. She was also looking after her elderly grandparents at the time and left university.

She worked as a care assistant in an older person's home and also as an activity coordinator, working in this field for eleven years. During this time, she met and married Paul Brewer who is a landscape gardener. She has two sons Elliott and Oliver.

Whilst looking at local Facebook posts, she noticed an advert for the post at the Museum. After making her application, attending interviews with members of the Trust, and meeting the other members of the Museum management team, Emilie was invited to join the team.

She is responsible for recruiting volunteers, organising in-house and external training for volunteers, keeping the records of volunteers and of training up to date, and organising regular meetings to keep volunteers informed. The role also involves representing the Museum at local shows with volunteers.

Specific projects, like costumed interpretation and research, at the Museum may require specialist training to be organised by the Volunteer Coordinator, as well as the recruitment of trained volunteers for individual interpretation events at the Museum.

Emilie also ensures that there are sufficient volunteers for front of house on all Museum open days and Event Days and also oversees those volunteers who have unique roles so are not part of any Museum volunteering teams.

So far, Emilie reports that she is thoroughly enjoying working at the Brickworks and that all the volunteers have taken her under their wings, showing her the ropes. She is hoping for a long and fruitful relationship with the Museum and all who work there.

Emilie can be found at the Museum on Tuesdays, Wednesdays and Thursdays between 0930 and 1330, or contacted at volunteers@thebrickworksmuseum.org for any further information about volunteering at The Brickworks Museum.

News from the Trust

The pandemic highlighted the vulnerability of depending on visitors to the Museum for the majority of income. So, the Finance and Commercial Review Sub-Group of the Trust is looking for ways of increasing the income of the Museum that is independent of visitors. Any new income generating ideas must not compromise the operations of the Museum as a visitor attraction, so have to be considered carefully.

There are a variety of areas available for hire that will be advertised more widely as spaces for meetings or small events. It is also hoped that the partnership with Minstead Trust will include an increase in the number and diversity of smaller events.



Judy Bevis, BBMT Trust

Collections and Conservation News

You would be forgiven for thinking that winter at the Museum was a time of hibernation. After all, we are closed to the public. However, you would be far from the mark as during the closed season the Museum is a hive of activity. We still welcome visiting school groups, and new volunteers bringing much welcome noise, income and helping hands. Behind the scenes, staff and volunteers buzz around busily completing much needed tasks involving painting, strimming, lifting, shifting and tidying. There is much to do to progress projects and prepare for our new season.

The Collections Team have certainly had a busy few months. Several archive volunteers have continued to catalogue the collections of significant brick enthusiasts and authors, including those of John Jackson, Jane Wight, Pat Ryan and Martin Hammond. Plans are underway for a small display upstairs this year to celebrate these interesting and important collections. Another volunteer spent time undertaking a digital-material preservation training course. The Museum holds a small but significant collection of CDs, DVDs, videos, cassettes, slides, photos and born-digital material. Improving access and collections care to this material is an interesting and expensive challenge but one that we will start to tackle this year.

Alongside cataloguing archives, a new volunteer has started to catalogue a brick collection we acquired shortly before the first lockdown 3 years ago. With a little bit of guidance to get started, Nigel is now well underway with photographing each brick, assigning a unique accession number and entering it's vital statistics in our MODES database. This collection is currently displayed upstairs at the Museum, so please do come to take a look in April when we reopen. They've been hidden away far too long.

Volunteers in the Steam Engineering and Machine Conservation teams have also been incredibly busy moving, cleaning and treating larger items in our collection. Replacing the roof over the kiln has been a welcome incentive to start reorganising some of our outside exhibits. All objects stored under the kiln eaves needed to be moved. Not an easy feat! Other objects have also been relocated to improve the flow of outside exhibition areas and provide cover for more items of machinery.

Most significantly, a Berry brick-making machine has been moved from alongside the yard, where it had no protection, to a tall shed in our small-scale brickyard area. This will form the centre-piece in a display about New Forest Brickworks in Downton. Now it is undercover, work can start on cleaning and applying a preventative conservation treatment. We hope to have some temporary interpretation in place for April, so our visitors know what they're looking at. There are still lots of exciting plans for this area, as well as the area between the car park and miniature railway, so do keep an eye out this year.

If you are interested in joining the volunteer team to help with any areas of collections work, please do get in touch with Emilie Brewer, Volunteer Coordinator, at volunteers@thebrickworksmuseum.org.

Mary Flinn, Collections Manager



Odds and Ends

- The number of visitors to the Museum during 2022 was lower than in 2019, so things did not 'bounce back' to pre-pandemic conditions as hoped. This was the same for many visitor attractions within our networks, so not unique to The Brickworks Museum. Some new things were trialed on non-event open days in 2022 and the most successful will be offered again in 2023.
- It is anticipated that 2023 will be another difficult year financially, as the economic crisis will continue to affect visitor numbers. However, the groundwork is being put in place to offer exceptional value for money to attract more visitors. Please regularly check the website for extra events offered throughout the open season on weekdays and non-event Sundays.
- We are grateful to the Brick Development Association for sponsorship of 'Brickbats'. The BDA is a trade association of UK brickmakers and seeks to promote the use of fired clay bricks in buildings. It also carries out technical work on brick performance, durability and potential for reuse of recovered bricks. They are also interested in the overall sustainability of the brickmaking process and the environmental impact of clay excavations. Their reports on these subjects can be found at <https://www.brick.org.uk/sustainability> and this link also shows the menu for all BDA activities. It is well worth a look, as it explains some of the impressive technology used in modern brickmaking.
- Damage to some of the drying sheds roofing was caused by the first storm in 2022. Fortunately, this repair work was covered by insurance and took place in the Autumn. The contractors were also able to identify the causes of several leaks in parts of the Museum, so the Trust authorised repairs to make the buildings watertight.
- A huge amount of work was needed prior to the roof replacement project mentioned elsewhere in this newsletter. Everything stored under the roof had to be removed. Items from the Museum collections had to be evaluated for conservation and care requirements so that they could be moved to the most appropriate locations. Inevitably, there were also many bits and bobs accumulated over the years to be recycled, repurposed or disposed of. The Museum eBay sales have proved popular and provided useful income, and any suitable timber has been stored for future projects.

A member of the site grounds team working in the wildlife garden, and the Berry machine and associated bit moved undercover in preparation for a new exhibition in the outside display space.



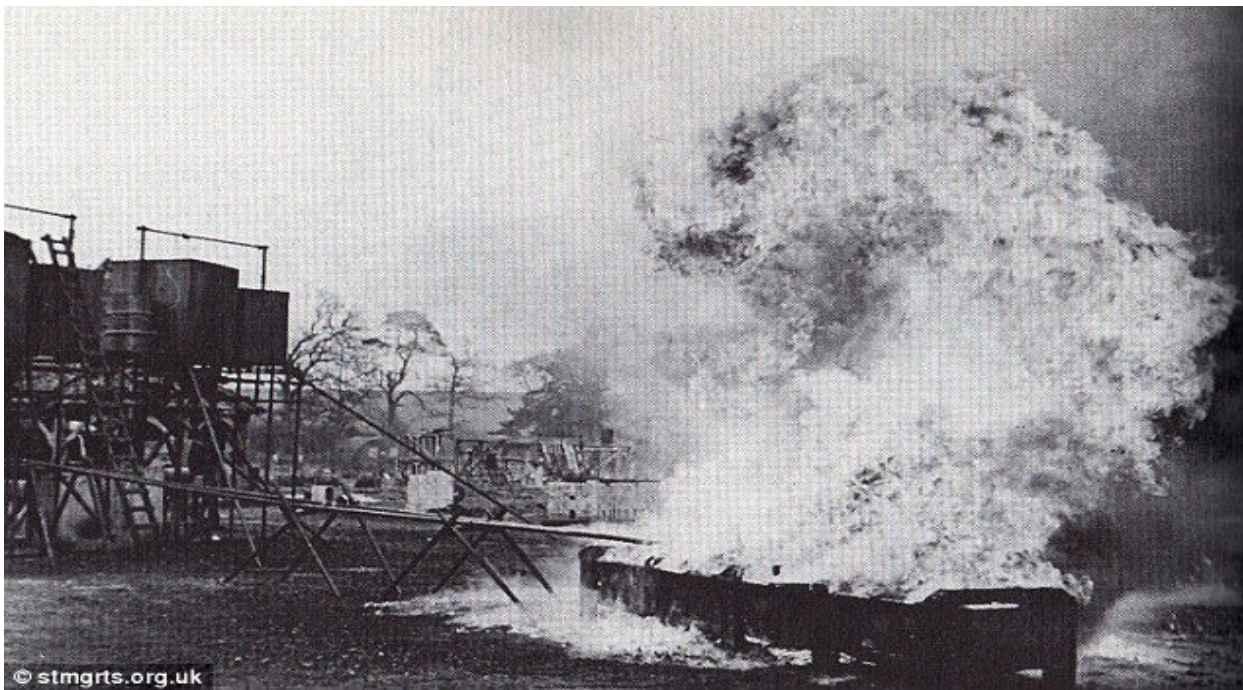
Bursledon Brickworks in WW2

There are some stories relating to what happened at Bursledon Brickworks in WW2. One, you may not have heard of, is that Bursledon Brickworks was involved, in a small way, with Operation Starfish.

Decoy targets to mislead enemy bombers began to spring up across the British Isles in 1940. The aim being to divert German bombers from the intended targets and to encourage them to drop their ordnance over uninhabited countryside.

Initially to replicate the layout of RAF airfields, decoys were also constructed to resemble towns and cities, naval and army installations, industrial locations, and by the summer of 1944 the embarkation points for operation Overlord. [1]

'To help protect Portsmouth from German night bombing, a series of 'Q' decoy sites were built in Langstone Harbour and on Sinah Common, on Hayling Island. The Boiler Fire periodically released oil from a storage tank into a steel tray. This was heated by a 10 cwt coal fire which boiled the oil to such a tremendous temperature that it vaporised. When, every now and again, a gush of water was dropped into the tray, the effect was instantaneous and violent with huge flashes of white hot flame leaping up to 40 feet into the air. Storage tanks containing 480 gallons of oil and 200 gallons of water, could keep this dazzling display going for four hours.' [2]



[4]

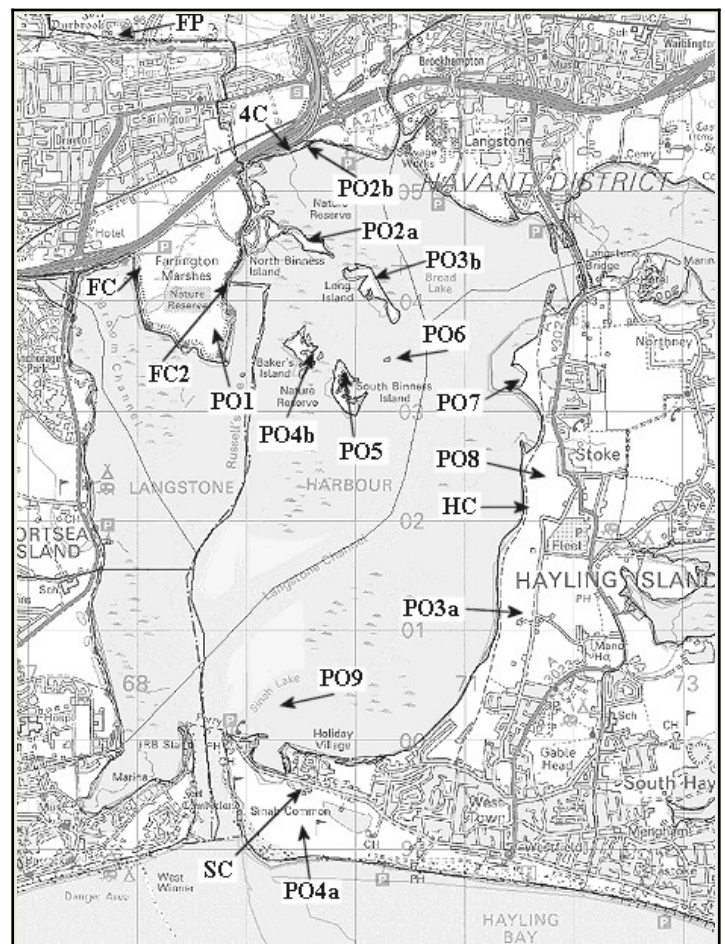
On the night of 17/18 April 1941, over 140 enemy aircraft were lured away and unloaded in excess of 200 air-dropped munitions, originally intended for the City of Portsmouth, into Langstone Harbour and Farlington Marshes. This was the most successful Q-site operation of the entire war.

Most of the fires were oil-fuelled and all were ignited from a central Starfish control point. The master control post was at Fort Purbrook, a Palmerston Fort located at the east of Portsdown. Sub-control points were also provided, most of which still exist.

So where does Bursledon Brickworks fit into all of this? The structures had to be constructed and many of them are still there. Most of the islands are now closed to public access as Farlington Marshes are in Langstone Harbour which is an area of Special Scientific Interest and a Nature Conservation Review Site.

Below are a table and corresponding map of the “Q” Decoy site which shows all of the elements that are known to have existed, though not necessarily all at once as the site was subject to many revisions. [2]

Map Code	Location	Condition (2004)
FP	Fort Purbrook	Fort exists. Control probably located
FC	Farlington Control	Still exists. Condition poor
FC2	Farlington SF Control	Still exists. Condition fair
4C	40 Acre Farm Control	Obliterated by A27(M) road works
HC	Hayling Control	Still exists. Partly demolished
SC	Sinah Control	Under investigation
PO1	Farlington Marshes	No trace
PO2a	North Binness Island	Under investigation
PO2b	40 Acre Farm	Obliterated by A27(M) road works
PO3a	Hayling Island - (W)	Under investigation
PO3b	Long Island	Under investigation
PO4a	Sinah Common	No trace
PO4b	Baker's Island	Under investigation
PO5	South Binness Island	Under investigation
PO6	Round Nap Island	Under investigation
PO7	Old Oyster Beds	Under investigation
PO8	Hayling Island - west	Under investigation
PO9	Sinah Sands	No trace



[2]

This is a photograph of structures on Baker's Island [3]



I have been advised by someone who had permission to access the islands to remove a fox causing havoc to the bird population, that the bricks used in construction of the fire pans were from Bursledon Brickworks.



[2]

[1] Colin Dobinson (2000) *Fields of Deception: Britain's Bombing Decoys of World War II*. London, Methuen.

[2] From an article by Bob Hunt which can be found at http://www.portsdown-tunnels.org.uk/surface_sites/qsites_p1.html and hereby acknowledged.

[3] Photo courtesy of Paul Lovejoy - Tudor Sailing Club - April 2011

[4] Image source @stmgrts.org.uk

Richard Newman, Volunteer

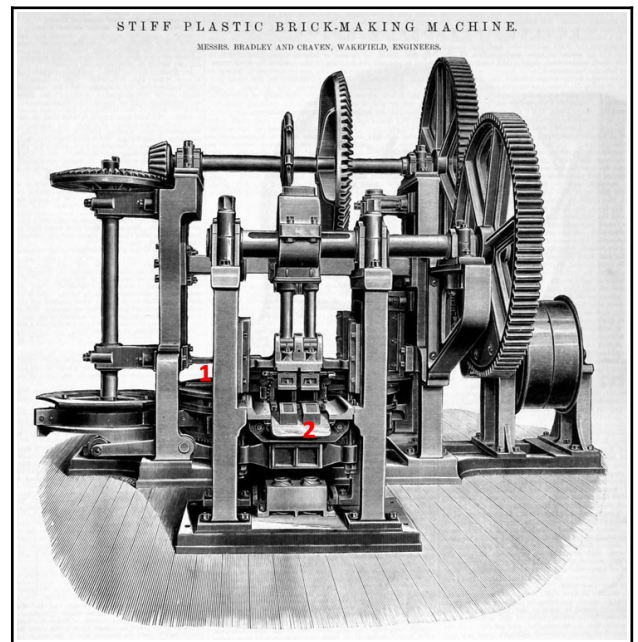
The Bradley and Craven Brick Making Machine

Not all brickmaking machines worked the same way as the one displayed in our Museum. That machine worked by extruding a column of soft clay through a rectangular opening which was then cut into eight bricks. The bricks could then be moved on to another machine which would press them.

Firstly, this image shows the clever Bradley and Craven brick making machine from circa 1900 (Graces Guide) which automatically combined the making and pressing of the bricks into one continuous process.

The vertical pugmill, hidden by the right hand front frame, feeds clay into the moulds around the circumference of the moulding table. (1)

In pairs, the brickearth would be forced into a pair of openings, or moulds. As the moulded bricks arrived at the front of the machine they would be pushed up from beneath and then forward by a ram to the press and once pressed the finished bricks would emerge (2) ready to be picked up by the operator.



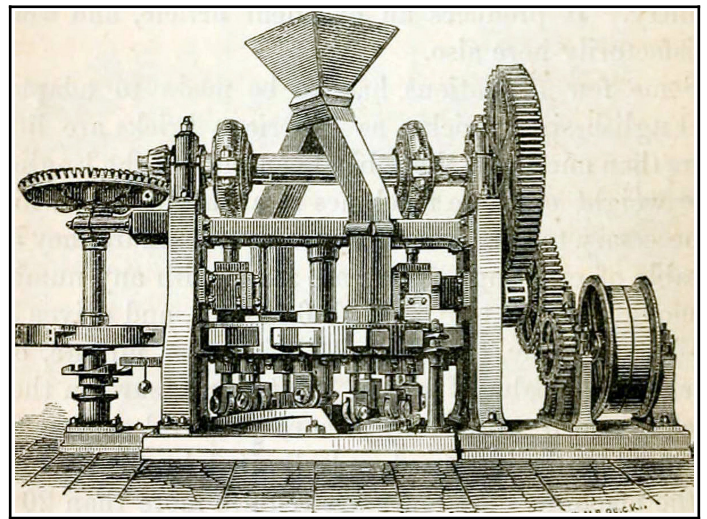
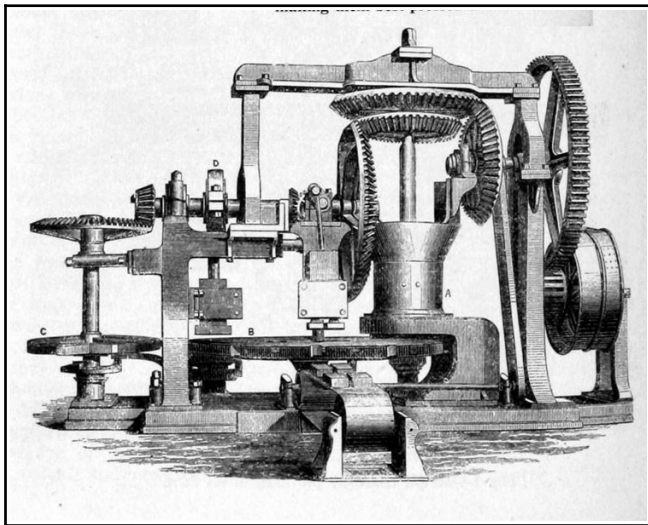
This image (John Bevis) shows the circular Rotating Moulding Table on display at the Museum, of what we think is from a similar machine.

We aren't certain that the moulding table we have at the Museum is made by Bradley and Craven. In fact we aren't even certain where it came from. In the earliest days of the Museum, brickworks were closing down so frequently that some bits of machinery were rescued and brought on site without proper records being kept. This may have come from Beacon Hill Brickworks which closed about 2000. Perhaps someone knows the answer.



This image (Jim Beckett) is the restored machine, in use during the 20th century, on display at Swansea Waterfront Museum. It clearly shows the rotating table. This version has been designed to press one, rather than two bricks simultaneously. It can be seen how the individual moulds could be changed for ones with a differently shaped opening. Our moulding table is different, but it can be seen that all the moulds are not the same shape, so it was possible to mould 'Specials'.

The final two illustrations show a very early Bradley and Craven machine from about 1862 (Graces Guide) and a strange drawing from Dobson of a Bradley and Craven machine

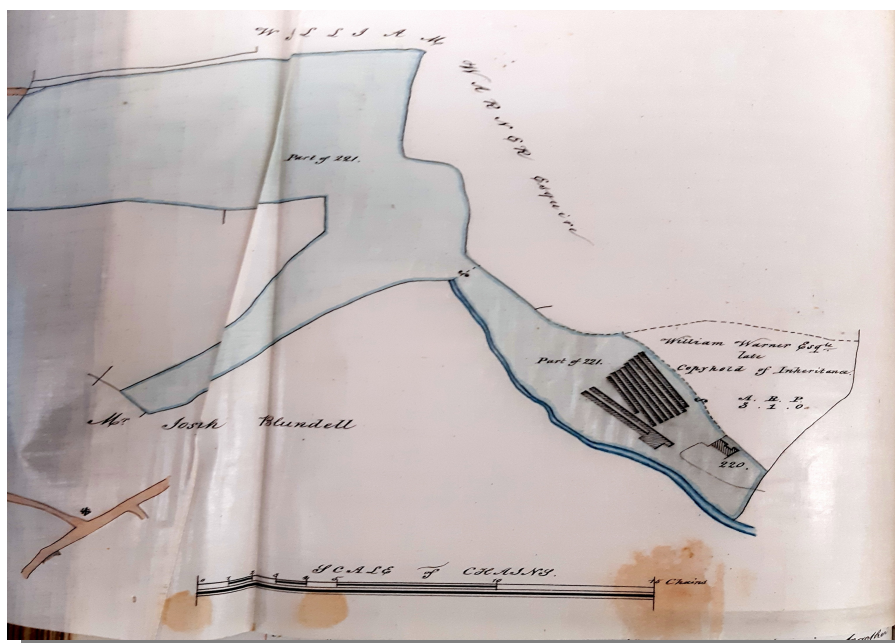


Jim Beckett, Volunteer

Hoe or Holm Moor Brickworks

The first reference I can find for Hoe Moor is dated 1 June 1697, in which James Aston and James Lacey witnessed the granting a lease of 'all that piece of coppice ground knowne or called by Hoe Moore'. The lease was granted to Robert Kerby Junior. There are references to brickmaking in the 1760's in a book called 'The Hamble: A History'. On 3 June 1796 there is a transfer between William Storey to 'Richard Spencer of Bursledon aforesaid brick burner'.

On 12 December 1848 an indenture is granted to William Warner describing the property as 'commonly called or known as Holm Moor otherwise Hoe Moor Coppice And also.. that Brick Yard with Quay or Landing place Brickkiln and drying sheds theron and two small cottages or tenements and gardens all adjoining together and containing together by admeasurement four acres, one rood and twenty perches'.



In 1860 The British Geological Survey published a survey. Therein is mention of 'Missing Coppice near Botley Proprietor William Warner who was mining Bracklesham Clay and producing 200,000 bricks and 90,000 roofing tiles a year'. The site is now hidden in woodland at Manor Farm Country Park. References are contained in the full version available from The Brickworks Museum.

Richard Newman

Visit to Hoe Moor Brickworks Site

Having read Richard Newman's full paper on the Hoe Moor Brickworks, we went down to the creek, now in the River Hamble Country Park, and took some photographs.

It is possible to see bricks and tiles embedded in the river bank, even in the roots of the fallen tree, and in addition, it is possible to see the excavation surfaces through the undergrowth and fallen leaves.



Looking towards the site across the creek



Possible wharf remains but note there was also considerable activity in the river in WW2



Excavation contour, which are easier to see in angled sunshine

Judy and John Bevis, Volunteers

Archives News

Now that the Archives Team have space to work effectively, the progress on assessing, sorting and storing the donated archives has made significant progress. Each Archives Team member is responsible for a single collection. This approach means that the team member will become an expert on that specific archive and develop an understanding of the archival storage requirements that are needed. Pooling this knowledge will enable the Collections Manager to apply for suitable grant funding for specialist materials. At present the archives have the papers and associated materials of four people that had a deep interest in bricks and brickmaking. Each collection presents a unique set of challenges.



Check out the display in the upstairs gallery this year, where you will find items from four of the collections and information about the people that made them.

The Archives Team were offered a free workshop in making bespoke archival quality boxes by Phil Magrath from Emsworth Museum. Four members of the team and the Collections Manager took part in the training session. This training makes it possible for bespoke boxes to be made by the team for some of the more unusual items in the collections they are working on.

Early in February, Archives Team members met with the Collections Manager to share information about the individual collections and plan a collective way forward. This included a discussion on digitisation of items within the collection and the preservation of digital formats.

Judy Bevis, Archives Volunteer

Book Review

My Ancestors were Moulders of Clay by Margaret Bailey, published in 2002 by Graft Publishing. ISBN: 095427010X

Margaret records the various members of both the paternal and maternal lines of her father's family that were involved in the pottery and brickmaking industries in the locality of Alderholt and Sandelheath, near Fordingbridge.

After information about her more distant ancestors, she focuses on the brickworks where her grandfather and father worked for most of their lives. By 1962, running a small brickworks where the bricks were hand-made, dried in the open air under hacks then fired in a scotch kiln became uneconomic so when Margaret's father decided to retire he also closed the brickworks. The scotch kiln had originally been fuelled by coal but was later converted to oil power, although the latter was not particularly easy to control.

As with Peter Minter of Bulmer Brickworks, Margaret writes about her childhood memories of playing in the family brickworks, so adds a very personal dimension to the later phase of the life of the brickworks.

Judy Bevis, Volunteer Librarian

The Brickworks Museum
Swanwick Lane, Swanwick, Southampton, SO31 7HB
www.thebrickworksmuseum.org



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York Handmade Brick Company Ltd
www.yorkhandmade.co.uk

The Brick Development Association
020 73237030
www.brick.org.uk

