

A review of 2018

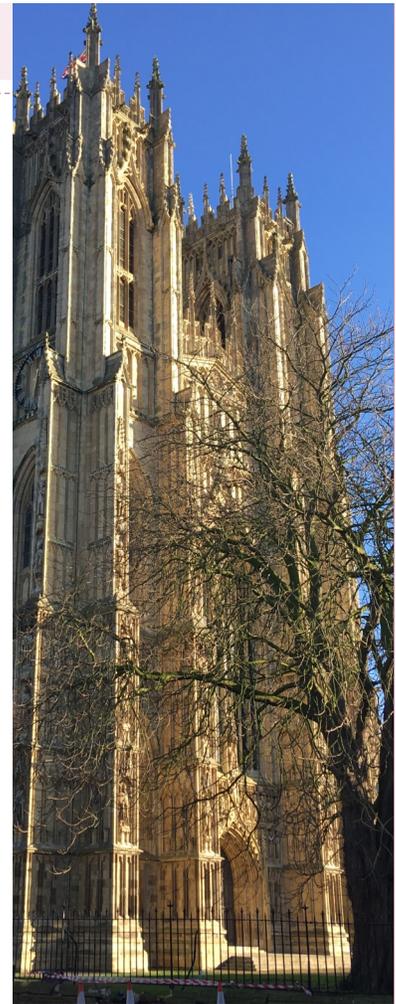
The past two years have witnessed a complete reorganisation of the committee with mostly new faces bringing a renewed enthusiasm and ideas to the group. The strong contingent of early-career archaeologists gives the committee dynamism, and we look forward to another busy year for CifA BAG in 2019.

In 2018 we provided 'urgent' edits to CifA's Buildings Standards and Guidance, to address out-of-date references and terminology and make the existing document more useable for curators and contractors in the short term. We hope to do more in 2019. In September we undertook an online Survey Monkey questionnaire of our membership (see page 5). We are now working to analyse the data and provide a full report, whilst actively looking at how we can translate responses into sustainable CPD and other activities, which better meet the needs of group members.

We ran two successful events in 2018. Our archiving-focused CPD session at the Crossing Temple Barns in Essex, on a scorching day in June and BAG's workshop session at the CifA 2018 Conference in Brighton. Run by our Treasurer Esther Robinson Wild, and Suzanne Lilley from the CBA this session aimed to guide report authors and heritage curators in identifying inadequate Heritage Statements, using heavily redacted real-examples and appeal cases. Unfortunately our proposed session for 2019 has been declined but nevertheless we hope to have a strong BAG presence at the Conference.

As for 2019? Well, we have lots of interesting things planned including an event and AGM on Monday 20 May– see page 2.

And as always– please send any articles you think would be of interest to our membership to charlotte.adcock@mottmac.com



Beverley Cathedral

Source: Charlotte Adcock

INSIDE THIS ISSUE

News.....	2
Question from the membership	3
New members	4
BAG Members Survey	5
ARTICLE Baileys Hard 'beehive' brick kiln, Beaulieu Estate, New Forest.....	6
ARTICLE Ears to the Sea: Sound Mirrors of south east England	7



@IfABAG

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Buildings Archaeology at the Edge of the Empire ***The Investigation and Recording of Heritage*** ***Buildings in Aotearoa/New Zealand.***

Join the CIfA Buildings Archaeology Group (BAG) as they welcome:



Eva Forster-Garbutt

Winston Churchill Memorial Trust Fellow 2019

Senior Heritage Advisor for Wellington City Council

Who will be giving us a talk on:

- ◆ A brief history of New Zealand built heritage (Maori & European);
- ◆ An overview of architectural, historical and archaeological interests in investigating and recording buildings;
- ◆ Academic and legislative context;
- ◆ The current approaches to buildings archaeology in New Zealand: Issues and Opportunities; and
- ◆ Her role as part of a team that oversees the identification, management and advocacy of the city's built heritage.

The talk will be preceded by the CIfA BAG AGM and followed by networking drinks.

Where: The Gallery, 77 Cowcross Street, London

When: Monday 20 May 2019, 6pm

Register your interest!

Email: admin@archaeologists.net

There will be a small charge.

Tickets are limited and will be on a first come first served basis

QUESTION FROM THE MEMBERSHIP

Dear BAG,

I am emailing you to ask if you might share a query that I have amongst the membership.

I have been recording a mid-19th century brick barn in Hertfordshire with 13-inch brick walls. The exterior face uses a Flemish bond, while the interior uses English bond. I am looking for parallels or an explanation - I have not found any other documented examples.

Clearly, the use of Flemish bond on the exterior is more aesthetically pleasing and the use of English bond may, arguably, provide additional strength, although a bricklayer I was talking to suggested that the change in style might more readily be explained as convenient when laying corners and openings.

The wall is definitely a single build, and the barn was subsequently extended by two bays in the same style. I am also happy that the interior is true English bond, although it is quite hard to see because the barn was converted to a cold store in its last use, and the walls were sprayed with foam insulation.

I have looked at the Quora website, and revisited my copy of Brunskill's 'Brick Building in Britain', and I am now confident that I have an example of Single Flemish Bond. The explanation and illustration on the Quora site is clearer than Brunskill, who is somewhat ambiguous. The Quora website also confirms my earlier suggestion that this style was adopted to combine aesthetics with strength.

I would be interested in knowing if this is a recognised style or whether other members have come across similar examples.

Many thanks for your help.

Regards.

David

What do you think?

Do you have any examples of this unusual building style?

Do you have any information to add?

Let us know!

Do you have any questions that you'd like to ask the membership?

Let me know on charlotte.adcock@mottmac.com

NEW MEMBERS OF THE COMMITTEE



Tiffany Snowden

Co-opted Ordinary Member

I am a Heritage Consultant at Solstice Heritage, an independent archaeology practice based in North Yorkshire, primarily specialising in historic buildings. In my role, I undertake site visits, produce heritage impact assessments, and provide consultancy at various stages of the planning process, offering specialist advice and input to designs and proposals. I am also involved in the production of GIS-based analysis and, given my background in osteoarchaeology, specialist human and animal bone assessments uncovered through fieldwork.

My favourite building?

I would have to say the Old Royal Naval College in Maritime Greenwich, which has always been my favourite part of London. Part of the appeal for me as an archaeologist is that the site has been in use for such a long time and beneath the existing buildings are the foundations for its Tudor predecessor, Greenwich Palace. The current building was designed by Sir Christopher Wren to house retired veterans of the British navy. From the impressive interior of the Painted Hall to its iconic domes, I'm always in awe whenever I get the chance to visit.



Bev Kerr

Observer

I am a Heritage Consultant at Purcell, a national organisation of conservation architects, master planners and heritage consultants. I have worked here for over four years, and prior to Purcell, I was a Conservation Officer for the Council for British Archaeology (CBA). I have experience of a diverse range of buildings from medieval castles and cathedrals to World War II military installations, and in the writing of a wide variety of heritage reports including Archaeological Desk Based Assessments, Heritage Statements and Conservation Management Plans. My first degree was in Archaeology at the University of Cambridge, where I also obtained an MSt in Building History. I also have an MA in Building Archaeology from the University of York.

My Favourite Building?

That is such a difficult question as I've worked on so many wonderful places! However, I love St Pancras Station; it's a stunning example of Victorian Gothic architecture and a building which has featured in my life since childhood; more recently, I use to visit it on my daily commute. I'm now based in the north, but whenever I visit London, I always try to make time in my schedule to linger a while...

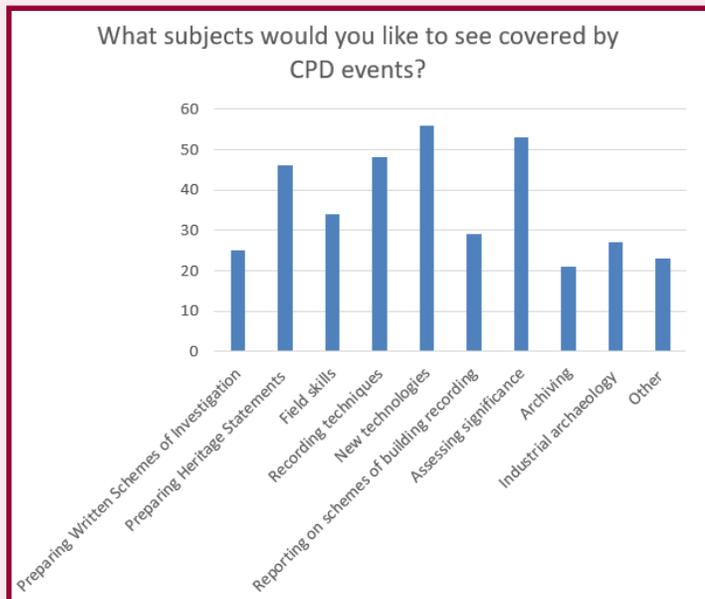
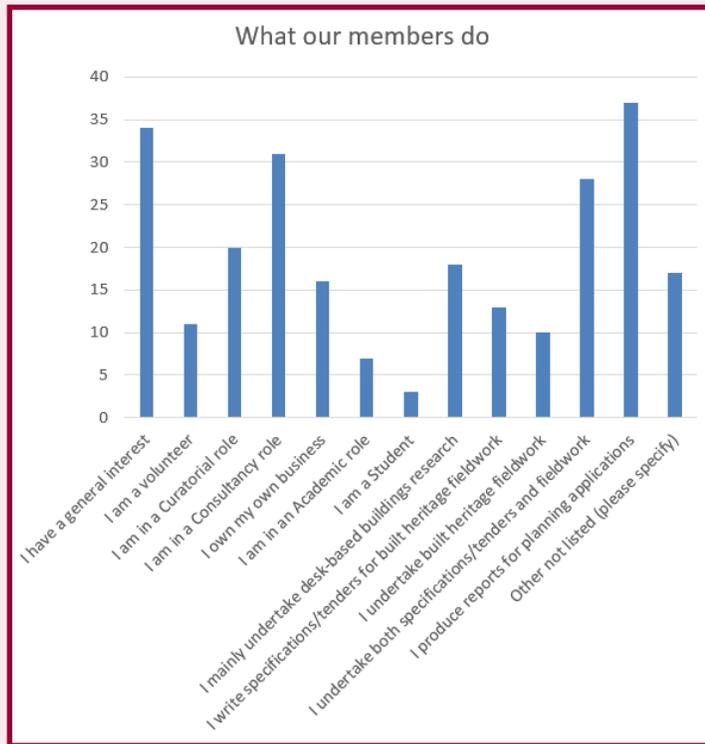
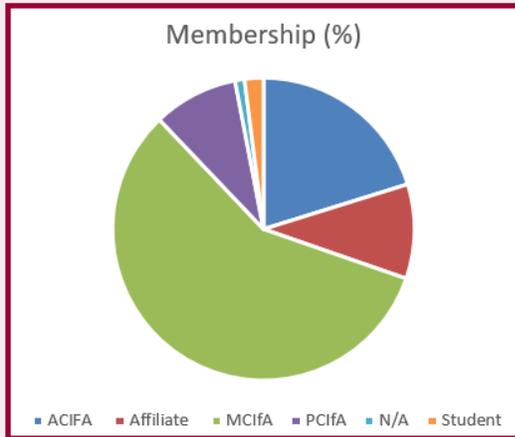
Join us at our AGM on Monday 20 May in London!

(see page 2 for more details)

MEMBERSHIP SURVEY

The Buildings Archaeology Group has 921 members and as such is **the largest** CIFA special interest groups. In September 2018 we undertook a survey, sent out to all group members, with the aim of gaining a better understanding of our membership and how we can best serve you. The survey had 80 responses, i.e. 8.2% of our membership. We're currently analysing the results and will provide a report and conclusions via the BAG newsletter in due course. Below is a

small representation of the immediate data for the enjoyment of our readers in the interim before a full statement is prepared. We would like to reiterate to our members that we value the participation of those who answered, and that we are acting on their concerns within practical constraints.



BAILEYS HARD 'BEEHIVE' BRICK KILN, BEAULIEU ESTATE, NEW FOREST



The New Forest has a wide range of different clay types from London Clay at Fordingbridge and more widespread clay deposits in the Bracklesham and Headon geological formations. There are also some discrete areas of brick-earth mostly close to the New Forest coast that were also exploited.

The Headon clays can be found particular at Beaulieu, Exbury, Lymington and Brockenhurst. Much of the evidence of the past brick-making industries survive as clay pits and ruined brick kilns. Some kilns were fired with gorse and other local materials, though the coastal kilns such as at Baileys Hard used coal shipped to the site via the Beaulieu River.

Because of the diverse clay sources the New Forest was a major area of hand-made bricks well into the 1930s. Many of the kilns were open-topped updraft kilns known as Scotch kilns. With the introduction of blackout regulations in 1939 these kilns, if still in production, had to cease operation and these industries were never restarted post-war.

With the advent of the railway system in the 1840s bricks and tiles could be transported to a much wider area including the urban areas of Bournemouth, Southampton and further afield. The coastal brickworks continued to transport most of their production by sea. A combination of

map research, Lidar and traditional woodland survey is increasing our knowledge of the local brick industries.

Survey and conservation work on kiln sites is part of the current 'Rediscovering our Archaeological Heritage Project', part of the HLF funded New Forest landscape Scheme.

The brickworks at Baileys Hard opened in 1790 and ceased functioning in 1935. During this time, the brickworks had produced bricks tiles and pipes for land drains, and barges brought in coal (the fuel source) and transported the bricks by sea. It was originally tenanted, but then run directly by the Beaulieu Estate between 1828 and 1877, when it was again let to tenants who included the Elliott brothers of Southampton (1890-1903). When Elliott's gave up the lease, they remained regular customers of the yard and the firm is still in business in Southampton. It is not known when the 'beehive' kiln was actually constructed but probably in the late 19th or early 20th century. It was said to hold a maximum of 40,000 bricks during firing.

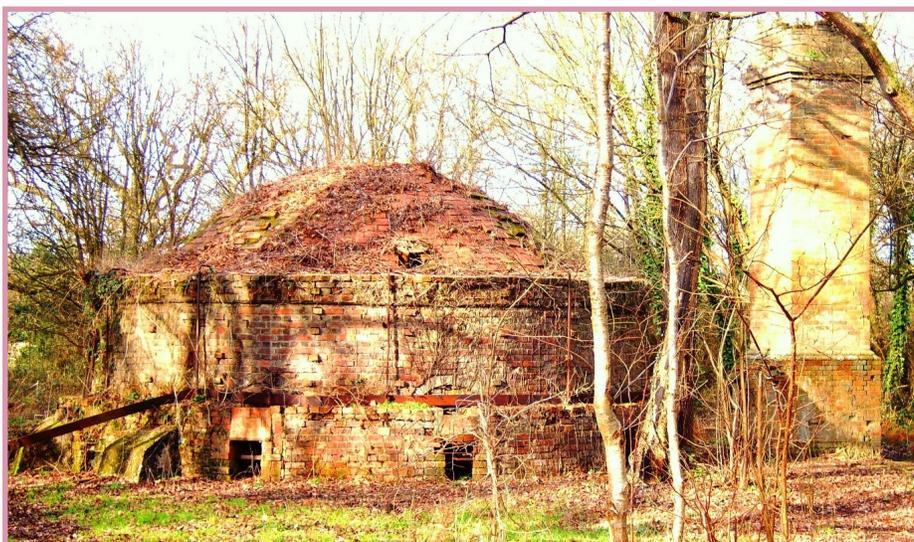
In 1848 between April and May 199,500 best red bricks were shipped from Baileys Hard to the Isle of Wight for the building work being managed by Thomas Cubitt during the construction of Osborne House for Queen Victoria and Prince Albert. During the same months 22,000 white bricks were also produced and shipped to

Osborne.

The Beaulieu bricks were also used for buildings on the Beaulieu Estate such as at Buccleuch Cottages in the High Street and The Rings, whilst customers included the Royal Mail Company, the Docks in Southampton, William Preston at Minstead Lodge and Joseph Bull of Gosport. The Royal South Hants Hospital, which had been built of Beaulieu bricks in 1838, ordered more for its extension in 1926.

Bricks, red or white in 3 grades, were the main product, but the brickworks also produced specialist bricks such as coping bricks, squint bricks and mullion bricks, and a variety of tiles and pipes. Beaulieu white often referred to as 'Beaulieu buff' bricks were the most well-known and all products were delivered by road or water.

As a preliminary to any building conservation work the New Forest National Park commissioned an engineering report on the state of the 'beehive' kiln and have also commissioned 'Archaeovision' to 3D scan it to provide a permanent record. This will also allow CAD drawings to be generated that can then be used with the engineering report as the basis for the Listed Building application by the Beaulieu Estate for the significant repairs that are required to stabilise and conserve the structure.



Written by

Frank Green

Photos by

Frank Green

View more here:

<https://vimeo.com/280985367>

EARS TO THE SEA: SOUND MIRRORS OF SOUTH EAST ENGLAND

Along the east and south coast of England, in various states of survival, are the remains of concave concrete listening posts dating from the late 1910s - early 1930s: sound mirrors designed to detect approaching enemy aircraft in the days before radar. The sound waves from aircraft engines reflected off their curved surface; a cone shaped sound collector, and later a microphone, picked up the sound. The point on the mirror where the sound was loudest determined the direction of the plane and made it possible for operators to plot the flight path of the aircraft.

Sound locating devices had been used on the Western Front in the early stages of the First World War but experiments in the construction of sound mirrors in 1916 by Professor Mather of the City and Guilds Engineering College, Kensington led to their adoption during the later stages of the First World War. During and after the First World War, sound mirrors were built along the east and south coasts of England at Kilnsea, Boulby, Redcar, Hartlepool, Seaham, Sunderland, Abbot's Cliff, Denge, Hythe, FanBay, Joss Gap, Selsey and Warden Point. One was also built at Magtab in Malta.

The late 1920s to the early 1930s was the peak period of development for sound mirrors with plans for a chain of listening stations from The Wash to Swanage. These plans were never realised however. By 1936, with the increasing speed of aircraft and the development of Radio Detection Finding, sound mirrors became obsolete. The CITIZAN South East team have visited the site of three of these fascinating sonic remains.

During the First World War an experimental station was established at Joss Gap, Kent. It was operated by the Signals Experimental Establishment who had the remit to develop sound mirrors and other sound detection devices. There were originally two sound mirrors here: a rotating mirror 20 feet in diameter, mounted on a wooden gantry, and a 15 foot mirror cut in the chalk cliff. It's likely that the 15 foot mirror was carved out of the chalk then lined with concrete to better reflect sound; this mirror



was actually the first of the operational fixed concrete sound mirrors to be constructed.

Experimental work continued at Joss Gap until 1922 when the research centre was moved to an area near Hythe. The 15 foot mirror was decommissioned in 1936, the 20 foot mirror in 1939.

Locating the remains of these mirrors proved elusive. Armed with a 1927 aerial photograph from the



Written by

Lara Band

Photos by

**National Trust;
CITIZAN**

References online at:

<https://citizan.org.uk/blog/2016/Feb/12/ears-sea-sound-mirrors-south-east-england/>

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fantastic Britain from Above archive and with clues and images from various secondary sources we set off to hunt for remains of the mirrors. Eventually we spotted a group of bricks and timber, c 25cm x 25cm, set into the cliff face approximately 70 metres south of the concrete boardwalk that connects Joss Bay with Kingsgate Bay to the north. Comparison with a contemporary photograph suggests that this is all that remains of the gantry that supported the more southerly of the two mirrors. Of the other mirror, nothing is left. The Britain from Above photograph and historic Google Earth satellite imagery, accessed via the time slide feature, show the gradual erosion of the cliff, which has resulted in the total loss of the site.

The two mirrors built at Fan Bay are now part of the National Trust property the White Cliffs of Dover. A mirror 15 feet in diameter was cut into the cliff face by 1917 and saw action the same year, detecting an enemy raid at a range of 12-15 miles. The range of this mirror and of those at Joss Gap intersected at the French coast thus providing cover for the south Kent coast and the English Channel. A second mirror, 20 feet in diameter, was added by 1920, the extra size giving it a greater range. As with the mirrors at Joss Gap, the 15 foot

mirror was decommissioned in 1936 and the 20 foot mirror in 1939. Both were buried by the local council in the 1970s. In 2014 they were excavated and restored by the National Trust and can be visited along with the adjacent Second World War Fan Bay Deep Shelter when the National Trust re-opens the site for the season in March this year.

At Warden Point on the Isle of Sheppey are the remains of a 15 foot sound mirror, built some time between 1917 and 1923. Although fragmented, the dish of the mirror can still clearly be seen. The fragmentation also renders visible elements of the mirror's construction: areas of the dish are covered with a coating of fine concrete c 50mm thick, presumably to provide a better reflective surface. In other areas it's still possible to see the grain of the wood of the forms used to cast the mirror. This mirror was also decommissioned in 1936. It fell from the cliff top in the late 1970s and now lies on the beach close to remains of the Chain Home Low radar station that replaced it.

COMMITTEE MEMBERS

Tim Murphy

Chair

Nigel Neil

Secretary

Esther Robinson Wild

Treasurer

Charlotte Adcock

Newsletter Editor

Gillian Scott

Standards and Guidance

Ordinary Members:

- **Lara Band**
- **Megan Lloyd– Regan**
- **Norma Oldfield**
- **Jess Tipper**

Co-opted member:

- **Tiffany Snowden**

Observer:

- **Beverley Kerr**

CifA Buildings Archaeology Special Interest Group

“BAG” was reformed in 2003 to act as a forum for promoting the archaeological analysis, research, interpretation of standing structures.

The group aims to promote the analysis of the built environment and to raise awareness of approaches and methodologies to address the wider role of buildings archaeology with other professionals in built heritage sector by:

- advising CifA council on issues relating to standing buildings and being consulted during the drafting of new recording guidelines and heritage legislation.
- Producing regular newsletters (two per year)
- Articles in the CifA magazine 'The Archaeologist'
- Training events (seminars, guidance and conference sessions)
- Developing links with associated heritage professionals

To provide a forum for addressing the wider role of buildings archaeology within the built heritage sector

Membership is **free to CifA members**, and £10 for non-members.

Email: groups@archaeologists.net

DO YOU HAVE NEWS OR AN INTERESTING PROJECT TO SHARE?

We would be grateful for any articles or news for our next newsletter.

For further information please contact:
charlotte.adcock@mottmac.com

The logo for CifA, with the letters 'CifA' in a stylized blue font. The 'i' is lowercase and has a dot above it. The 'A' is uppercase and has a vertical line through it.

**Buildings
Archaeology
Group**

www.archaeologists.net/groups/



Edited by:
Charlotte Adcock