Guide Lines

The *Occasional* Newsletter

of the

Winchester Area Tourist Guides Association

Issue of Autumn 2020

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Item: 1	Title: **Museum and Art Gallery at St Hellier**
Date: 25 Sep 2020	Contributor: **Pauline Shier**

Having recently been on a staycation to Jersey I thought I would share these two items from the **Museum and Art Gallery at St Hellier**.

The museum was fascinating, and told many stories, but I was particularly interested in the story of the two young Royal boys fleeing for their lives.
Jersey has a very ancient history, named by the Vikings, becoming a Duchy of Normandy and ruled by King John when Islanders pledged allegiance in 1204.

At the time of the English Civil war, when King Charles 1 was to be executed a plan was hatched by his two teenage sons, Charles 11 and the Duke of York to escape. It is said that Charles dressed as a female, and with the help of a Colonel Benfield, they took a small vessel from the Thames to the Netherlands and later to France.
The Royal party were brought to Jersey as part of a plan by Governor Sir George Carteret, (who had held high office in the British Navy), on 17th September 1649. Charles had previously taken sanctuary here in 1646 during the English Civil War. Carteret bravely defied Cromwell and remained loyal to the Crown, although Guernsey was Parliamentarian, and inspired his followers. The Brothers were to be given refuge at Elizabeth Castle in St. Helier, (which had been named after Queen Elizabeth by Sir Walter Raleigh) and they arrived to a huge display of fireworks, fire on hillsides and church bells ringing. The next day it is said that the Parliamentarian vessels were prowling around but were too late to stop the landing.

When Charles left quietly in 1650, he left his 15-year-old Brother the Duke of York in charge as Governor. He remained in exile in France where his Mother was, and his young cousin Louis XIV was King. As a thank you to Jersey, Charles gave land in America to Jersey, eventually called New Jersey. Carteret left Jersey and went to America and there are many names in the area associated with him. He had a very illustrious career in the British government upon his return to England.

'A Jersey Lily'

Photo taken at the museum courtesy of the author.

A beautiful painting entitled 'A Jersey Lily' by John Everett Millais hangs in the Museum. This is the Socialite known as Lillie Langtrey, Actress and socialite, famous for her beauty, career and association as a mistress of the Prince of Wales, King Edward VII. She was born in Jersey in 1853, married and came to London. She had many homes and lived at some time at 'Cliffe House' in Southampton. She was very wealthy and had her own stable of racehorses to race in England. It is said that she accompanied the Prince of Wales to the races at Stockbridge near Winchester. She died in Monte Carlo and is buried in Jersey.

Item: 2	Title: **Jane Austen Portraits**
Date: 30 Sep 2020	Contributor: **Clare Dixon**

JANE AUSTEN PORTRAITS

Like many of you, I am sure, I have been using our enforced respite from guiding to sort through my notes. Most recently it has been the Jane Austen file, where I have managed to tie myself into a bit of a knot over the pros and cons of the various portraits and other likenesses of her. When faced with material which is difficult to get straight in my mind, I find the best thing is to try to explain it to someone else. So here goes …..

I'm sure that Winchester tourist guides need no reminder that there is only one authenticated portrait of Jane Austen – this sketch by her sister Cassandra which is now in the National Portrait Gallery.

Although the sketch is thought to be dated around 1810, it always brings to my mind a sentence from Jane's letter to Cassandra written in December 1798:

I have made myself two or three caps to wear of evenings since I came home, and they save me a world of torment as to hair-dressing, which at present gives me no trouble beyond washing and brushing, for my long hair is always plaited up out of sight, and my short hair curls well enough to want no papering.

Cassandra also painted this picture, probably of her sister, in a blue bonnet in about 1804. But it doesn't give us much of an idea of what she looked like!

When Jane's nephew James Edward wrote a memoir of his aunt, published in 1870, he commissioned James Andrews to redraw Cassandra's sketch, making the lines more definite so that it would be suitable to be reproduced as the frontispiece of his book. Jane's niece Caroline apparently thought that '*the general resemblance is not strong, yet as it represents a pleasant countenance it is so far a truth*'. This is the portrait which now appears on our £10 notes.

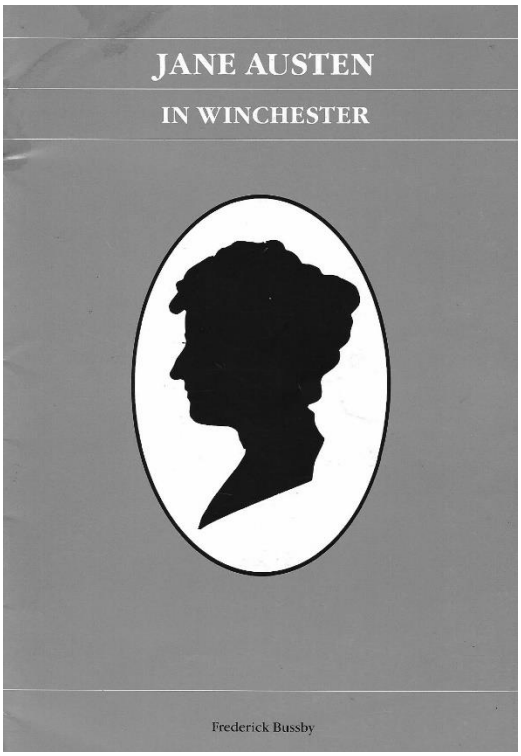
Another candidate to be a likeness of Jane Austen is this lovely oil painting, known as the Rice portrait after the Rice family who owned it – they were descendants of Jane's brother Edward Austen Knight, the one who inherited the Chawton estate. The portrait is thought to have been painted by Ozias Humphry. The Rice family have always believed this to be a portrait of Jane Austen and point out that it hung on their walls within the lifetime of various members of the family who had known Jane personally, and everyone accepted it as such. The National Portrait Gallery, however, is not convinced, saying that the clothes date the picture to about 1805 when Jane was 30, while the sitter is obviously much younger. A new twist was added to the debate in June 2019 when a watercolour copy of the painting was discovered in a second hand shop in London. The copy says on the back that it is a portrait of Jane Austen painted by Fanny Countess of Winchilsea, who was the daughter of Jane Austen's niece Lizzie Austen Knight and sister of one of the early owners of the Rice portrait. Fanny too had many people in her life who had known Jane personally, so if she copied her brother's picture and titled it again as a portrait of Jane Austen, that would add weight to the Rice family's case. For lots more information on the arguments for and against the Rice portrait see https://thericeportrait.com/

This little pencil and ink sketch on vellum is usually known as the Byrne portrait. Paula Byrne's husband bought it and gave it to her in 2011 when she was writing a biography of Jane. 'Miss Jane Austin' is written on the back, and in a BBC programme that year we saw Byrne taking the portrait around various experts. Their conclusion seems to be that there is nothing to rule this out as a portrait of Jane, but nothing to confirm that it is either. The execution of the sketch is described as 'amateur', so even if it is genuine then the likeness may not be very good! For more information see http://www.jasna.org/persuasions/printed/number34/kaplan-d.pdf

Here is another small sketch, in pencil and watercolour, this time by Rev James Stanier Clarke who was Chaplain and Librarian to George IV when he was Prince of Wales. Clarke met Jane in 1815 when she went to see the Prince's Library and was '*a warm admirer of her talents*'. The fact that she is dressed up for an important visit might explain the rather extravagant clothes. The portrait was discovered by Richard Wheeler in 1955 in Clarke's Friendship Book with a number of other drawings, verses and autographs of famous people. Wheeler was struck by the resemblance of the face to other pictures of Jane Austen, which has been confirmed by various tests, and was also able to establish that the clothes are in keeping with the times. Perhaps most interestingly, an endocrinologist consulted in 1995 identified some areas of irregular pigmentation on the skin which would be consistent with Addison's disease. http://www.jasna.org/assets/Persuasions/No-27/6b80cb06a2/ray-clarke.pdf

Which brings us finally to silhouettes This one is also in the National Portrait Gallery, and was found in 1944 pasted into a copy of the second edition of Mansfield Park. It is entitled 'L'aimable Jane'. Strangely, the NPG seems more willing to accept the silhouette as genuine than the Rice portrait, despite there being no evidence as to its origins or who pasted it into the book and when. Detractors say that the hair style is not right for the period. And why is the writing in French?

Lastly I expect a number of you, like me, have this blue booklet 'Jane Austen in Winchester' originally written by Frederick Bussby and published by the Friends of Winchester Cathedral. The front cover features a second silhouette of Jane Austen, inscribed on the back 'Jane Austin by herself' and given to the Dean and Chapter of Winchester in 1936 by Miss Jessie Lefroy. The silhouette sometimes features in Cathedral exhibitions, but Deirdre Le Faye has apparently suggested that it is Victorian and shows a later Jane Austen.

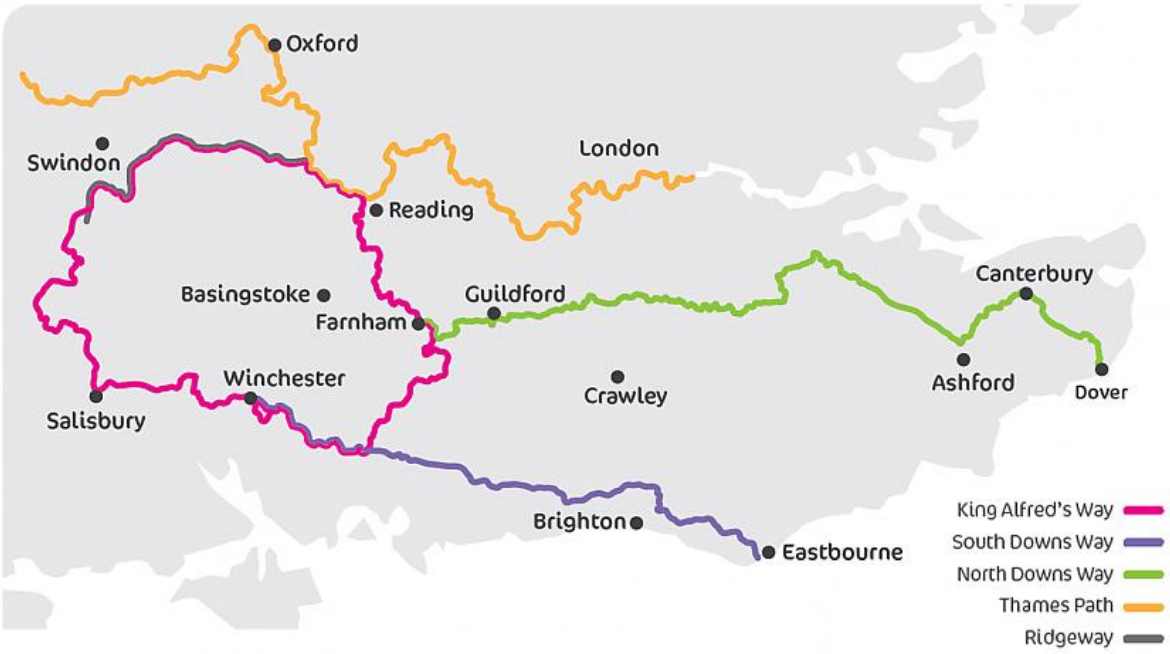


That is all the possible or probable likenesses of Jane, I think. Unless anyone knows of more contenders?

Item: 3	Title: **King Alfred's Way**
Date: 29 Sep 2020	Contributor: **Clare Dixon**

KING ALFRED'S WAY

As well as being the beginning of the South Downs Way, Winchester is now the start (or end) of a new cycle route: King Alfred's Way, which was launched this summer. Starting and ending at Alfred's statue in The Broadway (naturally!) it takes you through the '*quintessentially English countryside of Wiltshire and Hampshire'*, past Stonehenge, Avebury, Iron Age hill forts, Farnham Castle, Winchester and Salisbury cathedrals. The whole circuit is 220 miles and is mostly off road. There are links to other long distance cycling routes as shown (taken from Cycling UK's website)



Item: 4	Title: **Brick Craft**
Date: 26 Oct 2020	Contributor: **Steve Heath**

MY INTEREST IN BRICKS

Guiding was my third attempt at gainful employment, but I should have been a bricklayer.

The Bricklayers are the ones with the watch chains – only they needed to know what time it was.

My father John, grandfather Jervis, great grandfather William (pictured with trowel around 1875) and 3 generations before that had been builders, bricklayers and stonemasons. I grew up around building sites, and by the time I was 6 or 7 carrying and stacking bricks were second nature to me, but it never came to more than that. My knowledge of the craft is observational, and I have to say critical: when asked if something was good enough my grandfather would ask "is it right?" – because only if it was right was it good enough. That to me is the distinction between a workman and a craftsman. Bricks in and of themselves are not pretty, and except for use as a doorstop they really need the company of others, and a craftsman to put them together, to be something special.

A (VERY) BRIEF HISTORY OF BRICKS

The Romans introduced the use of brick which measured about 18 inches square and about 1½ inches thick, however, after they departed, bricks were no longer manufactured here. Bricks were still used, or rather re-used by being taken from buildings built by the Romans. "Native bricks" started to be produced around 1160AD, known as Great Bricks as they measured about 12" x 6" x 4" During the 14th Century technology was imported into eastern ports in England. Hull became an important brick town, with Municipal brickyards being established in 1303.

By the early 15th century halls and castles started to be constructed in brick, often using bricks made on, or near to, the site of the building. Bricks were made individually, were expensive and therefore were only the domain of the rich.

Industrialisation of the process, and the firing of bricks allowed the rapid expansion of a supply capability and especially following the Great Fire of London in 1666 (wooden buildings were vulnerable to fire). 19th century demand for bricks stimulated the exploitation of deep lying clays and machine manufacture. Clays from Fletton (Peterborough) were discovered to have their own fuel within and once heated, they fire themselves! This resulted in great cost savings and the working of similar clay in the Bedfordshire, Northamptonshire and North Bucks formed a major sector of British brick production. Traditional brickmaking methods are still used by some brickmakers, but the bulk of production uses machines to extract the clay, mix it and form the bricks by pressing or extruding and wire–cutting. Firing is done in huge continuous burning kilns that can complete the process in 3½ days. *(from archaeologyinmarlow.org.uk/2008/02/history-of-brick)*

THE BRICK TAX

Most bricks in the UK are made to a standard size. At the outset bricks became the size they are because of the size of the brickie's hands, the required strength of the resulting structures and the balance of cost for materials, firing, transporting. There was however also a legislative input.

The Brick Tax was introduced 1784, during the reign of King George III to help pay for wars in the American Colonies. It was felt by many to be unfair as brick was primarily used in eastern part of England; the stone used in the west remained untaxed. Bricks were taxed at a rate per thousand, so manufacturers increased the size of their bricks. The level of taxation was increased in 1794, 1797, and in 1801 the government introduced a maximum volume for a brick, at 150 cubic inches, and doubled the tax on bricks that were larger. By 1805, the tax was 5s 10d per thousand bricks. The tax was abolished in 1850, as by then it was considered a detriment to industrial development.

The tax is generally thought had zero effect on the use of bricks as competition kept price down, though some minor brick producers went bust, selling stock to meet tax arrears. There were some "knock on" influences in architecture, many areas returning to use of timber & weatherboarding or hung tile, materials that were exempt the tax. An extreme response to the brick tax came from Joseph Wilkes, who doubled the thickness of bricks made at his works at Measham. These monster bricks became known as 'Jumbies' or 'Wilkes' Gobbs''.

Two examples of Wilkes' Gobs oversize bricks ('Jumbies') in Measham.

(Credit John Harrison http://jaharrison.me.uk/)

I haven't found any of these in Winchester, but I'm keeping an eye open ……..

One myth about Brick Tax was that it sparked the rise of Mathematical Tiles, but their use can be traced back to the seventeenth century, most notably in Sussex and Kent. The origin of the name is unknown.

Mathematical Tiles have large pegs at the rear which, when nailed onto wooden laths in overlapping layers, resemble brickwork. The 18th century owner aspired to have a house which was geometrically composed using Palladian principles; where a precise linear grid across the facade was desired. It would ideally be achieved with ashlar stone or rubbed brickwork. These products were, however, expensive. Additionally, if you already owned a house from an earlier era then "refacing" it might be the best solution. Thus, during the Georgian period, the technique of hanging 'mathematical tiles' was taken up, in a way imitating high quality bricks.

Mathematical Tiles in The Square, Winchester
(2nd image from "A small study on Mathematical Tiles in Hampshire" at http://www.diverse.4mg.com/math_tiles.htm)

The use of both Mathematical Tiles and hung tiles or weatherboards stems I believe simply from the cost of rebuilding old structures being prohibitive and a sensible, durable, and if possible, fashionable alternative being used. There are many examples of hung tiles in Winchester

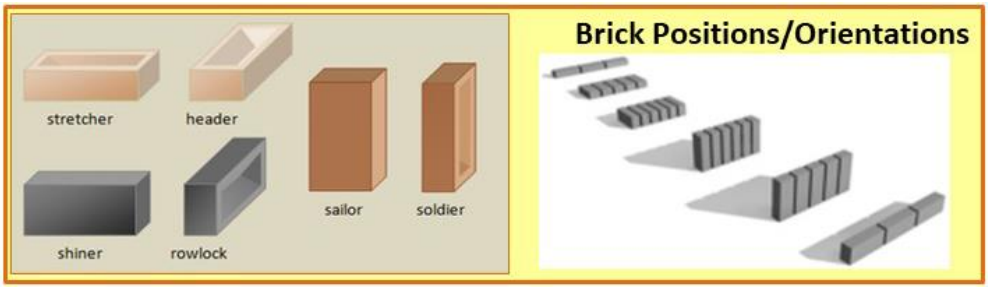

Hung tiles in Colebrook Street and by the City Bridge, Winchester

SOME BRICKWORK TERMINOLOGY

Parts of brickwork include *bricks*, *beds* and *perpends.*

- Bed - the mortar upon which a brick is laid.
- Perpend - vertical joint between any two bricks usually, but not always, filled with mortar.

A brick, is a brick, is a brick – Yes? Well they are all still bricks, but dependent on their orientation they have different names:

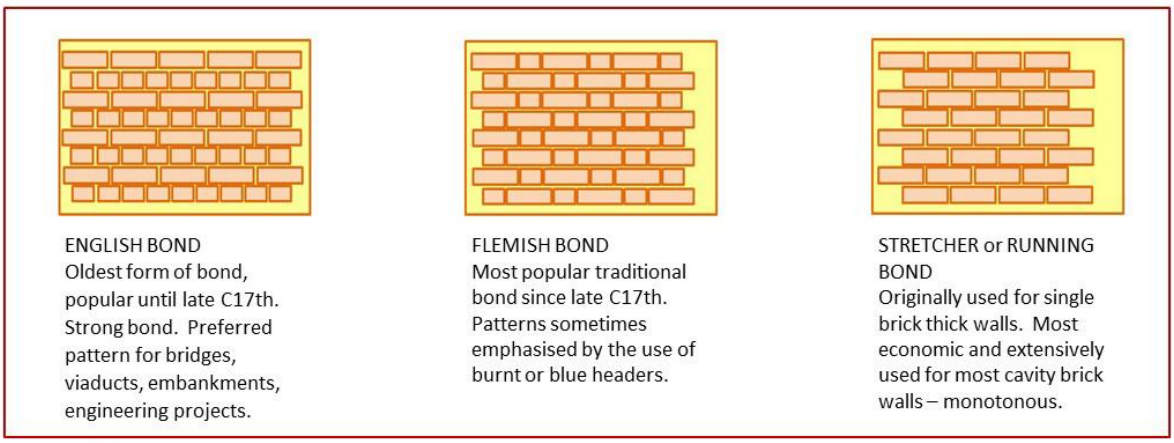


Bricks are piled up, in a number of ways and stuck together with something called mortar (colloquially compo or muck). There you go, that's as technical as it gets…….. or is it?

Most bricks in the UK are made to a standard brick size of 215mm long, 102.5mm wide and 65mm high. When laid with a 10mm vertical mortar joint, or perpend, the long side = (2x short side + joint). Shimples. There are a number of ways to stick bricks together, and these various arrangements are called Bonds, and you use the various Bonds to achieve walls of different types and the combinations and the way they were used was determined by purpose, required strength, cost, fashion, skill of the bricklayers, phase of the Moon? Who knows?

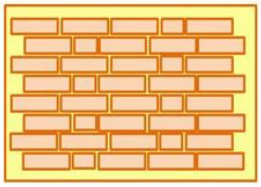
BONDS

The most common bonds are:

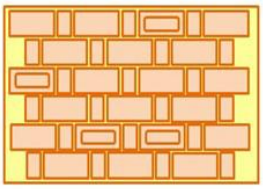


Variations on English bond include: Scottish Bond where there are 5 x Stretcher courses to 1 x Header Course (saves money); American/Common Bond where there are 3-9 x Stretcher : 1 x Header Course (saves more money); Dearne's Bond - shiners replace stretchers (saves a little money).

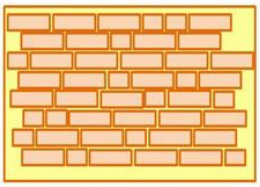
Slightly more complex bonds include:



SUSSEX BOND
(FLEMISH GARDEN WALL BOND)
3 x stretcher to 1 x header in each course. Actually very rare in garden walls. Most common in West Sussex and Hampshire where it is used in ≈10% of historic buildings.

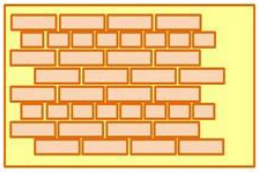


RAT TRAP BOND
A rare bond used in early to mid C19th as a cheap form of brickwork. Increased cavity width, hence "rat trap". Also called Rowlock or Chinese bond.

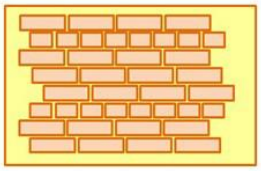


IRREGULAR (FLYING) BOND
Early and often rustic form of brickwork. Can show little or no consistent pattern. "Flying Bond" is a very rare name.

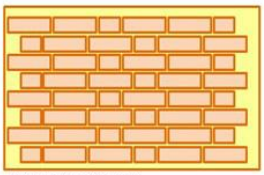
Much rarer bonds include:



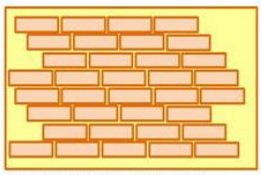
ENGLISH GARDEN WALL BOND
3 x stretcher courses to 1 x header course. Popular from late C18th but rarely found on buildings outside the North & NE coast. Occasionally garden walls.



RAKING ENGLISH GARDEN WALL BOND
3 x stretcher courses to 1 x header course. "Raking" pattern used in the stretcher courses for decorative effect

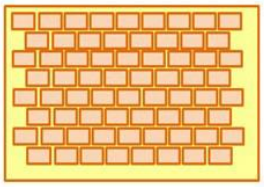


MONKS BOND
(also YORKSHIRE BOND
2 x stretchers : 1 x header.
C19th and early C20th.

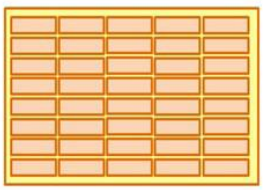


QUARTER STAGGERED BOND
Different form of Stretcher Bond for decorative effect.

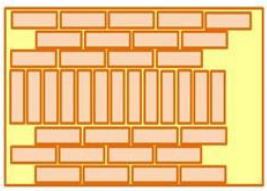
Specialist bonds include:



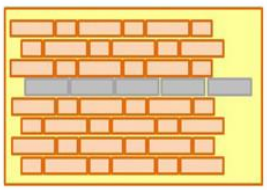
HEADER BOND
Particularly strong as full length of the brick is the thickness - maximum bonding achieved. Historically high quality, and for curved brickwork. Disadvantage is lack of cavity and cost of high number of bricks required.



STACK BOND
Inherently weak, but for modern applications the effect is sometimes thought desirable. Frames and steel reinforcement used to stabilise.



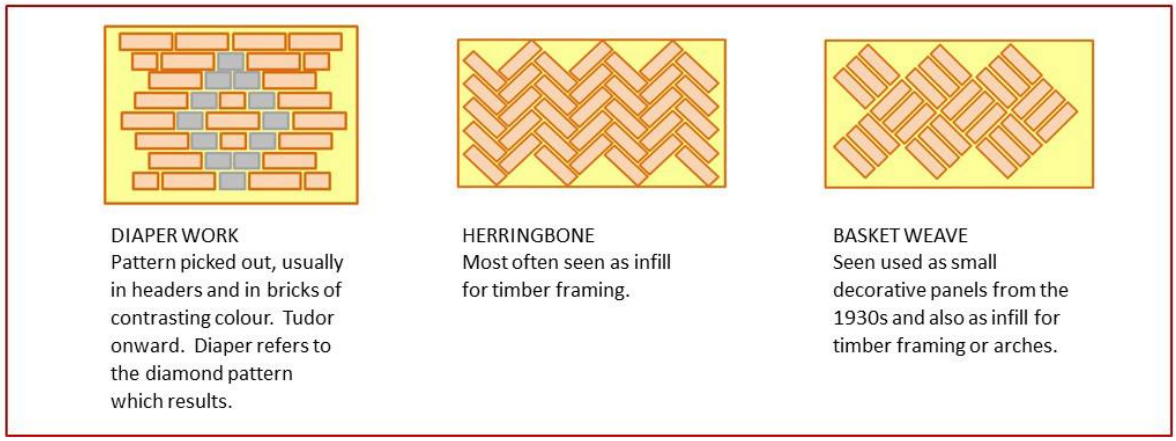
SOLDIER COURSE
Decorative break to emphasise architectural lines or features, usually flush with the face.



STRING COURSE
Decorative break to emphasise architectural lines or features, more often seen in contrasting brick, and/or laid slightly proud of, or recessed into, the face.

A **string course** or **band course** is a thin continuous projecting course of brickwork or stone (typically of complimentary or where near-white, of matching colour) that runs horizontally around a building, typically to emphasize ceiling height and thus the junction between floors. They can be elaborated into a frieze, and away from the top of the building it will represent a corbel table where it has any decorative or structural supports (plain corbels being dentils, the most elaborate being termed modillions), these effects are defined as a **dentillated course** and a **modillioned course**. Where just below the eaves or parapet roof wall the band course can be considered part of a cornice.

Some brickwork is primarily decorative:



though it must be said that Diaper Work is structurally strong and the impact of using this form of decoration is primarily financial.

WALLS

A continuous vertical section of masonry one unit in thickness is called a wythe, or sometimes a leaf. A wythe may be independent of, or interlocked with, the adjoining wythe(s). A single wythe of brick that is not structural in nature is referred to as a veneer. A multiple-wythe masonry wall may be composed of a single type of masonry unit layered to increase its thickness and structural strength, or different masonry units chosen by function, such as an economical concrete block serving a structural purpose and a more expensive brick chosen for its appearance.

Perhaps the key distinction is between Solid and Cavity walls. In the beginning walls were solid because everyone appreciates the benefits of a good solid wall. There are however problems with insulation, dampness and condensation leading to mould which plague solid walls, and over time the benefits of an air gap came to be understood.

Hollow wall bonds started to be used, some of which used special bricks, but most were formed by laying the bricks on edge. The thickness of the wall is still the length of a brick, but the bricks laid along the wall now take less than half its width, leaving a gap between them. These bonds included Rat Trap and Dearne's Bond, but the gap was still bridged by headers or rowlocks.

Finally, we hit upon the notion of Cavity walls. These have a single outer leaf/wythe of brick, with a space separating it from the inner leaf. Cavity walls had an air gap until the late 20th Century, but this is now usually filled with foam, and modern walls are built with a layer of insulation between the two leaves, rather than an air gap.

With a single brick thickness the only way to lay the bricks is along the wall. This gives Stretcher Bond, where every course has just stretchers. Stretcher Bond has a monotonous appearance compared with solid wall bonds. When cavity walls were introduced in the early 20th century, this monotony was often offset by using half bricks to emulate Flemish Bond. That was costly, and since the 2nd World War Stretcher Bond has become ubiquitous.

So we've solved the problem of damp & condensation, we've maintained, indeed improved structural integrity, but the penalty is in the aesthetics. In the late 20th Century, some architects re-introduced the use of simulated solid wall bonds (by using half bricks) in some high status buildings, also in the late 20th century, architects have relieved the monotony of Stretcher Bond by returning to using courses or patterns of different coloured bricks – so is that diaper Tudor or late 1980s?

One thing common to all walls is the abhorrence of the "straight joint". Straight joints result in weakness and are avoided by use of bricks cut to size for use as closers; look at the areas close to corners and windows/doors to spot them.

POINTING

Striking is finishing the mortar joints between newly laid bricks, usually done a little recessed to allow for pointing. Pointing is applying a small amount of mortar into the face joint between bricks In new brickwork, pointing can apply harder mortar to increase weather protection on exposed faces. In older brickwork some of the old mortar must be removed by raking, and then pointing can proceed. Different styles of pointing include: Flush, Flush Penny Roll, Tuck, Ribbon or Half Tuck, Struck – internal, Weather Struck – external, Double Struck (Tudor), Curved/Hollow Key or "Bucket Handle", Raked or Recessed Key. If that pricks your interest look them up, there are lots of sites.

There are a couple of things to remember:

- the face of the brickwork or the outer wythe will *suggest* what lies behind, but beware as a good recognisable Flemish bond might be on the face of a variety of thicknesses and arrangement of bricks behind – the only way to know is to look at the thickness of the wall (sash windows are great for this).
- the age of the brick does not of necessity equal the age of the brickwork

- there is a fashion for fooling the eye, where new buildings are finished to give the impression of age and history (Poundbury in Dorchester is a ~~fine~~ example)

I've only really discussed some aspects of the simple stacking of bricks on top of each other, and you may wish to set off down the side roads labelled:

- Lintel – (or lintol) that structural horizontal block that spans the space or opening between two vertical supports. It can be purely structural and hidden, or a decorative architectural element, or a combined ornamented structural item.
- Corbel - which is a solid piece of material in the wall, whereas a console is a piece applied to the structure. A piece of timber projecting in the same way was called a "tassel" or a "bragger" in the UK.
- Quoin – on an external angle of a wall or building, which we tend to think of as stone, but there are many very ornate and attractive brick quoins

I haven't included details of the complex cuts, which have some wonderful names such as "½ Bat", "¾ Bat Stretching" and "¾ Queen Closer".

Neither have I tried to address the Arch – I read a definition that said "Arch - A curved symmetrical structure spanning an opening and typically supporting the weight of a bridge, roof, or wall above it". Arches need not be curved, or symmetrical but arches are too big a topic for Brickwork 101, though I might come back to it at a later date.

BRICKWORK AROUND WINCHESTER

I've tried to track down examples of the bonds and features above in Winchester, but have not as yet been 100% successful. Largely I suspect because I've only been into the City twice since February! Next time you're walking around Winchester try to take the time to enjoy the variety, and in some cases ingenuity of the brickwork on display.

To get you started, look for:

- ENGLISH BOND across the City, with a good example above Kuoni in The High Street.
- FLEMISH BOND on the end wall of Jane Austen's house note the blue headers, but also how they sort of "lost the plot" in the lower courses.
- STRETCHER (or RUNNING) BOND in Colebrook Street, look for the stark difference in appearance between 107 and 108 which I think is simply down to pointing with a different mortar mix. Great decorative STRING COURSE feature, 3 courses in a frieze.
- IRREGULAR BOND (FLYING BOND) on the weirs near to City Bridge.
- SUSSEX BOND (FLEMISH GARDEN WALL BOND) on HCC building and on a garden wall in Colebrook Street.
- STACK BOND on Mottisfont Court.
- HEADER BOND on Eyesite on the corner of Southgate Street, or near the Play Park on Colebrook Street – but are they real Header Bond?
- HERRINGBONE on the sadly closed Loch Fyne on Jewry Street.
- DIAPER WORK in Trafalgar Street, in the area of St John's in Colebrook Street, on the WCC buildings in Colebrook Street and in Parchment Street.

…….but if I did ever lay bricks then I think it would look like my favourite, on the old stables of the Pilgrim's music room.

Item: 5	Title: **19th Century Winchester Album Photographs**
Date: 28 Oct 2020	Contributor: **Patrick Craze**

I have recently added to my collection two album photographs taken at Winchester in the late 19th century. Each photo measures 11cm X 15cm and are mounted side by side on a single piece of card which has clearly been removed from an album. The photo below has an impressed London photographers mark, W. A. Mansell and Co., who were in business from the 1860's to the early 1900's.

The photograph is incorrectly hand titled, Entrance to Cathedral, when this is clearly the entrance to Winchester College. The style of dress, particularly the gentleman wearing the 'stovepipe 'top hat, would suggest a date of 1860's and no later than the 1870's. A funeral hatchment is hung above the arch indicating that someone of significance from the college has died.

The second photo is of the Great Screen at Winchester Cathedral but interestingly it records the screen before the work to restore the statues, destroyed during the reformation, which was completed between 1884 and 1899.

The altarpiece is an oil painting, 'Raising of Lazarus' by Benjamin West (1738-1820), purchased in 1782 by the Dean and Chapter during the time of Dean Newton Ogle. The painting remained in situ right up to the completion of the restoration works in 1899 with the final addition of the figure of Christ to the central cross.

I can recommend an excellent paper, Brief History of The Great Screen of Winchester Cathedral, written by Jeannie Berridge, a voluntary guide in Winchester Cathedral. Google Brief History of The Great Screen of Winchester Cathedral and you will be able to download a PDF version of the paper which eloquently and thoroughly charts the history and restoration of The Great Screen.

Guide Lines Dates

- Winter Issue
  - submit copy by 20 December 2020
  - publish 31 December 2020
- Spring Issue
  - submit copy by 20 March 2021
  - publish 30 March 2021
- Summer Issue
  - submit copy by 20 June 2021
  - publish 30 June 2021

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