the early 1380s from the London workshop 'Series C'.

3. The current church guide, *All Saints Church East Barsham*, suggests 'Sir Peter Tye, who is mentioned in connection with the side chapel' at East Barsham, but there is no evidence for this and he was not a Garter Knight.
4. *Calendar of Patent Rolls* 1381–1385, 8th Richard II, Part II, 557. See also Francis Blomefield, *An Essay towards a History of Norfolk,* 11 volumes, 1805–10, Vol. IX, 276.
5. *Calendar of Inquisitions Post Mortem*, Vol. XV, 1–7 Richard II, 139.
6. The two pedigrees are brought together by G.A. Carthew, *The Hundred of Launditch and Deanery of Brisley in the County of Norfolk.* Norwich 1877, Vol. I, 157.
7. The Felton arms are taken form his garter stall plate. The Walkfare arms are taken from the Parliamentary Roll *c.* 1312.
8. Joan Corder, *A Dictionary of Suffolk Crests*, Suffolk Records Society, vol. XL, Woodbridge 1998, Col. 203.
9. There are three fixings: the upper two are 'spot' fixings suggesting an openwork pattern, the lower one has a lead 'run' suggesting a more solid section.
10. W.H. St. John Hope, *The Stall Plates of the Knights of the Order of the Garter 1348–1485*, London 1901, plate XII. Also depicted in *The Proceedings of the Suffolk Institute of Archaeology and Natural History.* Vol. IV, 1774 [1874!] opposite p.26, and on the dust jacket of *A Dictionary of Suffolk Crests* (note 8 above).
11. Accounts of Sir Thomas Felton, K.G., will be found in George Frederick Beltz, *Memorials of the Most Noble Order of the Garter.* London 1841, 274–9, in *The Dictionary of National Biography,* and in *Froissarts Cronycles* (see index in the Shakespeare Head 1928 Edition of Sir John Bourchier Lord Berners' translation).

ST. PETER'S CHAPEL, STOW BARDOLPH: BRISTOL TERRACOTTA IN SOUTH-WEST NORFOLK

by J.R.L. Allen

SUMMARY

St. Peter's Chapel was erected in 1908 for the Revd J. Percy de Putron as a 'New Mission Church' in the sprawling western part of Stow Bardolph parish, probably to serve a greatly increased agricultural population. The design, by E. Douglas Hoyland of London, is on the traditional plan and looks broadly toward the later Gothic, although with other stylistic features. Omitted from The Buildings of England, *the church is exceptional among ecclesiastical structures in west and north Norfolk in being constructed of partly bespoke pale yellow terracotta. This material came by rail from the relatively obscure Bristol Fire Clay Company Limited, with works 250km away in the St. George district of that city. The roof tiles also came from south-west England, and were supplied by Messrs Colthurst & Symonds of Bridgwater, Somerset. No firm explanation for these choices can at present be offered.*

Introduction

(Fig. 1)

From at least medieval times (*eg.* Barton 1963; Jackson *et al.* 1982), and especially from the 17th century to the middle of the 19th (Pountney 1920; Jackson *et al.* 1982; Henrywood 1992), favourable geological conditions and trading connections ensured that a great variety of ceramics were manufactured in the Bristol area for use in industry, national and overseas trade, building construction and the home. Only very exceptionally, however, did high-mass, low-value brick and tile for construction travel beyond the local market. Hence it is of some interest to discover, in the Norfolk parish of Stow Bardolph, some 250km away on the opposite seaboard, a small Edwardian church for the Anglicans, built of ceramic materials manufactured in Bristol and Somerset (Fig. 1A). This understanding owes itself primarily to the survival in the parish chest, under the care of the Churchwardens, of the architect's detailed and illustrated 'Specification of

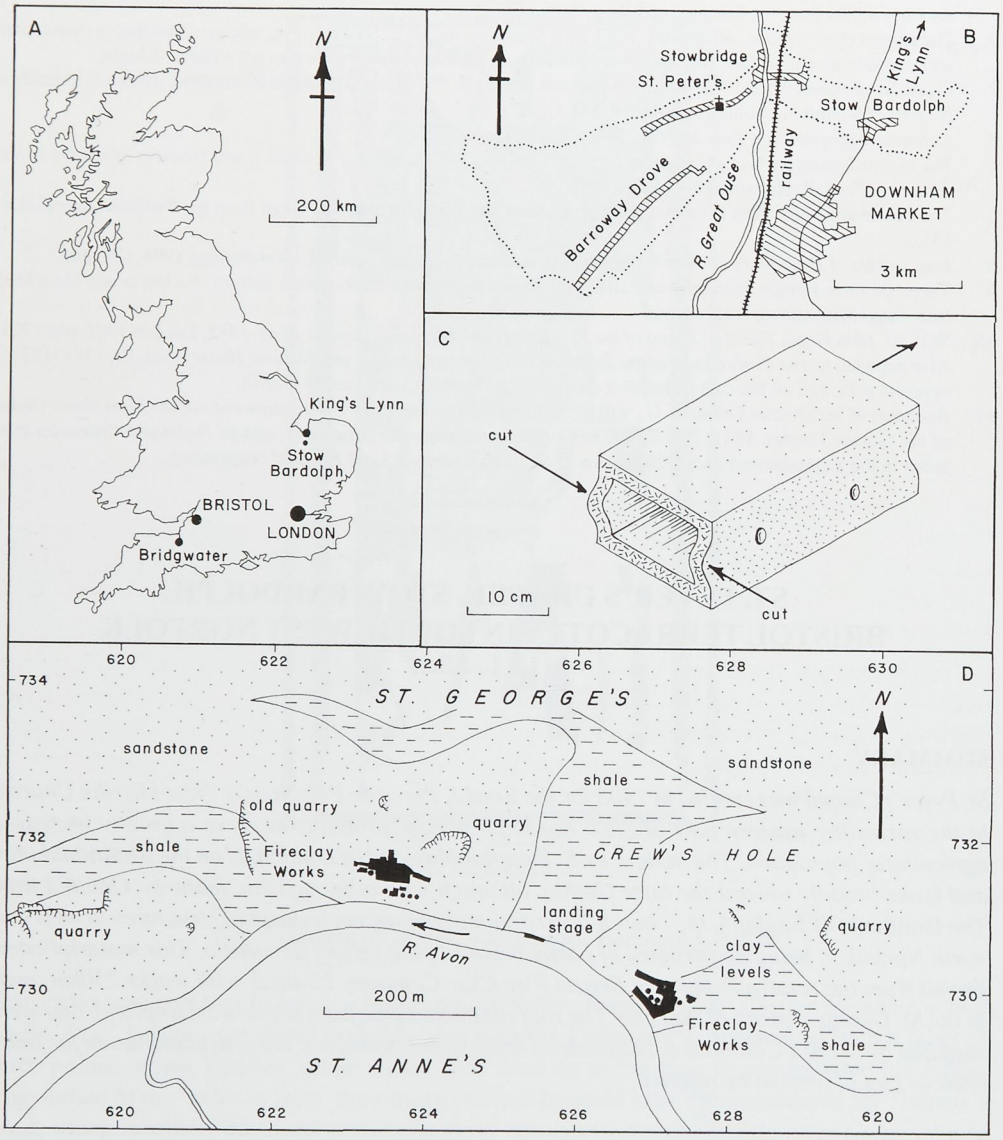

Fig. 1. St. Peter's Chapel, Stow Bardolph, and the Bristol Fire Clay Company Limited.
A: setting in Britain. B: Stow Bardolph parish astride the R. Great Ouse and the Fenland margin. C: terracotta walling block used at St. Peter's, as it would have appeared at the mouth of the extrusion machine. D: fireclay works (potteries) north of the R. Avon in the St. George district of east Bristol (1904; geology after British Geological Survey Sheet 264).

Work and Materials' for the building, of January, 1908. The aim of this paper is therefore to give a brief account of the character and origins of the church, the ceramics used in the construction, and the Bristol company that made the chief material employed.

The parish of Stow Bardolph is representative of a number in south-west Norfolk that span the eastern margin of the Fenland (Fig. 1B). It is comparatively very large in area and longer

than wide, with a roughly east–west orientation. The oldest, but not the largest, settlement in the parish is the village of Stow Bardolph itself, of Saxon if not earlier origins, situated on the Ely–Downham Market–King's Lynn road on the edge of elevated ground that slopes down into the fens to the west.

The building

The partly Norman, but much rebuilt, parish church in the village is dedicated to the Holy Trinity (Pevsner and Wilson 1999, 674). It is made partly of Pleistocene ironbound lithologies, best seen in the tower, and much true carrstone from the local Lower Cretaceous Carstone formation (rebuilt nave and chancel), as used widely for houses in the village and neighbouring settlements (Allen 2004). To the north-east is the site of Stow Hall, the seat of the Hare family, who have held the manor since the 16th century. The other, larger, and chiefly more recent settlement in the parish is Stowbridge (or Stow Bridge), in two parts, divided by the River Great Ouse. One part clings to the fen-edge to the east of the river while the other, linked to it by a road bridge (Stow Bridge), lies along the western levee. West-south-westward from the latter a straggle of farms and cottages ranges for several kilometres along the low crest of a rodden, possibly ancestral to the Old Podike, and another follows the even more remote Barroway Drove. The church under discussion — St. Peter's — lies among the first of these (British National Grid Ref. TF 592063). Curiously, it is ignored in *The Buildings of England* volume prepared for this part of the county (Pevsner and Wilson 1999).

The architect's specification and available diocesan records (Ely, Jane Logan, *pers. comm.* 2002) reveal that St. Peter's was erected in 1908 as a 'New Mission Church' for the Revd J. Percy de Putron, on a plot given by Sir Thomas Hare, Bt., the local land-owner and lord of the manor. Now described as a Chapel of Ease, the Revd. A.R. Bennett (*pers. comm.* 2003) reports that the church was commissioned by the Diocese of Norwich, in whose ecclesiastical jurisdiction the parish of Stow Bardolph lay at the time (up to 1914). Little is recorded of the Revd. de Putron (P.M. Meadows, *pers. comm.* 2003). However, it is known that he trained at University College, Durham (BA 1890, MA 1894), and was ordained priest in 1892. Curateships at Elstree and Sandringham with West Newton followed, after which he served as Vicar of Stow Bardolph with Wimbotsham from 1902 to 1913. Subsequently, he was at St. Peter Port, Guernsey, and later at Peterborough, dying in 1935/6.

Design

(Plate 1; Fig. 2)

St. Peter's was created by the architect E. Douglas Hoyland, of 2 Walbrook, London, but the actual structure differs slightly — at the chancel and organ-chamber, and in the windows — from the original design as drawn to accompany the specification. The church was intended to seat a congregation of 75–100 people. The groundplan is traditional (Fig. 2) and in broad feel the building looks toward the later Gothic (Plate 1). The overall dimensions in plan are roughly 22m by 12m, with a maximum height of about 12m. There is a short, square, castellated western tower and baptistry with diagonal butresses at the exposed corners; a projecting north porch with a double-pitched roof and large overhang; a small but projecting stove-chamber with a tall chimney and catslide roof about half-way along the nave; a vestry with catslide roof on the south side of the choir; an organ-chamber with a double-pitched roof with large overhang to the north; and a short, projecting chancel, narrower and lower than the choir and nave, also with a large roof-overhang at the gable. Four sizes of window have trefoil heads (Plates 1A and C). In the walls of the porch and the projecting stove-chamber they are tall and very narrow single lights. Broader windows, either single-light or two-light, occur in the nave and chancel. A single-light window, larger than the others, appears on the western wall of the tower. Small quatrefoils are restricted to the gables of the nave and chancel. The large, rectangular bell-openings in the tower are blocked by perforated screens protected by fixed louvres. Ceramic tiles cover the double-pitched roof and catslides.

A minor feature of the design, and a distinctly un-Gothic one, is the use with the large roof-overhangs at the gables of the organ-chamber and chancel of an external truss, in the form of a horizontal wooden tie-beam with a number of vertical

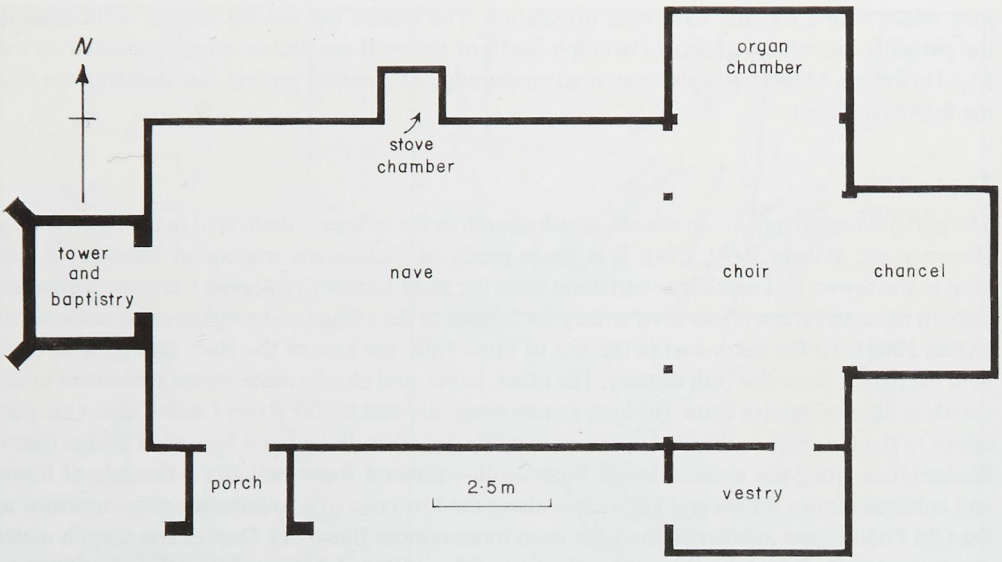

Fig. 2 Groundplan of St. Peter's Chapel, Stow Bardolph, adapted from the architect's 'Specification of Work and Materials' (reproduced by kind permission of the Churchwardens)

uprights (Plates 1A and B). The organ-chamber as seen in the building is taller than that designed, the longer roof-pitches overhanging the side walls, in contrast to the drawings. The truss shown in the latter is small, with just four uprights with a central, ogee-like arch in contrast to the six and the arch present in the building. The eastern end of the church is more evidently divergent from the design. At the gable-end of the nave, below a cross-shaped finial, the design shows a small quatrefoil window behind a small truss with two uprights and an arch. Only the window appears in the building in consequence of the whole roof of the chancel having been significantly raised. Shading another quatrefoil, a truss of six uprights with an arch is seen in this part of the building, whereas the design depicts only four. A more elaborate arched truss supports the roof of the porch by the outer door. Finally, the windows of the nave differ substantially from the design (Plates 1C and D). While the latter shows two, well-separated, single-light windows on each side, in the building these are replaced by two-light openings of twice the area.

Materials and suppliers

Aside from the tiled roof and the wooden elements, the whole of the external fabric of St. Peter's is composed of terracotta blocks which vary in shape, size and colour according to their function. Those without a specialized role at quoins, buttresses, windows and doors are rectangular and measure 165mm x 300mm on their visible faces.

The walling blocks in the lowermost four courses, up to floor level, carry an applied, medium to dark brown glaze intended to increase resistance to damp and frost. Purists might describe these blocks as faience, although it is unlikely that the colouration was intended to be decorative. The walling blocks used higher up — that is, in the majority in the building — are broadly peach-coloured but commonly variegated, ranging in tone to pale brown or pinkish. They are smooth, hard and compact, with a slightly vitrified skin or fire-glaze (Stratton 1993, 20). Very occasionally, the surface of a block shows a few, unbroken blisters, formed where expanding vapour distorted the clay in the early stages of firing.

Externally, moulded blocks appear in the battlements of the tower, in quoins and butresses, and in the door and window dressings. Those used for the quoins are laid alternately and are commonly a little darker-coloured than most that compose the walls. Blocks with one sloping face make up the inclined parts of the butresses. The window and door dressings are made up of a variety of moulded blocks (Plates 1C and D). A trefoil head is formed of two, opposite-handed, blocks, each with a cusp. Four identical blocks, each with a cusp, fit together to form a quatrefoil within a square shape. The square-cornered head of the outside door to the vestry is formed of five moulded blocks. The recessed, lower parts of these blocks fit together to define a flat ogee, the 'keystone' block displaying a small Greek cross in relief. Special blocks are also used for air-vents and for the grills in the bell-openings of the tower, and the chimney on the north side of the building is an elaborately moulded one (Plate 1B). The interior of the church also reveals terracotta, including a variety of moulded blocks, as in the baptistry arch.

Plate 1 St Peter's Chapel, Stow Bardolph

A: from the south-east. B: from the north. C: Detail of vestry door and nearby windows. D: detail of windows, north nave

Something of the provenance and means of transport of the ceramic materials used for St. Peter's is evident from Hoyland's specification. The roof tiles were to be 'Double Roman and supplied by the makers Messrs Colthurst and Symonds of Bridgwater, Somerset, also the half round ridge and finials'. The whole of the terracotta was to be manufactured by the 'Bristol Fireclay Co.' (a style not actually used by them), and delivered by them to 'Stow Station, G.E.R. [Great Eastern Railway]'. Cartage of all materials was to be provided by the Revd. de Putron. The means of carriage of the tiles to Norfolk is not specified, but transport by rail may reasonably be assumed, as Bridgwater was at the time as well connected as Bristol to the area.

The specification repeatedly refers to 'special blocks' of terracotta, to be positioned in such as battlements, quoins, buttresses, and window and door dressings both inside and out. The glazed blocks, described as 'burnt bricks', to be used for the lowermost four courses of the walling are also noted as 'special. It seems likely that some at least of the moulded special blocks were bespoke, although no pattern-book or catalogue of the products of the Bristol Fire Clay Company appears to have survived against which confirmation might be obtained. For example, the terracotta blocks for the baptistry arch are to be 'marked for their respective positions'. Other moulded blocks, however, are clearly stock products: the corbels in the baptistry and belfry are to be 'No. 8' blocks, and the quatrefoils are to be constructed of 'No. 2'.

Given the general practice at the time (Stratton 1993, 31–7), it is likely to have been the case that the special terracotta was produced by pressing slabs of plastic clay into plaster of Paris moulds made from wooden or plaster models, although this cannot be confirmed from the *in situ* blocks. However, a walling block, discarded because the surfaces were disfigured and damaged by broken blisters, had been recovered from a ditch in the churchyard by the Revd. A.R. Bennett (Fig. 1C). This block, with overall dimensions of 110 x165 x 300mm, is hollow, with walls a uniform 18mm thick. At one end each narrow side has a rounded lug, matched by a corresponding recess at the other, allowing blocks to be knitted together in a strong structure. Faint parallel striae on the interior surfaces parallel with the long edges show that the block had been made using an extrusion machine (Stratton 1993, 34, 35). As revealed by interior burrs at the open ends, the block as they emerged from the machine had been cut to a standard length by a double-bladed knife acting from the outside toward one of the planes of symmetry. Two inwardly-tapering perforations with slightly depressed rims along each of the narrower sides suggest that some kind of pincer-like, overhead grab was used to lift the cut block off the machine. The hollow form of the blocks is efficient in terms of the consumption of clay, and combines lightness with strength.

The fabric of the block is evident from the damaged edges and broken surface blisters. It is hard and pale yellow (Munsell 5Y8/3) and, under the hand-lens, composed chiefly of small clay pellets compressed together in a similar but finer grained and compact paste, with scattered, well-rounded grains of coarse quartz sand as well as dark-coloured particles of uncertain character. The fabric is, therefore, a coarse version of one of a common, post-medieval Bristol fabrics produced from Upper Carboniferous mudrocks. This fine-grained fabric, pale yellow in colour and occasionally with red streaks, was in use from the 17th to the 19th century for a range of widely distributed products that included pressed slipware bowls and plates and a variety of wheel-thrown items.

The Bristol Fire Clay Company Limited
(Fig. 3)

Little evidence of any kind concerning the enterprise responsible for the terracotta at Stow Bardolph appears to have survived. Henrywood (1992, 15) has noted that the company is listed in the Directory of Stoneware Manufacturers & Dealers from 1881 to 1893, in *Wright's* Bristol Directory from 1884 to 1904/6, and in the subsequent *Kelly's* Directory from 1904/6 to 1911, when business appears to have ceased.

In these sources, the company's works are described as at Blacksworth (also Blackswarth) or on Crew's Hole Road in the St. George district of east Bristol, on the right bank of the Somerset Avon (Nat Grid. Ref. *c.* ST 625732). The first mention of the company in *Wright's* is actually in 1879. By 1882 the town office was in Passage Street, St. Philip's Bridge, but this had moved to 6 & 7 Lower Castle Street by 1905, where it remained until 1911. A number of other potters had operated, or had active enterprises, in St. George (Henrywood 1992, 12, 23, 24, 55). A pot-maker named Samuel Crinks was at Crew's Hole in 1798, and Anthony Amatt had a stoneware pottery there for a few years *c.* 1813. The Crown Clay Co. was briefly at Crew's Hole (1880–2) and the Crown Pottery Co. had works somewhere in St. George from 1872 to 1904 (in 1891 the Crown Pottery Co. was owned by Pountney & Co. Ltd.). According to *Wright's* of 1913 (by which time the Bristol Fire Clay Co. Ltd. had ceased trading), there was at Croft's End in St. George a business called the Bristol Brick and Tile Co. Ltd.

Although there are no known pattern books, some insight into the considerable variety of products manufactured by the Bristol Fire Clay Company can be gleaned from the *Wright* Directories and from a small display in the Bristol City Museum & Art Gallery. Advertisements of two kinds appeared in the Directory between 1880 and 1896 (Henrywood 1992, 16). The pictorial ones (Fig. 3), entered in 1882, depict decorated chimney pots, a range of sanitary ware (these products being especially emphasized), elaborate garden urns, floor tiles, and intricately moulded brackets/consoles. The advertisements also mention 'fire bricks, burrs, squares and boiler blocks, white facing bricks' and 'vitrified paving bricks'. Fire clay and cement were also among the items sold. Terracotta building blocks of the kinds used at St. Peter's

Fig. 3 Advertisement for the Bristol Fire Clay Co. Ltd. as it appeared in Wright's Bristol Directory during the late 19th century

have no explicit mention in these advertisements. The Bristol City Museum & Art Gallery, however, possesses two items manufactured by the Bristol Fire Clay Company. A cabinet in the Pottery and Porcelain Gallery (2nd floor) displays Bristol brick, including a frogged housebrick carrying the company's stamp, and a thin brick with a double-saltire pattern, also attributed to the company, that could have been made either for flooring or (possibly) stringcourses. These items have the same pale yellow colour as the terracotta at St. Peter's and are apparently in the same fabric. Another brick with the company's impressed stamp is at the Bristol Industrial Museum.

The company was far from alone in the Bristol area in siting the works on the outcrop of Upper Carboniferous rocks, in this case the lower part of the Downend Formation of the Pennant Measures in the steep, southern limb of the east-west trending Kingswood Anticline (Kellaway and Welch 1993, 95–101). Steep slopes underlain by these beds on the right bank of the Avon at Crew's Hole exposed *c.* 1900 numerous small quarries in sandstones of the formation, probably opened for building stone, and at just one location mudrocks suitable for potting (Fig. 1D). Two 'fireclay works' or potteries are shown on Crew's Hole Road at the foot of these slopes in the second edition (1904) of the Ordnance Survey 1:2500 plan of the Crew's Hole area (Gloucestershire Sheet LXXII.11.14). One of these potteries is almost certain to be identified with the Bristol Fire Clay Co. Ltd., and it is possible that both were involved in the enterprise, given the degree of specialisation implied by the considerable diversity of products. The two works are of about the same size, and each is shown as having five circular kilns. Neither works had a railway siding, but a landing stage about mid-way between the two is the largest of a number shown as dotted hereabouts along the right bank of the Avon. It is therefore reasonable to suppose that the Bristol Fire Clay Company disposed of its products initially either by boat or road. Any railhead that may have been required for some customers had to be sought further west, nearer the centre of the city.

Discussion

The 'New Mission Church' of St. Peter's in Stowbridge was probably built (somewhat belatedly) to meet the needs of a considerably enlarged rural population in the fenny, western part of the sprawling parish of Stow Bardolph (Fig. 1B). Wright (1993a, 132) records that the population of the parish more than doubled in the first half of the 19th century, a trend that typifies west Norfolk as a whole at the time. Over the hundred years that followed, however, the population of Stow Bardolph became stable (Wright 1993b, 134). How the new congregation was served from the mother-church at the medieval settlement is unclear. It would be surprising, however, if the Church Army had not in some way been involved in raising the interest in the 'New Mission' needed by the Revd. de Putron, although the available records are not conclusive. The Church Army is a militant and evangelistic, but not overtly evangelical, organisation, founded in 1882 by Prebendary Wilson Carlile, with the aim of bringing the Gospel and practical help to ordinary working people in rural areas and the growing, increasingly industrialised cities (Lynch 1982).

By the time of St. Peter's, it was manned by peripatetic, preaching Officers who toured rural areas, including the Norwich Diocese, in horse-drawn mission caravans, spending a few months at a time in a parish to which they had been invited (Lynch 1982, 19, 42). The Church Army was certainly at one time involved, for the Revd. A.R. Bennett (*pers. comm.* 2003) records meeting an old priest, a Church Army Officer, 'who went there [St. Peter's] in 1938 and did a stint there'.

As a structure erected in terracotta, St. Peter's appears to be quite exceptional among the churches, chapels and meeting-houses of west and north Norfolk (Ede *et al.* 1994; Stell 2002; Allen 2004). Medieval ecclesiatical buildings in these parts of the county use local building stone for the main fabric, such as flint, carrstone (from the Lower Cretaceous Carstone formation), Pleistocene ironbound lithologies (often erroneously called carrstone/carstone) and, occasionally, chalk (white/red). In post-medieval times brick became increasingly important for meeting-houses, chapels and churches. A few such buildings, confined to the towns, were erected in stone imported from outside East Anglia. In contrast, north and east Norfolk are no strangers to terracotta and faience for non-ecclesiastical purposes. In Norwich, Great Yarmouth and Cromer in particular, many late-modern buildings — public, commercial and domestic — can be seen to employ these materials (*eg.* Lucas 1897; Pevsner and Wilson 2002, 297, 302, 306, 311, 314, 315, 502, 509, 527–8).

That the terracotta came from a comparatively obscure company *c.* 250km away on the west coast of Britain, while nearer and larger producers of high national repute (see Stratton 1993) were eschewed, provides a second reason why St. Peter's seems exceptional. However, no satisfactory explanation, other than unusual commercial arrangements or personal preferences or connections, can at present be advanced to explain the selection of the Bristol Fire Clay Company Limited of Bristol. The case of Messrs Colthurst and Symonds of Bridgwater, the suppliers of the roofing, is perhaps different, as tiles from yards in the town appear to have been highly regarded. Only one other record has been found of the supply of brick to Norfolk from Bristol. E. Livings published in *The Bristol Times & Mirror* a series of pieces on Bristol industries: on 5 January 1923 he discusses brickmakers, and particularly the Cattybrook Brick Company Limited, which is said to have supplied bricks to (East) Dereham (Bristol Reference Library B12364, no. 23). This company, also exploiting Upper Carboniferous beds, had a yard near Almondsbury (Lower Coal Series) to the north-west of Bristol, and in 1903 acquired another at Shortwood (Pennant Measures) to the east (Doughty and Ward 1975; Walker 1987; Jenner 2000). From 1886 to 1890 the company produced red terracotta (Walker 1987, 103; Stratton 1993, 229), widely seen locally, but was renowned nationally over a long period for red engineering brick of exceptional quality. It was perhaps this product that went to Norfolk.

St. Peter's is not exceptional, in national terms, in using terracotta. At least in terms of ecclesiastical buildings, it can be seen as contributing to the last gasp of the great late 19th-century Terracotta Revival in Britain (Stratton 1993; van Lemmen 2002), which went hand-in-hand with Victorian and Edwardian interest in architectural decoration (Barnard 1973). Churches and chapels in terracotta began to appear from the 1840s (Stratton 1993, 50, 51, 71, 83, 90; van Lemmen 2002, 13), for example, in the Romanesque manner at St. Agatha (Llanymynech, 1845) and King's Weigh House Chapel (London, 1889–91), and in a decidedly Gothic style at St. Stephen and All Martyrs (Bolton, 1842–5), the Holy Name of Jesus (Manchester, 1869–71) and St. Cross (Knutsford, 1880–1).

The brief account given above may help towards bringing St. Peter's in Stow Bardolph out of the obscurity into which it had fallen. Erected as mission church in 1908, the building is exceptional in the area in being of terracotta supplied by a distant Bristol company of no great repute.

The motivation behind this choice remain unknown, however, and much also remains uncertain about the origins and early functioning of the church.

November 2004

ACKNOWLEDGEMENTS

This study would not have been possible without the interest and enthusiastic help of the Revd. and Mrs A.R. Bennett of Wimbotsham, who arranged for me to have a copy of the architect's specification for St. Peter's, together with a discarded walling block found at the site, and to whom I offer my grateful thanks. I am also indebted to Lady Rose Hare of Stow Bardolph, and for responses to queries to the staff/officers of the Ely and Norwich Dioceses, the Church Army, and the Reference Library, Industrial Museum and City Museum & Art Gallery in Bristol, as well as to members of the British Brick Society and to Graham Jones of Reading.

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CELTIC PHILOLOGY AND THE NAME OF LODDON

by Andrew Breeze

Loddon (TM 3698) is a small town 16km south-east of Norwich, where the Beccles road crosses the river Chet. It seems a very English place. Yet its name (also that of Loddon hundred) provides unexpected evidence for the Celts. It occurs as *Lodne* in 1043, *Lotna*, *Lothna*, and *Lodnes* in Domesday Book, and *Lodne* in about 1095 and 1198. This, taken as the old name of the Chet, has been somewhat shakily linked to Old Irish *loth* 'mud, mire', with a possible meaning 'muddy