



BURSLEDON BRICKWORKS MUSEUM TRUST

**BRICKBATS**

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

Free to volunteers and members, £1 when sold

[www.bursledonbrickworks.org.uk](http://www.bursledonbrickworks.org.uk)

## Introduction

Sadly, just as final preparations were being made for the new visitor season, the Museum had to close in March due to Coronavirus. Little did we know then how much it would change all our lives.

The impact on the Brickworks has been massive and a detailed article is included in this edition of Brickbats on the efforts being taken to ensure the survival of the Museum.

On a positive note, it was fantastic to see the Brickworks coming back to life as volunteers returned in July.

With everyone able to take advantage of the Summer weather and a site mostly empty of visitors, progress has been made on new exhibition areas, conservation work, workshop projects and cleaning up the site after it went wild in lockdown! In addition, work has started on the new railway (even the Editor has been roped in to helping!) and the car park has been tidied to improve visitor car parking.

It's certainly been a very different year to the one we all imagined and we can only hope that 2021 will offer some kind of return to normality. Stay safe everyone.

*Sue Boswell, Editor*



*Les and David mixing cement for the Pycroft exhibit base*

## The Brickworks and Covid-19 Lockdown

As the March 2020 issue of Brickbats was completed, we had no idea how drastically we would all be affected by the pandemic. The illness, now known as Covid-19, has changed so many aspects of life and will continue to do so for some considerable time to come.

At The Brickworks Museum everything stopped as it did for everyone and everything else except Key Services from 23<sup>rd</sup> March. The Museum staff, volunteers and Trust were not totally unprepared, as opening for the season had already been delayed and so had several event days. Some volunteers in high risk categories were already shielding and the boiler had been 'water wedged' because nobody knew when the first steam-up event would happen.

Trustees and staff decided that the Museum family of volunteers should be kept in touch with the Museum and each other with a weekly newsletter. A small group of key holders volunteered to randomly check on the Museum site and buildings during their daily exercise. During the first two weeks of lockdown, it was realised that an essential maintenance routine would be needed for the boiler and engines, so a key holder and two local members of the engineering team were detailed to undertake these tasks every two weeks.

The Trust Treasurer spent many hours revising the 2020 business plan and financial projections using increasingly pessimistic scenarios, as it looked more likely that there would be no 'business as usual' at the Museum in 2020. At the start of the year everyone at The Brickworks had been optimistic about making a profit during the season, but these hopes were dashed by the one risk that had never been considered as a possibility - a pandemic. 90% of the Museum's income comes from visitors, mainly those attending the monthly Event Days, so as the number of cancelled events grew, the financial situation looked bleaker. Basic expenditure was reduced to absolute minimum, as some staff were home educating and only work deemed absolutely necessary was done. The shock of going from the expectation of making a small profit in 2020 to using up the entire reserves to survive until March 2021 was incredibly depressing.

The Trust held virtual meetings and made other operational changes with guidance from the Charity Commission. The AGM was moved from June to September. The Trust also set up an emergency planning group to work through the Government guidance as it came. A glimmer of hope came in the form of Government announcements of emergency grant funding for various sectors, so applications were made to any that were suitable. The emergency planning group worked through how the Museum could open again to volunteers and then to visitors while keeping everyone safe. Both had to be done in a way that minimized expenditure from precious financial resources. It was decided that from 9<sup>th</sup> July the Museum would open to some volunteers on Tuesdays using volunteer and trustee First Aid support and on Thursdays for many more volunteers with staff to manage work plans and provide First Aid cover. Thursdays was therefore the only day the Museum could be open to the public while keeping staffing and operational cost to a minimum.

The Museum received a Retail, Hospitality and Leisure grant from FBC of £10,000, £15,000 from the Arts Council England emergency fund and £27,700 from the National Lottery Heritage Emergency Fund. With receipt of the last grant, it was possible to retain the three members of staff vital to the Museum. Some other grants have been applied for to finance specific problems arising from Covid-19 lockdown. It was absolutely brilliant to get this help because it means that the Museum will survive the Covid-19 pandemic, it may be financially battered and bruised, but with the help of its many supporters can recover from the huge setback of no income in 2020.

When the Museum went into lockdown there were several projects in progress that had received funding during 2019 that were due to be completed in 2020. This meant that the Museum accounts included money specifically for these projects. Extensions were requested for a number of projects from the various funding bodies that had awarded the grants. This was difficult when the staff of the funding bodies were either working from home or on furlough. Extensions were received for those projects that could not be carried out remotely, while others were refocused onto virtual displays instead of physical exhibitions. The new interpretation of the brick collection could be carried out via email, so this one progressed to the point of visitor assessment. This is now taking place before the display panels are ordered.

## News from Around the Brickworks

### Brickworks Events

Sadly all events this year have been cancelled. Please continue to check the website for future events and the latest information at <https://www.bursledonbrickworks.org.uk/index.php>

### Car Park Works

As well as clearing the route for the new railway, the digger that was on site for a week also did a fantastic job in tidying up the car park.



### Ground Works

After lockdown, a huge amount of work was needed on the grounds and volunteers Wendy and Linda were certainly kept busy clearing vegetation that had grown whilst the site was empty!



### Pycroft Brickworks

Work on the Pycroft Brickworks is moving on a pace! The front page showed the foundations for the exhibit and this latest picture shows the roof construction.



### Supplement to March 2020 Issue

The supplement promised in March 2020 has also been hit by the pandemic. The Brickworks involved was closed down with the kilns going cold for the first time since operations began in 1960s. Staff were furloughed and have only recently returned to work. Obviously, they are all focused on getting the plant fully operational again, but we hope to eventually obtain permission to use the photographs included in Jim's full report of his visit to the Brickworks.

### Wildlife on Site

Some of the Brickworks wildlife has been taking advantage of the site being quieter than usual, as these animal excavations – possibly by a fox? – have been spotted at the base of the old boiler chimney. Mr Fox certainly looks like he's been making a nice new winter home!



## Update on Railway Developments

The plans by the Museum to develop sheds one and two have meant that the current miniature railway needs to move. This has provided a golden opportunity for the railway group of volunteers to build a new railway which will expand the visitor experience.

The new route will run from the grass area by the 2' railway station over towards the network rail fence and then follow the line of the old 2' railway, to a loop at the top corner of the main car park, producing a ride of over 400 metres with a chance to view previously hidden artefacts.

Thanks to some generous donations from Museum volunteers, the group have been able to contribute to the hire of a digger and operator to clear the route and create a basis for the new loop at the top of the car park, remove sapling trees, move heavy brick machinery from the route and level the area by the old 2' station, and also provide the majority of the funding to build the new line. Track laying from the Engine Shed/Workshop has already started and we've even run a test engine along it, as can be seen from the photo!

We are still looking for the final £5,000 (any offers!) to finish the line. Additionally, we hope to attract new volunteers to the group to operate the railway, act as guards, learn to drive the trains and generally get their hands dirty!

*Phil Boswell*



## The Salvation Army Brickworks

William Booth and his wife Caroline were co-founders of the Salvation Army. She was known as the 'Mother' and he the 'General'. Caroline died in 1890 but William continued with his evangelistic work. Coming from a relatively rich family, William purchased a farm in South East Essex near Southend in an area which forms part of Hadleigh Downs Country Park. The 'Home Farm' became the Salvation Army Colony and William gave the unemployed opportunities to learn farming skills and earn some pay.

The 800 acre site held a large deposit of London Clay. The possibility of exploiting the clay was previously known from the nearby Benfleet Brickworks. William developed a brickworks on the colony and constructed a narrow gauge railway to carry materials from the farm to a coastal jetty. This rail track, sometimes referred to as the Salvation Army Tramway, carried moulding sand and bricks to and from the jetty. In order to transport his materials, William leased Thames Sailing Barges from local landowners. A key material was moulding sand which was freely available on the coastal sand banks. To obtain the sand, the men sailed the barges to the sand banks on the ebb tide and allowed the flat bottom boats to settle on the sand and then performed the arduous task of loading the sand into the barges. After sailing back to the jetty, the sand was taken by rail to the brickworks. The brickworks burnt their bricks in clamps. To even out the heat and produce bricks in the best quality, the brickworks "roofed" their clamps with two courses of previously cooked bricks.

The production cycle involved the transport of sand, coal and bricks by barge to the London Docks. Interestingly, the coal was purchased at the London Docks by weight. The measure was a unit called a 'chaldron' which is equivalent to 1.25 metric tons. Many London houses were built using Salvation Army bricks.

*Jim Knights*

## Engineering News

### During Lockdown

Some essential maintenance still had to be carried out during the lockdown period. Every two weeks the two Woods Engines were manually turned by application of a large crowbar to the fly wheels with the bar in an arc of special sockets. This kept the bearings moving and lubricated. The Fulton boiler, which had been serviced and tested and thus was all ready for first steaming, had to be “water wedged”. This is a technique for protecting a boiler containing water from corrosion. The boiler was filled up to overflowing out of a valve at the top thus excluding air and protecting from water line corrosion. This varied from our winter storage regime of fully draining and drying the boiler out as a protective measure.

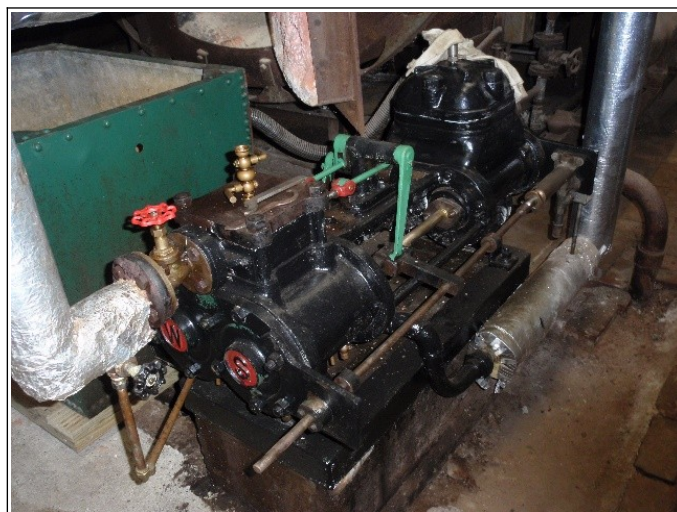
### Post Lockdown

Work has started on several projects and the Engineering Team are very glad to be back!

The main steam pipe to the engine in its original setting was leaking at a joint. This has been repaired with the join being separated, the old gasketing removed, joint faces cleaned and a new gasket fitted to provide the steam seal. All the work had to be done on scaffolding erected over the engine.



The steam powered water pump service and refurbishment is almost complete. It has been completely dismantled, bearing surfaces and seals refurbished and the paintwork renewed.



Work is resuming on the Pycroft Brickworks with parts being prepared for the covering building. In addition, the steam winch refurbishment is going well with parts being cleaned and repainted for final assembly.



A conservation project has been approved to undertake work designed to slow weather related damage to our outside exhibits. Some are being cleaned and microcrystalline wax coatings applied to give a condensation and rain repellent surface. This is a conventional treatment for large painted metal objects stored outside. The pug mill is pictured after conservation treatment with Renaissance Wax.



We are also trialling two spray formulations, one of which is used in the printing industry and the other in aerospace applications (apparently they are also very good on motorcycles). These contain corrosion inhibitors and passivators as well as water displacers. It is hoped that all these treatments will deliver some success, the comparison will be interesting but take some time to show a clear preferred treatment. The machines treated so far certainly show a cosmetic improvement.

The outside Woods Engine has also been waxed as it is susceptible to condensation in the winter. This caused some corrosion on some unpainted parts and this has been cleaned off using conservation grade corrosion removing gel.

*John Bevis*

## The Joy of Historical Research

I'm sure many of you will have enjoyed David Olusoga's TV series, 'A House through Time' and wondered how they came up with so many interesting stories about the occupiers throughout the years. I'm sure too, that many of you will have been interested in your own families' past and looked up census records online. Before the advent of the computer, such research would have been very time consuming as documents had to be read on microfiche or paper copies, in libraries and record offices.

I had always wanted to research the history of brickmaking in Chandlers Ford, where I live. I had no idea how to go about this but made a big breakthrough about six years ago when, as a Bursledon Brickworks volunteer, Lyn Gallagher asked me to find out if there had been any accidents in the works and introduced me to the BNA. The British Newspaper Archive (BNA) is an online resource with millions of pages of newsprint going back over two hundred years. It has an astonishing search engine which enables you to find stories and advertisements and even railway timetables. I didn't find many stories about accidents at the Brickworks but spread the search nationwide and produced a book which now sits on Mr Batley's desk in the Museum and is an interesting read about the sort of accidents that occurred in brickyards around the country.

Subsequently, I began to use the BNA in researching Chandlers Ford, although were it not for the documents I had previously found at Hampshire Record Office, I would not have been able to begin. But that's another story and the whole point of this preamble is to explain how I got hooked onto historical research and to tell you what great fun it can be. Let me give you an example.

As the manager of the brickworks owned by the Ashby family in Chandlers Ford and later in Bursledon, Samuel Batley was an important man. I discovered quite a lot about him and knew that during the 1890's he lived in a large house in Chandlers Ford called *Prestonpans Villa*. This building may well have been new when Samuel Batley moved in and it was likely given its name by Samuel and his wife, Elizabeth.

But why might this name have been chosen? A clue appears on Samuel Batley's headstone at St. Paul's Church, Sarisbury Green. The inscription carved into the stone reads as follows.

*In loving memory of Samuel Richard Short Batley who fell asleep March 18<sup>th</sup> 1909, aged 57 years. Also, of Elizabeth Wright Batley, second wife of the above who passed away March 22<sup>nd</sup>, 1909 aged 76 years. And of Margaret Shaw Sanderson, widow of William Sanderson of Tranent N.B. who passed away April 9<sup>th</sup>, 1909 aged 80 years.*

*"Blessed are the dead that die in the Lord."*

The clue I refer to was not obvious as I had no idea who Margaret Sanderson was, and I had never heard of Tranent. It turned out that Tranent was a small town in Scotland, just a few miles from Prestonpans. Bingo! (I still have no idea what the N.B. referred to.)





With this information I searched the Scottish census records using the online resource, 'Ancestry'. I discovered that Margaret was the second wife of William Sanderson, a baker in Tranent, a few miles from Prestonpans, near Edinburgh. The census record for 1891 showed two lodgers residing at the address and although neither had been connected to Batley, he may well have lodged there at some time during the 1880s. We know that Samuel Batley moved around a good deal as an expert in the field of brick, tile, pipe and terracotta manufacture. He may well have come to Tranent as there were two brickyards in the area. The Bankpark Fire Clay Works was situated on the edge of Tranent and Prestongrange Brick and Tile Works just a few miles away. He could have struck up a friendship with Margaret and William. I could establish no family connection, but it appears Margaret Sanderson was visiting or possibly living with Samuel and Elizabeth Batley when she died. By 1909 Batley had moved from the brickyard in Chandlers Ford to Swanwick where he was manager of Bursledon Brickworks. Exactly why all three were buried together was a mystery but it may have been because they all contracted the same fatal illness. Samuel Batley, his wife Elizabeth and Margaret Sanderson all died within days of each other. Once again, the trail went cold.

Those of you familiar with 'Ancestry' will know that it is possible to meet up online with others researching related family trees and in 2018 I met Linda Bradley. She had been researching Samuel's brother Robert and was able to inform me that a missing census record for Batley during 1881 was due to his having been recorded as Richard (his middle name) Bartly. This sort of information is invaluable when faced with missing census records. I emailed Linda about the Scottish connection and asked if she knew who Margaret Sanderson was. A short time later she contacted me to say that she had solved the mystery. Margaret was Elizabeth's sister and consequently Samuel Batley's sister-in-law. Linda also obtained a copy of Samuel and Elizabeth's marriage certificate which she shared with me.

The marriage certificate showed that the couple were married in Prestonpans. Samuel's residence at the time was also in Prestonpans and his occupation was recorded as 'Pipemaker'. I already knew that Batley's specialization was in the manufacture of sanitary pipes, but this new evidence suggested he was working and living in Scotland in 1876, the year they were married. This is also a reminder of how mobile the specialist workforce was in Victorian times. To my certain knowledge, Batley worked in Yorkshire, South Wales and Hampshire, and I can now probably add Scotland to that list.

There is another missing link which perhaps someone with local knowledge of Swanwick can help solve. After moving from Chandlers Ford the Batley family lived in Hamble Cottage, Lower Swanwick from around 1902 until 1909. Where was this house? I think it unlikely it was the Hamble Cottage Dental Practice in Lowford Hill, Bursledon, as it appears too far away from the brickworks and the entry in the 1903 Kelly's Directory places it in Swanwick. Any help would be gratefully appreciated as I have given up trying to find the answer myself.

There are only so many hours in the day and most of them are filled with doing things other than historical research. But I hope I may have whetted your appetite and with the long winter evenings approaching, why not give it a try? It's better than watching television. Unless, of course, the programme happens to be 'A House Through Time'!

*Jim Beckett*

---

## Wonderberrys Coffee Shop

Wonderberrys reopened the Coffee Shop at the Museum on 4th July with wider spaced seating and a one way system in place and the outside seating area extended to both sides of the children's play area. The outside seating and play area has been very popular over the summer months with mothers and small children. A significant number of dogs have been bringing their walkers for a well-deserved refreshment stop too.

Each week has a different Cake of the Week. These have proved very popular, but never fear, as soon as one has sold out there is always another to take centre-stage on the cake table. Saturday is Doughnut Day at the Coffee Shop. Open from Wednesday to Sunday between 9.30 and 4.00pm, the Coffee Shop provides a relaxing place to stop for coffee and cake or a light lunch. For further information, either visit <https://www.wonderberrys.co.uk> or email [info@wonderberrys.co.uk](mailto:info@wonderberrys.co.uk).

## News from the Trust

The Trust wishes to thank the Museum staff for their support during the unprecedented times we have experienced since 23<sup>rd</sup> March 2020, and also the many volunteers who worked so hard getting the Museum ready for the March opening and again since 9<sup>th</sup> July. Removing all the vegetation, dust and rust that had accumulated while the Museum was closed during the lockdown has been a huge undertaking. Finally, thanks to all the Museum supporters who have renewed memberships, made donations, not asked for refunds on tickets and table hire, followed us on Facebook, Twitter etc.

The BBMT AGM was moved from June to September for this year only. Fortunately, the Articles of Association permitted meetings to be held virtually so there was no change to the Trust meetings pattern. Emergency Planning meetings took place during the lockdown to prepare for reopening the Museum to volunteers and visitors.

Due to the changes created by the pandemic and lockdown, the Trust had to commission a report to look at the continued viability of the New Foundations Project. The consultant chosen to write the report has worked with the Museum before so could rapidly review the project and research other potential options. The New Foundations Project was confirmed to still be the only viable option for securing the long-term financial future for the Museum as well as protecting the two remaining derelict drying sheds.

The delayed AGM took place on 16<sup>th</sup> September. The large empty exhibition space on the first floor provided an ideal area for ensuring social distancing between the trustees in a well-ventilated space. The meeting received reports from the Chair (Garry Moore), Treasurer (Paul West) and Secretary (Judy Bevis). The final accounts were approved for financial year ending 31<sup>st</sup> December 2019. It was agreed to reappoint the Independent Examiner.

Judy Bevis, Tim Bristow, David Hubbard and Maggie Johnston stood down as trustees and were unanimously reappointed for a further three-year term. The officers were then reappointed for a further year.

It was agreed that now the Trust has been in full operation for five years, a review of Trust operations should be undertaken using the Charity Governance Code for Smaller Charities.

The next AGM will take place on 9<sup>th</sup> June 2021 at 10.00 and be an open meeting as approved at the 2019 AGM but deferred due to Covid-19 restrictions.

*Judy Bevis, Secretary to BBMT*

---

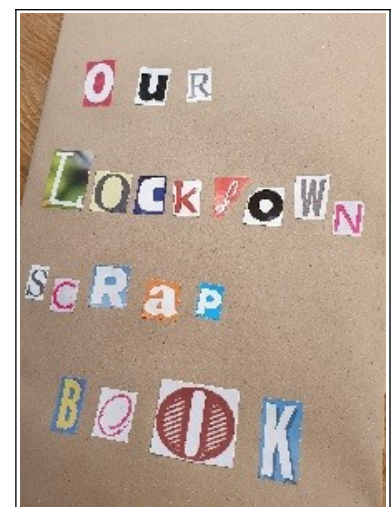
## Making History Project

This project, run by Hampshire Records Office/Wessex Sound and Film Archive, aims to record the experiences of ordinary Hampshire people during the pandemic as material for future researchers.

The Museum and Trust have links with Hampshire Archives Trust that is part funding the project.

Anyone wishing to take part can find further details from the following link:

<https://www.hants.gov.uk/librariesandarchives/archives/collections/collecting-covid19-archives>

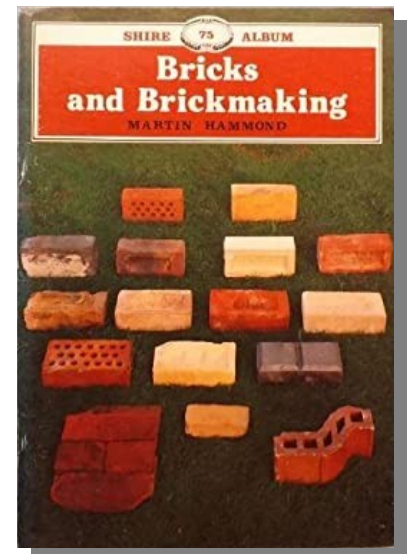


## Book Review

**Bricks and Brickmaking by Martin Hammond, Shire Publications Ltd, 2012 reprint of 1990 second edition. ISBN: 978 0 74780 067 5**

If you think a brick is a brick is a brick, then this little book will show you how wrong you are! From the first section on Classification of Bricks to the last that gallops through the history of brick sizes, colours and uses, the author provides an avalanche of information in an economical way.

I first read this book when I started volunteering at The Brickworks, and due to the Covid-19 lockdown found that it was the only book I had to review for this edition of Brickbats. At the first read nine years ago, I found the text informative but the pictures and diagrams less so. Now, almost a decade later, I found the opposite was the case. The text was still interesting because it provides a concise introduction to the subject. However, the photographs provided so much more now that I have greater knowledge of the Museum machinery.



The first thing I noticed this time around was the details in digging the clay at the start of the book, where the height of the clay face and details of how the clay is delivered to tubs on tracks is so clear. A similar picture forms part of the Museum display.

I noted the horse-operated pug mill as two different designs of horse-operated pug mills form part of the Museum outside exhibits, and it was interesting to see one in a real brickworks setting. The photograph of a working dragline excavator shows the huge scale of clay workings and the extent of conveyer belt systems that were required. The excavators that have recently been relocated to the Museum courtyard area can only demonstrate the size of the machine above the clay face, while the photograph shows the full scale of the operation. There is also a photograph of an inclined plane delivery system.

In the Museum collection, there is a kibbler, and the book includes a different model and an explanation of what these are used for. There are examples of wet and dry pan mills included as well as several types of clay mixers and brickmaking machines. The section on moulding includes a detailed explanation of hand-made brickmaking but includes photographs of real people working in real brickworks where the relationship between the equipment and activities can be clearly seen. Although the section on firing contains mainly diagrams of different kilns rather than photographs, these are very informative. The circular Hoffmann kilns reminded me of the photographs of brick yards attached to china clay works in Cornwall.

The book also features a highly skilled kiln burner working on top of a kiln. Having lifted the cover from a feed hole he can be seen putting coal into the hole. There is no roof over the kiln, unlike the kiln at the Museum, so he would be exposed to all weathers. The continuous kiln at the Museum has a different system of hot air flues to the one depicted, so only has small feedhole covers and not large covers that access the chamber offtake and inlet bell-dampers in the hot air flues. The kiln burner is seen surrounded by small mounds of coal across the whole kiln roof.

The packing pattern for bricks into kilns seems to vary from brickworks to brickworks as all the photographs I have seen appear to have slightly different arrangements. In the future, one of the kiln chambers at the Museum will provide a representation of how bricks can be packed into a kiln.

The author also includes information on hand operated brickmaking machines, cutting tables and brick presses. There are several designs of each of these in the Museum display collection that illustrate the variation in design and how they were adapted to operations in different brickworks settings.

For me, this short, informative book reminded me of exhibits around The Brickworks Museum, new exhibits under development and the plans for even more exhibits. If you still think a brick is a brick is a brick after reading this book, a visit to The Brickworks Museum brick display may finally convince you otherwise!

*Judy Bevis, Volunteer Librarian*

## Home Schooling During Lockdown

Back in March I found myself, along with thousands of others, in the sudden and (almost) unexpected position of having to home-school my two children. This was a situation that was forced upon us, not a choice we were able to make. I wasn't hugely daunted by the idea. A little anxious and uncertain about the situation and unsure how we would create a routine, but I felt OK about the teaching. I suppose being a trained teacher helped, even though I've not taught for a decade. The curriculum hasn't changed that much, methods of teaching and learning are similar, and for everything else there is Google! I almost felt excited at the prospect of tailoring learning to my children and picking up new knowledge along the way. What I think I hadn't completely expected was the emotional affect on us all of being unable to go to school and work, see our friends and colleagues, and be so limited as to where we could go and what we could do.



The first two weeks went by in a blur and then came the Easter holidays. We could legitimately leave the children to their own devices and forget about learning! After Easter, the schools had got their act together a lot more. My daughter, 10, is still at Junior School. They set up a YouTube channel and she liked watching her teachers tell us about what everyone in the class had been doing. Mainly we chose not to follow the proposed 'lessons' which was fine with them and us. Fortunately the activities were suggestions and not compulsory. I am very grateful to the school for that. My son, 11 (turned 12 during Lockdown), is at secondary school and was not so fortunate. Luckily for us, he is far more compliant! Even so, given the slightest chance to play on his tablet he would do it, so there was a lot of nagging from me. That is a Mother's role though, is it not? I can honestly say that the most stressful aspect of Home Schooling was the IT degree required to access, complete and submit the work to the secondary school. I found the best way to cope was to ensure all schooling had stopped by 4pm (whether completed or not) so that I could sit outside with my book, a cup of tea and a jam scone. Thank goodness for the beautiful weather we had!



Looking back, I can easily identify the best bits of home-school and lockdown life: my daughter using Skype to have 'science club' with Grandad and play board games with Granny, lots of lovely local walks and finding a secret rope swing, cycle rides in the woods, growing tomatoes from seed, following the Wonderberrys' bake along every Thursday (I talked back to Charlotte, much to my children's annoyance), and being inspired by news from the Brickworks' volunteers.

Faced as we are with the very real prospect of having to home-school again soon (because of a Lockdown or a Covid case in one of the schools), I force myself to think about it occasionally. How do I feel about the prospect? To be honest, I'm impartial. I found the Lockdown and Home School challenging to say the least, but spending more time with my children and rediscovering simple pleasures is very hard to beat. I'll just be keeping my fingers crossed for lots of winter sunshine!

Mary Flinn



**[1970] AC 652, [1969] 2 WLR 1437, [1969] 2 All ER 576**

What's in a number? In this instance it is the reference for *Morris v. Redland Bricks Limited*, which was ultimately heard in the House of Lords in 1969. It was a four day hearing in February with their Lordships delivering their judgement on 13<sup>th</sup> May 1969.

Mr Morris owned a small holding to the north of the pits. Redland had dug out to a point 60 feet away from their boundary with Mr. Morris' land. Late in 1964 Morris' land started to slip into their pit. He ended up with a clay-pit of his own, 8 or 9 feet deep and filled with water. Mr. Morris was not amused by the formation of this unwanted feature and as a market gardener, he was naturally upset by the loss of his land.

He sued Redland Bricks Limited and was awarded £325 damages. An injunction order was placed on Redland which restrained them from 'interfering with the support' of Mr. Morris' land 'by further excavations and directing them to take all necessary steps to restore support' to his land within six months.

Redlands appealed against the injunction on the grounds that 'the form of the injunction was contrary to established practice in that it failed to inform them precisely what they were ordered to do'.

Their Lordships decided that the injunction 'offended a basic principle in the grant of equitable relief of this nature, and that, accordingly it, would be discharged'.

Their Lordships did say in their judgement that 'albeit there was a strong probability of grave danger to Mr Morris' land in the future and that damages were not a sufficient remedy in the circumstances, it was a factor to be taken into consideration that Redlands had not behaved unreasonably but only wrongly'.

There was no provision in the original judgement relating to what Redlands should do to restore support to Morris' land. The estimated costs to make the restoration were £35,000 and the value of the land to be supported was £1,500 to £1,600. Was it fair on Redlands to have to spend so much to save so little? If Morris' land was further damaged, he could make further application for damages.

Thanks to Ann Ailes of the Sarisbury, Swanwick & Burrige Local History Group who drew my attention to this judgement.

The picture is a view from reception looking towards Swanwick Lane about 1972 when they were just starting to build the motorway. It is held by Hampshire Archives and their assistance is gratefully acknowledged.

In coming to their judgement their Lordships referred to a previous case *Darley Main Colliery Co v. Mitchell (1886)* 11 App.Cas. 127, of a similar nature known as "citing precedent".

*Morris v. Redland Bricks Limited* is now cited as a precedent in itself and it has also been quoted in legal journals.



*Richard Newman*

**The Brickworks Museum**  
**Coal Park Lane, Swanwick, Southampton, S031 7GW**  
**[www.bursledonbrickworks.org.uk](http://www.bursledonbrickworks.org.uk)**