

# AIA Bulletin

ASSOCIATION FOR INDUSTRIAL ARCHAEOLOGY

## VOLUME 8 NUMBER 1

Another successful AIA Conference has come and gone with glorious weather and impeccable organisation (despite the University of Liverpool's apparent disregard for a proliferation of weekend conferences within one residential complex) it remains as a jewel in a soggy summer and gloomy autumn. Originally sited on Merseyside in deference to the 1980 celebrations surrounding the Liverpool and Manchester Railway, it tended to suffer from over exposure to this particular anniversary. However, Liverpool triumphed and those who attended were soon captivated by that undefinable mixture of brash good humour and undisguised self congratulation.

As a tribute to the Liverpool and Manchester, as a sincere thank you to Bernard Brett and his colleagues we are printing in full one of the many Conference handouts. It tells a story of practical industrial archaeology, it has a happy ending and it seems to typify the 'scouse' attitude. 'It didn't just start here, it's still going on'.

**Railways started here.** About 400 yards from the present Edge Hill station in Liverpool is the original terminus of the L and MR from where, on 15th September 1830 the locomotive Northumbrian led out the procession to open that railway and to usher in the Railway Age. Although the passenger building has gone from Crown Street, the ruins of the engine still remain in a cutting beneath Chatsworth Street. It was from here that locomotives such as 'Rocket' took over from the ropes used on the first sections of track.

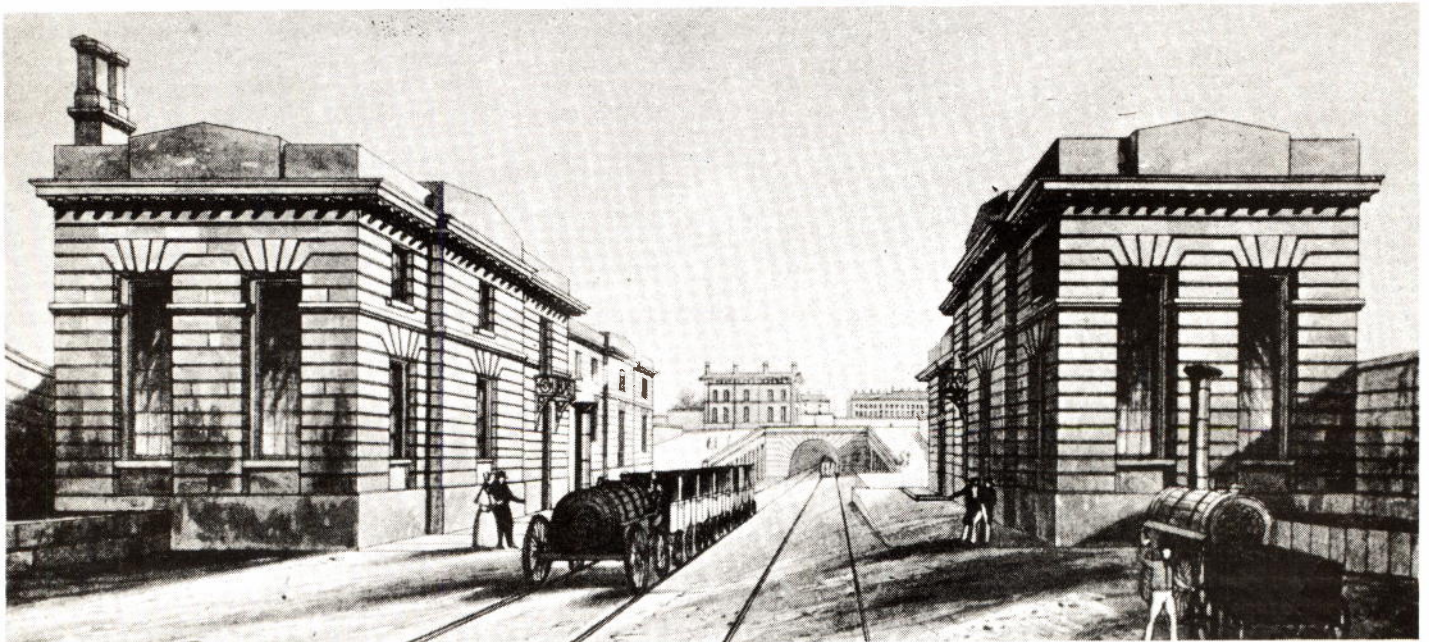
In 1976 students and staff from the CF Mott College of Education and County Museums completed a survey of the site and found considerable remains of stables, locomotive sheds, boiler houses, chimney flues, and the famous Moorish Arch. Encouraged by these finds it was decided to mount a series of excavations under the auspices of the NW Society for Industrial Archaeology and History to see what remained of the rope haulage system.

Work began in the spring of 1977. With the financial assistance of the City of Liverpool Heritage Bureau, mechanical excavators cleared much of the overburden, and, exactly where historical sources suggested, the foundations of the Moorish Arch appeared. This arch, designed by the Liverpool Architect, John Foster, was the

first example of monumental railway architecture and contained the stationary engines provided by Robert Stephenson to drive the rope haulage machinery. Continued excavation found deep wheel-pits underneath the tracks, which contained the massive iron pulleys which drove the continuous rope. Also found were the various ducts which connected the eight boilers together and a number of cast iron pieces, one of which turned out to be a pulley inscribed "L & M 1842". Excavation finished during 1979, when the site was handed to the Edge Hill Railway Trust, a company limited by guarantee and registered as a charity which was charged with opening the site to the public, and establishing a related exhibition in the nearby Edge Hill Station.

The present station was built in 1836, at the same time as the first Lime Street Station. Designed most probably by the Liverpool architect John Cunningham, it has served passengers for longer than any other station in the country. Until 1870 it was the point at which the steam locomotives took over from the ropes which had hauled the carriages up from the Lime Street terminus.

Its claim to be historically significant in the development of railways was first recognised in 1974, when members of the NW Society for Industrial Archaeology and



Edge Hill Station in 1836, as published by Ackermann.



History were comparing a contemporary print published by Ralph Ackermann with the buildings still standing. Hidden away among the late 19th century extensions and awnings were the classical structures of John Cunningham.

Because of its importance the Society called upon the City Council and Victorian Society to support its application to the Department of the Environment to have the building listed, and thus protected by law. The listing was made in November 1974, coincidentally at about the time when British Rail was considering the need to rationalise facilities there and refurbish accommodation. Fortunately the listed portions of the station were the ones that BR wished to retain, and the hopes of the Society completely coincided with the views of a sympathetic BR architect.

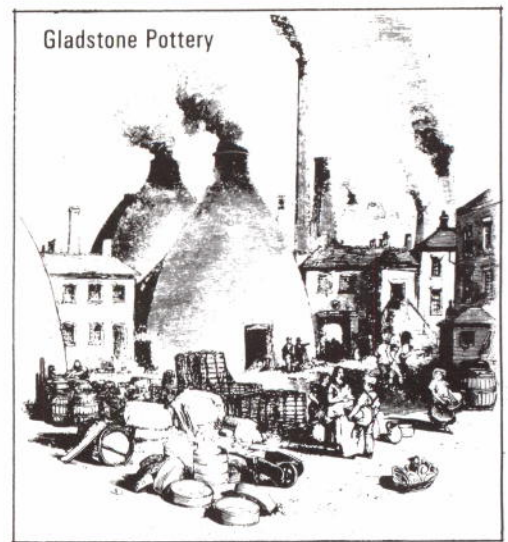
Demolition and refurbishing work took place during 1978 and 1979. Late 19th century extensions were removed along with the canopies already cut back during the electrification programme of the 1960's. Eventually the two office blocks and the realized engine houses emerged into the light of day.

Now, in 1980, exactly 150 years after the railway opened they stand clear and new, fitting memories to the place where railways began.

AIA Secretary Paul Stephens has supplied the following personal impressions of **A Tale of Two Museums**. On a narrow boat holiday along the Caldon Canal from Stoke-on-Trent anyone interested in industrial archaeology will think of the pottery and china industry for excursions. As the Gladstone Pottery Museum at Longton was near to the start of our holiday and the Wedgwood Museum at Barlaston was adjacent to our return, they were both convenient to visit. They also form a very

interesting contrast. Gladstone is of course in original buildings while the Wedgwood Museum is purpose built. There are other contrasts, however, such as the parts of the pottery or ceramic industry displayed - Wedgwood is universally recognised as producing items of the very highest quality while Gladstone is very much concerned with everyday pottery and each tells a different story.

On arriving at Gladstone, one enters a different period by virtue of the retention of existing buildings. For most people the first glimpse into the interior of a bottle oven with the sides of saggars piled high does more than any number of words to show the processes and working conditions. Here the original buildings are being used for their original purpose, and one can see piles of clay, half finished ware, overalls and unswept floors. These comments are not intended to be insulting, rather complimentary in that the ideal of a working pottery has been deliberately created. For instance, thank goodness the stationary steam engine which provided the power to drive the clay mixing machinery in the sliphouse is still there, although now turned by electricity. The shop stocks a range of pottery produced on the premises and the concept of a working museum, showing off the processes and partially earning its keep - by selling its own produce, is somehow very satisfying. Especially when the museum is a charitable trust although initial support from industry and local authorities was received. Since my last visit - with the AIA - at the Keele Conference, there have been one or two additions. These were really not directly related to Gladstone itself but rather to the history of ceramics in the area. I could not help getting a rather odd sense of awe and amazement when viewing the exhibition of sanitary ware. The enormous Victorian baths, decorated loos and hand basins, different types of patent flushing system, all seemed to emphasize how important the Victorians considered both design and function-



alism. Similarly, the visitor receives a mental shock on visiting the exhibition of tiles with a blaze of different colours and shapes.

The contrast at the Wedgwood Museum at Barlaston could not be greater. All the buildings - forming part of the works at Barlaston - are modern giving no impression of what the pottery or china industry was like previously. An indication of the working conditions and buildings of the company in the past is gained from photographs, engravings and captions. The exhibition consists of a reception area, cinema and lecture theatre, production display area, and a showroom.

Judging from the number of Americans present - and buying - the showroom must help to implement the cost of the museum. But this is a company museum - the objectives and methods are different. Too often I get the feeling that industrial archaeologists tend to have reservations about company museums simply because the company obviously wishes to obtain commercial prestige and publicity from its museum activities. In this case the company museum was first established at Etruria in 1906 and now contains some 6,000 pieces, with archives containing pattern books, experiment and recipe books, business and personal letters and maps and engravings of the Stoke area. The lecture theatre is a good example. It has soft lighting, a gentle rake to the auditorium, full carpeting and attendants to oversee your every comfort. (Incidentally, the museum attendants were unfailingly courteous and helpful). There is an admission charge and over 30,000 visitors a year arrive to see the museum, but it is doubtful if this money and the china sales cover the cost. It is interesting to see that in the production display area there are no permanent staff and employees from the works take it in turns to have a two-week period carrying out their work in front of the public and answering their questions. The production area itself seems both logical and inevitable in a modern factory. A film shows the full works itself, but clearly the distances to be covered and the general noise and working conditions would make it difficult to show the public the manufacturing processes in acceptable conditions of safety and comfort. Instead, in one large hall the company has brought together all the processes from preparation of the clay to final decoration.

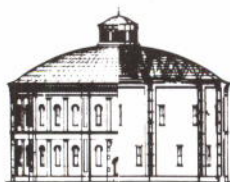
The museum itself aims to cover more than just the history of the company alone, setting

## SOCIETY FOR INDUSTRIAL ARCHEOLOGY

Members of this society are cordially invited to join the SIA, dedicated to promoting understanding of the industrial age through the study of industrial sites, structures, and equipment. The society is also concerned with conservation, adaptive re-use, museology, methodology, and especially with the relationship between industrialization and parallel historical streams. Membership benefits include receipt of the society's *Newsletter* six times a year and its annual publication:

IA

Dues are \$15 Regular Individual, \$20 Couple, \$10 Student, \$15 Institutional, \$100 Contributing



Apply to:

Marlene Nicoll  
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HTB 5020  
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out the history of production of pottery and ceramics both by Wedgwood and other in the Stoke area. The museum has to be admired as a collection and it is difficult to believe that anyone could fail to find something of interest. There is a good catalogue.

Of all the items at the museum, the one that impressed me most was a printed hand bill in which Josiah Wedgwood thanked all his employees when, during his campaign for election to Parliament his employees had made a collection to support his campaign funds. It is difficult to imagine this happening today. Obviously, Josiah Wedgwood was pleased to have received his employees' support, but more importantly he appreciated the significance of that support. When thanking his employees he made the comment that he had always tried to run his business on the assumption that his interests as the employer and those of his workers were complementary - neither could succeed without the other and his gratitude was not to receive a sum of money but that by making such a collection his employees appreciated the partnership between owner and worker.

**PLAIN JOS.** Industrial history has provided a number of lively subjects for the theatre, and a number of very stimulating stage presentations have sprung from the germ of an idea, tossed around among a company of professional actors, with the script evolving organically as they rehearsed the theme against a background knowledge of the period rather than working from a written text.

London audiences have recently been treated to nine hours at a time of **Nicholas Nickelby** enthrallingly interpreted by the RSC. Manchester has recently seen **Love on the Dole** at the Royal Exchange Theatre, while the figure of I K Brunel appeared on the Bristol New Vic stage a few years ago in a play about the Bristol Riots of 1831, at which Brunel was in fact present. The 250th birthday of Josiah Wedgwood is the occasion for a new musical documentary at the Victoria Theatre, Stoke on Trent which will help to illuminate the era of one described as the most important single figure in the history of the Staffordshire Potteries. Wedgwood's importance was by no means confined to his own trade, in which he was a foremost innovator; he was also surrounded by a galaxy of brilliant contemporaries from other fields, scientists like Erasmus Darwin, Joseph Priestley and Benjamin Franklin, artists like Stubbs and Joseph Wright of Derby, and engineers like James Watt and Brindley. Although he counted these great figures among his friends, and foremost members of 18th century society among his patrons, Wedgwood was most at home in his native Etruria and liked nothing more than to be called 'Plain Jos'. The play of the same name researched and compiled by Joyce Cheeseman and with traditional songs and music by John Kirkpatrick is in repertory until the end of November. Further details from Victoria Theatre, Hartshill Road, Stoke on Trent ST4 6AE. tel 0782 615962.

**IMPROVING MILL SAFETY.** Those who operate wind and water-mills will not need to be reminded of the dangers inherent in working heavy, powerful and sometimes unpredictable machinery. These hazards are increased when members of the public are encouraged to visit and watch the milling operations.

The Wind and Water-Mill Section of the Society for the Protection of Ancient Buildings has recently drawn up a set of guidelines for the benefit of those planning to restore mills to working order. Topics include the control of visitors, creating safety awareness among volunteer staff and the provisions of the Health and Safety at Work Act. Copies of the pamphlet can be obtained from the SPAB at 55 Great Ormond Street, London WC1N 3JA.

**NEW TURF** . More than 150 years ago, a hostelry was opened at the seaward extremity of the Exeter Ship Canal to provide shelter and victuals for boatmen using the canal and stabling for the horses which towed ocean-going vessels to and from the port of Exeter nine miles up the Canal. Adjoining Turf Lock the hotel served also as accommodation for the lock-keeper. Although prominently situated on a small peninsula and readily visible both from the Exe Estuary and the main Exeter-Plymouth railway line which passes nearby, the Turf Hotel is isolated, being 1000 yds from the nearest occupied building, a farm. It has no road access, which may have helped to save it from the worst deprivations of the vandals since the resident lock-keeper was withdrawn some years ago, but the wind and rain have taken their toll of the slate-hung building, and its condition was such that the Exeter City Council proposed to demolish it and build a bungalow for the lock-keeper instead. The Exeter Maritime Museum has however, long been a champion of the Ship Canal along which many of the Museum's foremost floating exhibits have completed their journeys and which enables Museum volunteers to take exhibits to sea on occasional demonstration sails. Following intervention by the Museum's director, Major David Goddard, the Turf Hotel has been listed by the DoE and repairs have been carried out with the help of the Museum's volunteers. Travellers arriving on foot or bicycle or by boat can now obtain refresh-

ment, and eventually there will be overnight accommodation again (whether for horses as well as for humans depends on demand). The massive curved gates of the Turf Lock are an interesting feature of this part of the waterway and the Exe Estuary is a celebrated area for bird watching. Enlightened intervention by an imaginative body, backed by practical repair work by museum volunteers has thus saved from demolition a building which would otherwise have shared the fate of so many properties inherited by local authorities. Further details of this welcome new facility on the Canal bank, and of other features along this, England's earliest Ship Canal, from Exeter Maritime Museum, The Quay, Exeter, Devon. Tel. 0392 36031.

**Paul Sowan of the Croydon Natural History and Scientific Society** has supplied these two interesting items in the hope that they may produce some feedback. Comments should be sent direct to Paul at 96a Brighton Road, South Croydon, Surrey CR2 6AD.

**'Brockham' Patent Lime-Kilns.** Alfred Bishop, of the Brockham Brick Co. Ltd., patented an improved design of continuous lime-kiln in 1889 (patent No.14,997 of that year) and existing flare-kilns at the lime-works operated by the company near Box Hill in Surrey modified to conform with the patent specification, and were in use until lime burning on the site ceased in 1936. By that date the Brockham Lime & Hearthstone Co. Ltd. had been formed and had taken over the working of the site, but that company had in turn become a subsidiary wholly owned by the neighbouring Dorking Greystone Lime Co. Ltd., Oxted Greystone Lime Co. Ltd. and others. The Dorking company, operating a limeworks in the adjacent parish of Betchworth, built and operated 'Brockham' kilns for a number of years. It also had a number of other interesting kilns in use at

