



BURSLEDON BRICKWORKS MUSEUM TRUST

BRICKBATS

**The Official Magazine of
the Brickworks Museum
– Bursledon**

Free to volunteers and members, £2.50 when sold

www.thebrickworksmuseum.org

Introduction

With another lockdown and very little to report on from last year, we wondered again how to fill this edition of Brickbats!

However, a project group has carried out a great deal of planning work on improving the layout and interpretation of the various Brickworks machinery and exhibits, and there is an article on their progress so far. Another article discovers where some of the brick collections have originated from and there is a detailed report on conservation of the Museum objects. Volunteers have also spent time during lockdown undertaking their own historical research, so there are stories from the Hamble and an article on two Victorian women involved in the brickmaking industry.

At the time of writing, it is hoped that volunteers will be able to return to the Museum from the end of March and hopefully it will be possible to welcome visitors from May onwards. Repair work has just been carried out on the main driveway as it was very badly damaged by the winter weather. The newly formed Museum Conservation Team has worked on a funding application to SEMDP with Mary during lockdown and her application was successful! This means work can start on significantly improving the way external exhibition machinery is protected from weathering. A number of exhibition areas will be under development as per the new exhibition layout plan.



As the Brickworks starts to emerge from lockdown, we look forward to welcoming volunteers and visitors once again and to implementing some of the exciting plans that have been made over the last year.

Sue Boswell, Editor

A Story to Tell

We want to tell you a story, the whole story of bricks and brickmaking! The story of Bursledon Brickworks is told throughout The Brickworks Museum buildings that were once the heart of a Victorian brickworks. But there is far more to the story of brickmaking than that and the Museum has an extensive collection that demonstrates this, so we aim to become the National Museum of Bricks and Brickmaking.

The collection includes machinery from brickyards that once operated across Hampshire and neighbouring counties. Many are now scattered across the Museum site, but their stories are not told well because the present layout is haphazard. With the aim of improving the layout and interpretation of these exhibits to enhance visitors' experience, the Project Manager (Carolyn Haynes), Collections Manager (Mary Flinn), Trustee for Collections Management (Judy Bevis) and Lead Volunteer for Conservation (John Bevis) formed a working group. The first step was to undertake a survey to identify relevant items and also those not relevant to the collection that could be offered to other organisations.

The survey report included an assessment of how the objects should be maintained and conserved as well as the best environment for display. The resulting plan involves considerable changes to create new external displays. The story starts with clay digging and transportation then focuses on how individual brickworks operated. Each named yard will feature the working machinery in the collection. The plan also allows better groupings of similar pieces of equipment. Ultimately it should provide a much more coherent explanation of brickmaking to the Museum visitors.

The most visible element of the new layout will be a comprehensive display of the clay digging and transportation objects within the collection, including Ashby, railway wagons and the narrow-gauge industrial railway line. The pylons, filling station structure and conveyor belt framework will form part of this large structural exhibition.

On a smaller scale will be the relocation of the 'exploded' thimble tube boiler from the Estate Brickworks display into the boiler house to form part of a lovely new exhibition of boilers – it is pictured in transit to its new location. The Stott engine (that was powered by the thimble tube boiler before it failed) will also be moved to the boiler room because the volunteer engineers have a plan to get it running once again on event days.



The collection of machinery from Downton, New Forest will be put under cover in the old Estate Brickworks building where conservation work will be undertaken to preserve it and new interpretation will be provided. The cruciform building will be dedicated to the story of hand-making bricks featuring all the equipment used by Ralph Tanner throughout his working life.

Items from Arborfield Brickworks will be placed between the pug mills and Pycroft, Hayling Island Brickworks once a suitable building has been sourced or constructed for it. When the new miniature railway line is in operation the old site will be redeveloped with new brickworks displays, but what will it be? Inclined plane? Winches? We will have to wait and see!

It is estimated that the basic structure of the plan will take approximately five years to complete, although several larger elements will be dependent on getting external funding so the timeframe is less certain for these. The plan increases the density of exhibits in the present exhibition areas to provide a better flowing story of brickmaking.

These are just some of the changes planned for the outside exhibition areas in the near future and longer term. The improved kiln display should be completed during 2021 too, so there are lots of things for visitors to look out for during the coming years.

Judy Bevis, Trustee for Collections Management

Where Do Our Collections Come From?

The Museum houses a very large collection of bricks from all over the country. A few have come to us one at a time but by far the most arrive via donations of whole collections. Visitors are often surprised that people do collect bricks. It has even surprised us just how many private collections there are.

We discovered a group on Facebook called Brick of the Day which opened our eyes. We thought that we could tap into their enthusiasm and so, when we were creating the new interpretation for our brick display, we asked them why they collected.

The answers were varied and interesting. Here are a few:

“I love that each brick represents a part of our heritage, landscape and area.”

“I love the magic of discovering the history of a brick just by researching the information on it.”

“I spend an unbelievable amount of time cleaning them, looking at them, photographing them... wondering how they got here and where they came from.”

Bricks are relatively easy to collect – not so easy to store! They can be picked up from building sites, rescued from skips, found along the shoreline or, the rarer ones, bought online. The easiest, and perhaps the most satisfying in some ways, are those that have the makers' marks stamped onto them. During the 19th century manufacturers increasingly stamped their bricks. Using these marks you can usually identify where the brick was made and by whom. Collections are often based on location. When we receive a collection from, say, Nuneaton, then most of those bricks will be from the local area. We can almost map the country now.

You can also collect according to the age of the brick. This is harder as early bricks are less easy to recognise. With experience you can begin to work out which brickmaker made which brick by studying the size and the way it was manufactured. Before standardisation each brickmaker had his or her own size of mould and clays which varied across the country. The earliest bricks found in this country date back to the Roman Conquest.

If visitors are surprised that people collect bricks, they are even more surprised that women do. Yet three of our important collections have been assembled by women.

The largest donated to us by Ann Los. She was a teacher in the north of England and became interested in bricks when visiting building sites with her husband Peter. He was a surveyor whose work often took them to old industrial sites. A growing interest led them to start collecting samples of the bricks being discarded. The collection grew, representing much of Yorkshire. It didn't only include bricks but all kinds of brick related artefacts. Ann Los worked with the British Brick Society from 1975 for over 30 years. In 2013 she donated her whole collection to the Museum.

More recently we have had donations from Jane Wight and Pat Ryan. Jane Wight was a historian with an interest in medieval bricks. She researched and wrote 'Brick Building in England from the Middle Ages to 1550', first published in 1972. Based in Norwich, many of her bricks were collected from that area. The finest ones in her collection were given to the museum in Norwich. We have all her research notes as well as the remaining collection of bricks. These help us to fill in gaps in the earlier periods of brickmaking.



Pat Ryan was also an author and also had a passionate interest in bricks. She wrote 'Brick in Essex from the Roman Conquest to the Reformation' in 1996. This was followed in 1999 by 'Brick in Essex: The Clayworking Craftsmen and Gazetteer of Clayworking Sites'. As you would expect, her collection has focussed on bricks from Essex. We have yet to unpack the crates to see what it includes. As with Jane Wight, we have her paper archive of research notes as well.

Donations of collections will enable the Museum to create a map of the country based on brickmaking. Starting from here in Hampshire, in time we hope to radiate out to include all the major brickmaking areas.

Carolyn Haynes, Project Manager

News from the Trust

As with many other aspects of our lives, the work of the Trust was disrupted again by pandemic restrictions in November and after Christmas. It was possible to hold a socially distanced Trust meeting in early December where only essential business was dealt with.

Julie Moore presented essential information to the board members about the new Museum computer system, the new financial and records packages and the redesign of the Museum website. Although the replacement of the old system and packages had been previously approved by the Trust because they were obsolete, the board was delighted to benefit from the expertise of Julie and her colleague, Mike Keats, during lockdown and furlough as well as the donation of hardware from a company.

A huge thank you to Julie and Mike in researching, sourcing and setting up the new systems. Thank you also to the Trust Treasurer, Paul, Jean Gammon, the Museum Accounts Volunteer and Kate Criswick, a new volunteer, for identifying and introducing the new Finance package. At our most recent meeting, Andy Fry sadly resigned as a trustee although he will continue as a volunteer. This means that we are again looking for trustees, particularly with skills in marketing, health and safety, and legal issues.

The pandemic has made the Trust focus on alternative ways to generate income for the Museum. A sub-group of trustees has been formed to review the whole site and to develop a comprehensive plan for developing alternative income streams. The new Museum exhibition plan (described elsewhere in this issue) will feed into the plan. A sub-group has also been formed to develop a long-term arrangement for the Museum Coffee Shop. Again, work is delayed by pandemic restrictions. The first session of the Trust Governance Review was delayed but will start once meetings can take place in warmer weather.

To conclude, virtual meetings were held during 2020 when necessary, but the board members have decided that actual meetings are most effective for achieving efficient outcomes.

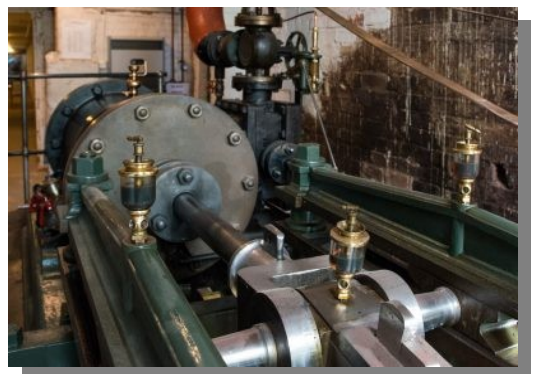
Judy Bevis, Trust Secretary

Events at the Brickworks Museum 2020 and 2021

Because of the Covid pandemic, 2020 was a difficult year for the Brickworks and all museums, although it was possible to hold three smaller events which had to be pre-booked and were very successful. The Heritage Day, Halloween and Christmas events were enjoyed by all and Father Christmas was a great attraction sitting in a bus. The main thing was to keep everyone safe.

2021 should be much better now the vaccinations are going well and the latest Government guidelines enable the Museum to open again early in May. We hope to hold a small main event at the end of May and after that get back to the normal monthly events. Please visit our website for details of forthcoming events at www.thebrickworksmuseum.org

Pam Formby, Events Organiser



Update on Railway Developments

The recent lockdowns have had a significant impact on the building of the new railway. However, we managed to move two sheds to the new station area prior to Christmas and these will become the ticket office and sales stall. Lots of groundwork has been completed in readiness for the new track and in November we had a day of excitement when the new rail, sleepers and fixings were delivered – all that remains now is for these thousands of items to be put together!

During the most recent lockdown, we ‘recruited’ two new volunteers, John’s wife Jill and Phil’s wife Sue. This meant that we could come on site on separate days and work within our household bubble. Amongst other things, John has been working on creating a jig to standardise and speed up the building of the track panels, Jill has also been cutting and drilling the sleepers to the required size, and they’ve both been doing groundworks. Phil and Sue have been cutting sleepers, making a retaining wall and barrowing rubble! We have just reached the point where the jig created by John is finished and we are starting to make track panels. This will certainly speed up our work when other volunteers are able to return to site. Work is also underway to dismantle the old station and to level and resurface the new station area.



Phil Boswell and John Fletcher et al

Volunteering at the Brickworks

My father worked at the Brickworks for many years and I worked there during school holidays while studying for A levels in the early 1970s. I subsequently became an industrial Analytical Chemist with a final strong emphasis on Materials Failure and Degradation Investigations. I started to volunteer at the Museum on event days in 2013, before retiring. I talked to visitors about what it was like to work there and to be part of a brickyard family. There was also a need for someone to carry out chemical hazard risk (COSHH) assessments which are a legal requirement and as a qualified chemist, I offered to develop a system and do the assessments. I developed it from the system used in my laboratory and was fortunate to have advice from safety specialists within my company.

Having retired in 2017, I became involved in conservation work. This allowed me to redeploy my professional knowledge to preventing degradation of museum objects and to preparing formal reports about machine restoration work, which are required as part of the museum accreditation system. The conservation of exhibits, particularly outside, is difficult in some instances and we have been doing experimental treatments to investigate a way forward. I also offered a testing service to check the condition of water used in our Fulton boiler. We have a water softener to prevent build up of scale in this boiler but in an ideal world water hardness, correct operation of the softener and a check on dissolved solids in the actual boiler water are all highly desirable. I obtained some simple test equipment to monitor the important parameters and we now check the boiler water before running. I would never have believed, when I was a young laboratory assistant testing industrial water, that skills acquired in the 1970s would have been useful after I retired!

Before retiring, I worked alone programming analytical instruments to provide data for me to interpret. Now, if I want to do chemical tests, it's back to test tubes, household cleaners, vinegar and bicarbonate of soda. So there has been quite an element of back to basics. It has also been quite an experience actually working with a lot of people. Happily the volunteers are pleasant people so it has been enjoyable.

John Bevis, Conservation Volunteer

Conservation of External Objects

One of the problems facing any Museum Collection Team is that of time dependent deterioration of the objects in their care. In the case of large items of cast iron machinery displayed outside, the problem of corrosion is serious.

Past restorations have improved the appearance of many exhibits but each cycle of restoration itself changes the exhibit due to the process of rubbing down, dismantling and rebuilding. The advice received from the local Museums Development Officer (MDO) is that conservation is to be preferred, arresting further deterioration and keeping it in the same condition as when the conservation is carried out.

We had received advice from the National Museum of the Royal Navy that they waxed some of their large painted outside exhibits such as ships' guns displayed outside and exposed to weather. We decided to try this and also an aerospace grade anti-corrosion spray and another spray used in the printing industry. For wax we used conservation grade microcrystalline wax.

We had hoped to have a discussion with the MDO in April 2020 but this was prevented as a result of Covid restrictions. As all the proposed treatments could be removed with white spirit we decided to trial them in any case on various exhibits. In addition, some test pieces were prepared from rusted threaded steel rod which was wire brushed to remove loose rust and scale and then dipped in a paint claimed to be suitable for application over rust and to be protective against further corrosion. Some of these test pieces were further treated with the various conservation treatments we were trialling. The test pieces were placed outside but under cover so that they would be subjected to winter condensation. Treatments were all carried out during June to August 2020 between lockdowns. Objects were photographed and will be once again at the end of the winter to provide a record of the progress.

Results were varied.



The new paintwork on the outside Woods engine has been well protected by waxing, indicating the fresh paint can be well protected if provided with three coats of wax. Bare metal on the two Woods engines did show slow corrosion over winter 2020-21 and we have arrested this using the spray product used in the printing industry which forms a sticky film but importantly contains chemical corrosion inhibitors. This is better than leaving it exposed to drips from condensation on a tarpaulin cover as happened during winter 2019-20 but we have yet to find a permanent solution. On other machines which had appreciable corrosion present, waxing seems to have slowed but not stopped the progress of corrosion.

The aerospace grade spray does not seem to be very effective and may need frequent application to provide complete protection. The printing industry spray is better but once again not a complete solution. As mentioned before, it does seem to be protective on bare metal with fortnightly applications.

The test pieces all showed signs of corrosion by the end of January 2021. This was worse on those which had only been painted. We do not think that a simple coat of anti-rust paint is an adequate protection. The post painting treatments are helpful but require frequent reapplication.



One of the problems seems to be that any small pieces of rust which are accessible to air and water form an easy path to the underlying metal and hence further corrosion. A tiny spot less than a millimetre across is sufficient. The illustration shows this on an exhibit repainted during 2017 – 18 and treated with aerospace spray in summer 2020. This may be amenable to the solution using drying oil outlined below.

We were finally able to have a discussion with the MDO in October 2020. She advised getting some of the most vulnerable exhibits under cover. The Thimble Tube boiler has already been moved into the boiler house and will have a conservation treatment. We also have a plan to put the Berry brickmaking machine under cover.



The MDO also advised making covers from breathable rip stop nylon (tent fabric) for exhibits to keep the rain off and reduce condensation drip. One of these has so far been made and seems to be working well.

The MDO also told us about a drying oil which can be used to overpaint rusted iron and steel objects. This oil is formulated with corrosion inhibitors but, importantly, it actually impregnates rust and forms a hard, water repellent composite structure as it cures. Thus, water and air cannot get at the sound metal and so corrosion is prevented. Existing sound paintwork is reported to be protected by the hardened surface of the dried oil. Although not fully reversible this approach was advised to be preferable to repainting so we will be trialling this during 2021. Once again, photographs will be taken before and after treatment and during subsequent monitoring.

We have also been fortunate to attend several internet seminars provided by the South East Museum Development Programme. These have provided a lot of information and should improve volunteer support to the Museum's Collections Manager.

John Bevis, Conservation Volunteer

Wonderberrys Coffee Shop



Wonderberrys is still open during this lockdown for takeaway coffee and cake. Every Saturday and Sunday between 10am – 3pm, people can come down and get some sweet treats to brighten their day!

We're looking forward to being able to open once again when the restrictions are lifted and we are allowed!

For further information, either visit <https://www.wonderberrys.co.uk> or email info@wonderberrys.co.uk .

Stories from the Hamble

As early as the 13th and 14th centuries, records show Hamble as a significant maritime centre. In 1235 it is recorded that 11 ships from the Suffolk village of Dunwich, which were full of herring, were arrested at Hamble for failing to pay custom duties.

According to the Hamble Local History Society, in 1418 the 'Grace Dieu', the largest ship ever built in England at that time, was brought to Hamble for fitting out. Her Southampton builder, William Soper, had two storehouses in Hamble and had erected a wooden tower at the river entrance for protection against French raids. During the 15th century many 'Royal' ships used the river and a number of them were laid up here.

The wreck of the 'Grace Dieu' lies in the river mud to this day, indicated by a yellow hazard marker, shown in the middle of the picture.



At the Southampton Archives SC9/4/787, there is reference to 'Information of Thomas Fabian of Hamble, customs officer, concerning smuggling spiritous liquors and the detention of Joseph Cole, master of a ship lying at anchor in the Hamble river' dated 16th April 1807. So there were felonious undertakings on the Hamble.

There follows a story about one man's campaign to stop the removal of the mud from the Hamble, taken from the National Archives TNA MT10 733 3.

In 15th March 1898 Hooper & Co applied to the Board of Harbour Commissioners for permission to take clay 'from the Hamble at Warsash'. Their handwritten letter came from County Wharf, Northam, Southampton. This was registered as H3222 on 16th March 1898 and the company was instructed to supply a 25 inch ordnance survey map with details of where they wished to take the clay from. Who is the owner or occupier of the land above high water mark?

On 13th August 1898 Hooper & Co wrote to the Board to inform them that the land from which they were operating was owned by the Wardens, Scholars & Clerks of Winchester College and nowhere near the point to which Mr Scovell refers. It is interesting to note that the letter was again handwritten on plain paper by H. Ashby. The Board noted that Hooper & Co held a licence under H8150/95, dating from some three years earlier.

The census of 1861 shows at 2 Back Street, Hamble-le-Rice, that John Scovell is head of the household, aged 40 and a shipbuilder of Hamble and married to Elizabeth. This would make him 77 at the time of the Hooper & Co application. Also in the same household was another John Scovell who was 8 which would make him 45 at the time of the complaint so most likely him. In a later document dated 27th August 1898 the Board of Trade refers to him as John Scovell junior.

The Inspecting Commander of the HM Coastguard based at Southsea reported on 17th September 1898 that 'there will be not likely to be any damage to the point (rented by Mr John Scovell) from the removing of this mud'.

On 19th September 1898 a report was sent to the Harbour Commissioners which, in essence, said Mr Scovell had reported that he thought his property was likely to be damaged by the extraction of the mud. The Board commented that 'Should we not inform Mr. Scovell that having caused enquiry to be made the Board see no reason to interfere in the matter [suggest that he should endeavour to come to an arrangement with Messrs Hooper & Co].' There the correspondence ended.

Richard Newman

A Story of Two Victorian Women

Inspired by the story of my wife's great grandmother, I would like to tell you about a Victorian woman brickyard owner and her daughter. Firstly, my wife's great grandmother, Ada Garrett, was widowed before she was 28 and then became landlady of the Old Farm pub in Southampton, a wonderful red brick building with the date 1611 set into the wall and boasting a Grade II* listing. At that time a single woman was only permitted a licence to sell beer and not spirits. According to family stories, she opened long hours, serving bread and cheese meals to men working in the docks or the railway marshalling yard. This made her so much money that by the early 1900's she was able to buy three houses in Eastleigh, one for each of her children.

Discovering the history of ordinary women is often difficult. On census returns, a man is usually named as the head of the household, followed by his wife and children in order of age. The man's occupation will be entered but the space for his wife's occupation will normally be blank. So although we know that many women helped their husbands in the brick yards, we don't know exactly in what way. When researching the Chandlers Ford Brickworks, I discovered a map listing lessees of plots of land for clay extraction around 1885, and one of the names that intrigued me was Anne Macklin. She was the only woman, at a time when women were not often associated with industry. Finding out about her became quite a challenge but it's an interesting story compiled from census records, documents, newspaper articles and advertisements. There are many unanswered questions. I may make a few suggestions, but I leave it to you, reader, to fill in the gaps.

Mrs Anne Macklin (1819-1903)

Anne Cooper married Henry Macklin on 23 May 1839. About 1850 she was living in Staple Gardens, Winchester with her husband, a master builder, and children – Jane 12, Edward 9, Harriet 4 and Herbert 9 months. They moved to St. John's Street, Winchester (pictured) and a further daughter Sarah was born in 1860.

In 1860 Henry's building business was employing 23 men and by the 1870s, he could afford a domestic servant to help in the house. About this time the brickyard was opened in Chandlers Ford as it was common for builders to own brickworks and surplus production could always be sold at a profit. By 1880, Anne and her husband were comfortably off and probably looking forward to retirement. The firm had just completed building the chapel for Winchester Training College, a prestigious project. But Anne's life was about to be turned upside-down.



Henry Macklin had been an invalid for some years and the running of the business had been largely down to his son, Herbert. In October 1881, at the age of just 31, Herbert died from illness. Their other son Edward, a soldier in the Hampshire Yeomanry Cavalry, also died from illness just one week later. Unsurprisingly, Henry decided to retire and offered his business, stock-in-trade and plant for sale in July 1882. The premises next to their home in St. John's Street, Winchester, along with adjoining yard, workshops and stores could be let to the purchaser. However, on 21 August 1882, Henry also died and on 23 September Anne placed the following announcement in the local newspaper:

“Mrs Anne Macklin desires to return her warmest thanks for the kind support and patronage accorded to her late husband and sons. Mrs. Macklin does not propose continuing the Building Business but only the brick and tile manufacture which will be carried on as here-to-fore at Chandlers Ford and orders received either there or at St. John's Street, Winchester, will receive prompt attention.”

A month later a list of builders' and carpenters' fittings, tools, machinery, carts and horses was published along with the following announcement: “Mr Henry Warren has been favoured with instructions from the Executors of the late Mr. Henry Macklin to sell by auction on the premises, St. John's Street and Wharf Hill, Winchester, on Tuesday 24 October 1882 and following days, beginning each day at twelve precisely.” It is impossible to imagine how Anne must have felt seeing her husband's and sons' livelihoods being sold to the highest bidder. The business was purchased by Mr. E. Buckingham, who moved in next to Anne. Henry's estate

amounted to £2891, about half a million today, and as Anne was the beneficiary, it must be questioned why she chose to keep the brick making business. Perhaps she simply wanted something to occupy herself.

Two of Anne's surviving children had married, Jane in 1868 and Harriet in 1870, leaving Sarah at home when her brothers and father died. She was 22 years old. As a dutiful daughter, did she feel that she had to stay and look after her ageing mother? Or did she actually wish for a life without marriage and children? Mother and daughter settled down together and for the next ten years we hear nothing of them. The 1891 census lists them at the same address, Anne was now 72 and Sarah was 30. On the day of the census a visitor was present, Mr. William. L. Mills, a 30 year old accountant. In the census Anne describes herself as a Brick Merchant although the entry in Kelly's Directory for Hampshire in 1889 shows her as a Brickmaker. No occupation is recorded for Sarah.

In 1901, Anne aged 82 is listed as a Brick Merchant and Employer. The visitor, William Mills has become permanent and is working as an Accountant and a Brick Merchant's Manager. The entry for Sarah's occupation is still blank. It seems that the three occupants had been living together for the last ten years. This must have raised a few Victorian eyebrows, with Sarah and John, both unmarried, living under the same roof.

Anne Macklin died aged 84 on 15 January 1903. The funeral took place in Winchester and she was interned in St. Giles Hill Cemetery (the three family headstones are pictured). Her estate of over £3000 was left to Sarah. In summer 1903, Sarah married William Mills. What were the circumstances? Did Anne forbid the couple to marry while she was alive? Did William talk Sarah into marrying him when he found out how wealthy she had become?



Mrs Sarah Mills (1860-1928)

During the first year of their marriage William was granted a new lease on the brickyard in Chandlers Ford, for an £80 annual rent and payment of a royalty on the bricks produced. The royalty would be charged on a minimum of 300,000 bricks per year, whether this number was made or not. That he was applying himself to the business looks like a good sign for Sarah but it was not a profitable time for small brickyards in south Hampshire. A large brickworks had recently opened at Swanwick and by 1903 it was doubling its capacity, so many small works were closing down. In 1904 the couple placed a series of adverts hoping to drum up sales.

"Bricks! Bricks! Bricks! Macklin's Brick Works, Chandlers Ford. Best hand made bricks. Prices on application to W. L. Mills, 2, St. Johns Street, Winchester where samples can be seen."

The advertisements stopped abruptly in October 1905. Exactly what happened next we don't know, but in July 1907, the following announcement was published in the press: "Chandlers Ford, Hants. Under an execution from the Sheriff of Hampshire. Mr John White will sell by auction at a brickyard lately in the occupation of Mr. W. L. Mills, near the Railway Station at Chandlers Ford, on Tuesday July 9 1907 commencing 11 o'clock precisely, 8,000 bricks, 1,000 half rounds, 1,000 copings, caps, lews, kiln boards, 30 planks, brick tables, clinking bars, grindstone, wheeling plates and sundry effects". A month before this announcement, a letter had been sent to Mr Mills from the landowner, informing him that he was £30 in arrears on the rental payments for the brickyard.

Sarah and William Mills next appear on the 1911 census. They are now living in Tal-y-Cafn in the beautiful Conwy Valley in North Wales. Their occupation or profession is given as 'living on own means' which means at 50 they have sufficient income to make working unnecessary. I have found no family connections to North Wales and it appears the couple just retired to the countryside. It appears they just left the brickyard, possibly never sorting out the contract with the landlord, who had to sell what was left in order to recoup his losses. In those days it would have been difficult to discover their whereabouts if they had left no forwarding address.

Sarah died in 1928 and although we don't know exactly when William died he was still alive when the 1939 register was compiled. At that time he was living in the same part of Wales and was recorded as 'Retired Brickworks Manager'. So what was their life like in North Wales, and why didn't they marry earlier? I hope you enjoy imagining what the answers may have been.

Jim Beckett

Book Reviews

This time I am writing about several books, as I started thinking about the many variations in brickworks while working on the survey of the outside exhibition areas. And, luckily, the random pile of library books that I scooped up and took home just before Christmas proved to contain exactly what I needed!

The first book is **'Brick and Tile-making at Ashburnham, Sussex'** by Kim Leslie and Jack Harmer. This is 32 pages of photographs and description of the last Estate Brickworks in Sussex. It documents how a brickworks operated prior to the brickmaking revolution of the 19th century and how it operated in essentially the same way until closure in 1968. What is really lovely about this book is that many of the photographs were taken during the final years that the brickworks operated and the account is directly from the brick workers.

I stay in Sussex for my second book, **'Brickmaking in Sussex: a history and gazetteer'** by M. Beswick. This book is the result of a great deal of research done by members of the Sussex Industrial Archaeology Society. Although there is a gazetteer of the brickworks sites in Hampshire, this is a more accessible volume because the gazetteers of East and West Sussex are accompanied by an illustrated description of brickmaking across Sussex. In some cases brickworks were associated with other industries, such as lime burning and iron smelting. When the associated industry no longer needed bricks, the brickyard often closed too.

Photos of a horse-powered pug mill in operation, the moulding of drainpipes, a circular draught kiln and building a clamp are included in this book. The unique Wealden-type wood-fired kilns are described, details of the many families associated with brickmaking are included and over 750 brickmaking sites are identified in the gazetteers.

The Southwater brickworks was also located in Sussex. The story of brickmaking at Southwater is told in **'Winning the clay: an illustrated history of brickmaking in Southwater'** compiled by Catherine Andrews and Patsy Laker and published by Southwater Local History Group in 2011. In many respects the early story of Bursledon Brickworks is similar to that of Southwater, although the latter outlived Bursledon Brickworks by almost a decade and adopted many innovations in later years. The Sussex Brick Company operated the brickworks then became the Sussex and Dorking United Brick Companies Ltd that took over, or amalgamated, with Bursledon Brick Company then finally became part of Redland Bricks Ltd in 1958 or 59.

This lavishly illustrated book provides visual evidence of both brickmaking and the landscapes of a working brickworks. The illustrations are not confined to Southwater, or indeed Sussex, as both Isle of Wight and Hayling Island brickworks feature in the section on traditional brickmaking. As with the story of Ashburnham, this is also the story of the people that worked at Southwater and what they did there.

Although profoundly sad, even the pictures of demolition work provide valuable information about how the kilns were constructed.

The final similarity between Bursledon Brickworks and Southwater is that parts of the site became a country park and fishing lakes while at Swanwick the clay pits became Swanwick Nature Reserve and fishing lakes. At both sites there are still visible fragments of their industrial past.

All three books recording the brickworks of Sussex were produced by members of local history or industrial archaeology groups, as is **'Brickmaking in Fisherton and Bemerton: Salisbury's almost forgotten industry'** by Jamie Wright, published in 2017. This historical monograph is number 22 in the series by South Wiltshire Industrial Archaeology Society. Across 30 pages the author records the information he has uncovered about the making of bricks in the two Wiltshire villages and identifies buildings in Salisbury that were constructed from the bricks.

He concludes by saying that his is probably the first attempt to set down an account of brickmaking in the two villages and identify people involved with the industry. With this statement he identifies one of the major problems faced by those researching bricks and brickmakers – the passage of time. With no first-hand accounts available researchers rely on old maps, county archives, old tax records, old newspaper reports etc. to piece together the stories of brickmaking or other industries, but it is the first-hand accounts that bring the industry to life.

Judy Bevis, Volunteer Librarian

Homes Fit for Heroes

This article on better housing for war veterans ties in with the World War 1 project that the Brickworks should complete in 2021.

During the period before World War 1 an idea was forming for improving housing conditions for the working class. Homes were to be built that included bathrooms, larger living areas and inside toilets. This was a movement for the creation of 'Garden Suburbs' as built at Letchworth, Hampstead and New Earswick, York. It was considered that better living conditions would improve the health of people and therefore increase productivity. Some private companies built model villages such as Bournville and Portsunlight. In Wales, a mining company built Oakdale with new modern houses in contrast to the mining villages built along the valley sides (1911).

The concept of good houses was also used to attract labour. The Ministry of War provided better or good housing at their armament depots first at Woolwich and then at Gretna Green (1915), as the war continued. In 1918 Lloyd George made a promise on the eve of the election that new houses would be required to replace the slums. During 1919 an Act of Parliament was passed which encouraged local government to build estates of houses for workers (social housing). Known as the Addison Act, it aimed to improve the overall health of the nation. The houses were to have gardens and open spaces and were to replace tenements where families lived in one room. The houses were either semi-detached or built in rows of 4 and 6, and were in two main sizes, with the larger having a parlour. Picture courtesy of www.socialhousinghistory.uk



These plans for social housing were drawn up by an architect Sir John Tudor Walters and the report set the standards of housing until the 1960s. The County Borough of Southampton built two main estates, one at Bitterne called Merry Oak estate and the other at Burgess Road called the Flower estate, with all the roads named after flowers. Locally, Fareham Rural District Council built a small road of houses in Addison Road, Park Gate. House building began in January 1920 with a large number of non-parlour houses and a few larger ones with parlours for those who could pay. The earlier long straight streets were avoided by setting back the houses on curved roads and leaving grass in the front and open grass space in between streets.

The concept of new houses built by the local authorities was agreed as a good thing as it provided work for demobilised service men but unfortunately things started to go wrong. Firstly, there was a shortage of bricks, and many skilled brickmakers and brick layers were lost in the war. Secondly, the 1921 Miners' Strike caused a shortage of coal for firing bricks and lastly, the general strike brought a stop to building. These shortages led to houses being built in concrete and steel sheet, an example of which is on show at the Black Country Museum. The estates were only half completed in this first stage, with work recommencing in the 1930s and finished before World War 2 during the depression.

Ultimately, the houses built by the Addison Act are mainly well built, although now lacking modern heating and modern kitchens, and were superior to the flats built after World War 2.

Richard Maddison

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