

# IA News

204 Spring 2023



## ***In this issue:***

***Grants for larger industrial heritage sites; extra protection for Liverpool Lime Street Station; no to VAT relief for building repairs; describing historic bricks; saving Battersea Power Station; conservation grants updates; 3rd East-West seminar report.***

**INDUSTRIAL ARCHAEOLOGY NEWS**

**The Newsletter of The Association for Industrial Archaeology**

## AIA Officers and Council

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**Honorary Vice Presidents:** Sir Neil Cossons OBE  
and Prof John Hume  
**Chair:** Prof David Perrett  
**Vice Chair:** Zoe Arthurs  
**Honorary Secretary:** David de Haan  
**Honorary Treasurer:** John Jones  
**IA News Editor:** Dr Michael Nevell  
**IA Review Editors:** Ian Miller, Dr Ian West  
**Planning Casework Officer:** Amber Patrick  
**Conference Secretary:** Dr John McGuinness

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*Bill Barksfield:* Website Manager, Overseas Visits  
*Chris Barney:* Communications Team  
*Ashley Brogan:* YMB Chair  
*Dr Robert Carr:* Restoration Grant panel  
*Dr Paul Collins:* Facebook Manager  
*Tony Crosby:* Restoration Grant Liaison  
*David de Haan:* Honorary Secretary, Liaison Officer, Restoration Grant clearing, Sales Officer  
*Steve Dewhirst:* Dorothea Award  
*Keith Falconer OBE:* Restoration Grant coordinator  
*Dr Penelope Foreman:* YMB  
Otis Gilbert Council member  
*Bruce Hedge:* Honorary Archivist  
*John Jones:* Honorary Treasurer  
*Dr John McGuinness:* Conference Secretary  
*Michael Messenger:* Restoration Grant panel  
*Ian Miller:* Co-editor IA Review  
*Dr Michael Nevell:* IA News Editor, Communications Team, Industrial Heritage Support Officer, Research Grant coordinator  
*Prof Marilyn Palmer MBE:* Honorary President, Peter Neaverson Outstanding Scholarship Award coordinator, Publications Award coordinator, Dissertation Award coordinator, Research Grant panel  
*Amber Patrick:* Planning Casework Officer, Adaptive Reuse Award coordinator  
*Prof David Perrett:* Chair  
*Dr Tegwen Roberts:* Communications Team, Social Media Officer.  
*Dr Juan Cano Sanchiz:* YMB  
*Spencer Smith:* Council member  
*Geoff Wallis:* Restoration Grant panel  
*Dr Ian West:* Co-editor IA Review, e-News Editor, Communications Manager, Peter Neaverson Scholarship Award coordinator, Research Grant panel

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## Chair's Letter to Members

Dear Members

Slowly AIA and local IA activities are returning to something like normal well at least to pre-COVID. The AIA Council held a Zoom meeting in the winter but hopes that most future meetings will be face to face again. People are once again coming to lectures being given in person and I am particularly glad that some regional IA conferences e.g. EMAC have restarted, but others are struggling to find volunteers, speakers, and affordable venues.

I write this members' letter having finished the packing for flying to join the AIA tour in Portugal. Bill Barksfield and Portuguese colleagues have put together a most interesting collection of IA sites to visit has we journey north from Lisbon to Porto. We might even sample some of the local wines and ports!

In July the Association is sponsoring an event being held as part of the CBA's national Festival of Archaeology. Our event is to be held at the IGMT Coalbrookdale site on July 15<sup>th</sup> 1000h – 1700h. Our sponsorship means that there will be free access to this Ironbridge site on the day. The AIA Vice Chair, Zoe Arthurs is currently developing a series of short lectures and other activities for the visitors to enjoy. If you would like to help with the event then I am sure Zoe would be pleased to hear from you.

Our major event of the year is the Association's 50<sup>th</sup> Anniversary Conference, which is taking place at the University of Bath from 1<sup>st</sup> September. Already numbers of attendees are already looking good but we have booked plenty of accommodation at the University. I am most gratefully to John McGuinness for his dealings with the University and Michael Messenger and Geoff Wallis for co-ordinating the visits programme. Social aspects of the conference are not forgotten since both myself and Olwen and the President and her husband are funding receptions. The full programme for the Conference can be found on the Association's website and bookings are still open.

In the last issue of IA News I said that I had represented the AIA at an international conference in the World Heritage town of Banska Stiavnica in Slovakia. Archaeologists had excavated the substantial remains of the 1722 Newcomen Engine house built by the British Engineer, Isaac Potter, to work local gold mines. This is probably the oldest engine remains in the world. The local mining archives and museum hold the most magnificent collection of mainly coloured drawings of Potter's engine plus plans etc of other mines. The importance of the find was such that the British Ambassador came to Banska from Bratislava for a full day. The Slovak Mint minted a two Euro Coin showing the engine. I had planned to write a report for this IA News but then I received a terrible email from Banska. On the Saturday March 18<sup>th</sup> Peter Konecny, the senior archivist, who had organised the conference, sent an email to say that many buildings in the centre of the town had burnt down including the mining archives. Local people helped to save what they could but much of the collection is badly water damaged. Peter himself received lung damage due to smoke inhalation. He is now back trying to restore what can be saved of the archive but they lack suitable equipment. Some of the attendees at the conference are now trying to raise funds to help buy some equipment. The attached video link shows something of the extent of the destruction. The Archive building is the one with firemen outside. <https://www.youtube.com/watch?v=Ycpt3NUjNww>

With that sad note, I can only say that I look forward to seeing many of you in Bath.

Prof David Perrett, AIA Chair

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Cover Story: the restored Battersea Power Station, London, at night. Copyright: James Douet

### **Industrial Heritage Sites Amongst National Portfolio Organisations being Supported for 2023-26**

In November 2022 Arts Council England (ACE) announced that 990 organisations would receive £446 million each year for the period 2023 to 2026 as National Portfolio Organisations. The National Portfolio is a group of nearly a thousand arts and cultural organisations that get regular funding from ACE and forms the core of ACE's investment of public money to support creativity and culture in England. The organisations underpinned by this funding include arts centres, galleries, libraries, music venues, and museums. The industrial sites are listed below:

Association of Independent Museums
Beamish Museum
Birmingham Museums Trust
Black Country Living Museum Trust
Bristol Museums
British Motor Industry Heritage Trust
Chatham Historic Dockyard Trust
Cheshire West and Chester Council
Cornwall Museums Partnership
Derby Museums
Farnham Maltings Association
Ironbridge Gorge Museum Trust
Kendal Brewery Arts Centre
Kirklees Museums and Galleries
London Transport Museum
Museum of East Anglian Life
Museum of English Rural Life
Norfolk Museums Service
North Yorkshire Moors Railway Trust
SS Great Britain Trust
Stockton Borough Council Tees Valley Museum Group
The Ropewalk (Barton) Ltd
Tyne & Wear Archives & Museums

### **Major Canal Restoration Work Starts on Montgomery Canal**

Restoration of an unnavigable stretch of the Montgomery Canal on the Shropshire/Wales border is due to start this spring. The work on a 7km (4.4 mile) stretch of canal between Llanymynech and Arddleen, that has not been navigable since the 1930s, aims to restore the channel so that navigation will eventually be possible. Dredging is the first stage in a £14 million project that will see the rebuilding of two bridges to remove obstructions to the canal and the creation of three substantial off-line nature reserves, to protect the canal's natural heritage as a Site of Special Scientific Interest and Special Area of Conservation.

### **Anderton Boat Lift Awarded National Lottery Heritage Funding**

The Canal & River Trust has been awarded a £574,000 grant from The National Lottery Heritage Fund to support the development of a major repair and refurbishment project and extensive community engagement plan for the Anderton Boat Lift, near Northwich. The Scheduled Historic Monument, which each year carries around 3,000 boats between the Trent & Mersey Canal and the River Weaver Navigation, needs a major upgrade to keep it operational. The whole iron structure requires blast cleaning, repairing and re-painting, the timber control cabin replacing, and IT operating system updating.

### **London Midland and Scottish Railway Swing Bridge Restored**

Amongst the industrial heritage sites successfully removed from this year's Historic England Heritage at Risk Register is the scheduled London Midland and Scottish Railway Swing Bridge - also known as the Rewley Road swing bridge - crossing the Sheepwash Channel in west Oxford. This structure was suffering from severe decay affecting the plating and paint protecting its moving parts.



## Enhanced Protection for London's Liverpool Street Station



*Liverpool Street Station in London (picture credit Wikipedia under creative commons licence).*



*Bennerley viaduct in the mist (picture credit Paul Atherley, Friends of Bennerley Viaduct)*

listed structure was built in 1877 by the Great Northern Railway Company and was one of only 25 sites globally chosen for inclusion in the 2020 World Monuments Watch.

In October 2022, Historic England voiced concerns about the impact of the proposed redevelopment at Liverpool Street Station and the adjoining former Great Eastern Hotel, describing the plans as 'oversized and insensitive'. In December, they announced that the Government had approved an extension to the area protected by listing to include elements of the station concourse, built between 1985 and 1992. They have also upgraded the listing of what is now the Andaz Hotel to II\*, explaining that 'this greater clarity should help inform the emerging proposals for both sites.'

## New Award for Bennerley Viaduct

AIA was delighted to learn that a recently-completed project to restore Bennerley viaduct and reopen it for pedestrians and cyclists, led by the Friends of Bennerley Viaduct and Railway Paths Ltd, has been honoured with a Chairman's Special Award at the 2022 National Railway Heritage Awards. The award was presented by HRH The Duke of Gloucester at a ceremony held at the Merchant Taylor's Hall in London in December. Bennerley Viaduct is an engineering marvel, standing 20m above the Erewash Valley, spanning 400m between Nottinghamshire to Derbyshire, the longest wrought iron viaduct in the UK. This Grade 2\*-

## Relieve for London's Gas Lamps?

*Ian West writes:*

We reported in the January 2022 edition of this bulletin on the opposition to Westminster Council's plans to replace some of its historic gas lamps with LED versions. Various bodies joined this campaign, and a dedicated protest group was formed, called the London Gasketeers. Some news outlets have reported a U-turn, but a statement from Westminster Council implies that the plans have just been



*Operational gaslight in London (picture credit London Gasketeers).*

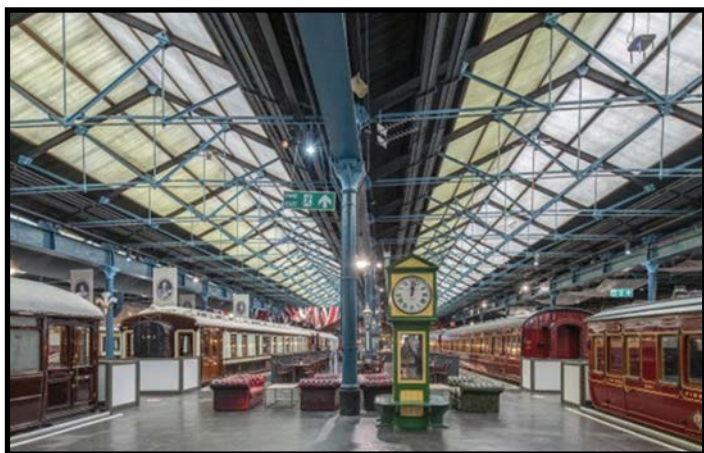
paused while they seek to resolve reliability problems with the existing gas-powered lights.

## Bristol Dock Cranes Listed

AIA is delighted to hear that a set of four rare electric cranes at Prince's Wharf on Bristol's Floating Harbour have been listed Grade II by the DCMS. The cranes were built in 1951 by Stothert & Pitt of Bath to serve 'L' and 'M' transit sheds, now the home of the M Shed Museum. When the docks closed in 1975, the eight redundant cranes were to be sold for scrap but City Docks Ventures helped to raise funds to save two of the cranes and Bristol City Council decided to purchase two others. They are the only examples of their kind still in working order.

## Partial Closure of National Railway Museum

The Station Hall at York's National Railway Museum is closed for 18 months from 3 January 2023 to allow replacement of its roof and other repairs. The new roof will provide a thermally efficient and weather-tight solution to protect the collection and preserve the historic Grade II-listed structure. As well as work to the roof, the wooden doors at the rear and side of the hall will also be removed and replaced by thermally efficient glazing. Station Hall is a former goods depot, completed in 1877. The £10.5m programme of work will be funded by the Department for Digital, Culture, Media & Sport, with new exhibitions being funded by the Friends of the Museum.



*Former good depot (now the station hall) at the National Railway Museum in York (picture courtesy of the National Railway Museum).*

## Historic Birnbeck Pier to be Rescued

Birnbeck Pier, in Weston-Super-Mare, Somerset, is to be saved from collapse following multi-million pound funding from the National Heritage Memorial Fund. The pier opened in 1867 and played an important role in the Second World War as a weapons testing site. It closed to visitors in 1994 and was placed on the Heritage at Risk Register in 1999. The RNLI was forced to leave its station at the end of the pier in 2014 when access became unsafe. Further deterioration, accelerated by stretched resources during the pandemic, has left the Grade II\*-listed pier in grave danger of collapsing into the sea. Now, following £3.55m funding from the National Heritage Memorial Fund, North Somerset Council and the RNLI, the pier's fortunes are to be reversed. Once the legs of the pier have been stabilised, and its walkway restored, it will once again provide access to Birnbeck Island.

## 'The Daily Grind: the Industrial Workers of the Ironbridge Gorge' Exhibition Opens

From bone washers and moulders to pit girls and painters, this exhibition shines a spotlight on the lives and voices of the people who have worked in the industries of the Ironbridge Gorge from the early days of the 18th century until the end of the First World War.

The story of the Ironbridge Gorge and the Industrial Revolution often revolves around famous ironmasters, inventors, and entrepreneurs. While their stories are well known, less attention has been paid to the lives of the workers. Drawing on the Ironbridge Gorge Museum Trust's extensive archive collections, including oral histories, diaries, and photographs, this exhibition will explore who they were, the work that they did, the vital contributions they made to the Gorge's world changing history, and the hardships they faced whilst doing this. It also considers local industrial workers' lives beyond their employment and the important role that religion, hobbies, and leisure pursuits played in their identity.





*The 'Daily Grind' exhibition, IGMT Coalbrookdale.*

The exhibition is hosted in the Coalbrookdale Gallery, inside the offices of the Ironbridge Gorge Museum Trust, Coalbrookdale. It is free to enter and runs from the 28th April to 5th November 2023.

## Further Funding Secured for the Power Hall at Manchester SIM

The Science and Industry Museum in Manchester has received a National Lottery Heritage Fund grant of £225,000 to support the regeneration of its Power Hall gallery. The Power Hall houses one of the UK's largest collections of working steam engines, and has been temporarily closed since 2019 to allow for conservation works to the roof and an internal re-display.

The National Lottery Heritage Fund grant of £225,000 will see the introduction of a volunteer programme and green technology added to the regeneration project. The Heritage Fund grant will support the development of a volunteer programme dedicated to historic working machinery, and a decarbonisation scheme which will see the museum run its fossil fuel-

powered engines with green technology. It will also aid the conservation and maintenance of the machines, keeping them operating in line with the museum's net-zero goal.

The funding adds to and £14.2 million provided by DCMS to fund repairs to the building announced in February 2023, and the £3 million donation from The Law Family Charitable Foundation last June. The Power Hall's restoration is part of a multi-million pound regeneration project taking place across the museum's seven-acre site.

## Nutley Windmill Repairs Crowd Funded

On the 9th November 2022, whilst the sweeps (sails) were turning in the wind, the uppermost sweep fell down piercing the weather boarding. As a result, all the sweeps have been removed from the remaining wooden stocks to make the mill safe. The sweeps are attached to two wooden stocks that form a large X and it was one of these stocks that failed. Both wooden stocks now need to be replaced before the sweeps can be reattached. Nutley Windmill is the oldest, only working open-trestle post mill in the country, the best preserved windmill in Sussex, and requires continuous repair and restoration.

The repairs are a major undertaking for the small volunteer organisation running the site, the Uckfield & District Preservation Society. The cost of this work is estimated at around £15,000. Even using volunteer labour this cost threatened to massively deplete the society's reserves.

However, a crowdfunding page to help fund the repairs and to help keep the historic building working and open to the public, met its target of



*Nutley Windmill damage. Image copyright: Uckfield & District Preservation Society.*

funds within just 56 days. The Society though is still looking for extra funds to secure the long term future of the site.



## UK Government Stands Firm on No VAT Exemption for Building Repairs and Maintenance

On 19th April 2023 Lord Swire tabled a question in the UK House of Lords on VAT equalisation for repairs and maintenance. This question has particular relevance for the future conservation and re-use of industrial heritage buildings. Lord Swire received support from across the house, including from Arts and Heritage APPG Chair Lord Cormack, and from Baroness Jones of Moulsecoomb representing the Green lobby. Supplementary questions pointed to the carbon cost of demolition, the burdens on social housing providers, and the impact on rural Churches. The Treasury Lords Minister Baroness Penn responded that the Government had no plans to reassess the VAT regime and pointed to existing rate reductions on vacant buildings and certain materials, as well as Government funding schemes for heritage. The minister claimed that VAT reform would carry a significant fiscal cost and pointed out that the current regime was designed to incentivise the construction of new homes.

## Recording the Castlefield Viaducts, Manchester

Ahead of the 2022 opening of the National Trust's temporary 'garden in the sky' in Manchester, Salford Archaeology at the University of Salford, were commissioned to produce a 3D scan of the Grade II listed viaduct, the location of this new green urban feature.

The 330m (370 yard) long viaduct and its 56 arches was designed by the Cheshire Lines Committee Railway's chief engineer, G W Scott. It was built in 1892-3 by Heenan and Froude and M W Walmsley & Co. at a cost of £250,000, and was used to carry heavy traffic to and from the Great Northern Railway Company's Goods Warehouse on Deansgate, open from 1898 to 1969. Striding across the earlier Castlefield Basin of the Bridgewater Canal and the Manchester & South Junction Altrincham Railway branch to Liverpool Road Station, it combines cast iron, steel, and brick elements in

a dramatic form. One of the most striking elements of the viaduct are the set of seven cast iron drum piers, made in sections and bolted together: the 6m deep foundations flared at the bottom to spread the load. The drums rise to square castellated towers and support a steel lattice parapet. These are a nod to the site of the Roman fort at Castlefield over which the viaduct was built. To the east of Duke Street the viaduct is brick-built with segmental arches and castellated brick piers, although the viaduct over Deansgate was dismantled at the beginning of the 21st century.

*Images courtesy of, and copyright of, Salford Archaeology taken during the survey in 2021.*





## Prisoner of War Camp 116, Hatfield Heath, Essex

**Tony Crosby, Essex IA Group Chairman, writes:**

Prompted by Chris Wild's ground-breaking report on the survey of the Weston PoW Hostel in Cheshire in *Industrial Archaeology Review* ('Accommodating Prisoners of War: A Survey of the Weston Hostel', *IAR* 44, No. 2, 149-157), revisiting the history and heritage significance of PoW Camps in Essex has revealed the following.

The (then) English Heritage report of 2003 on the *Twentieth Century Recording Project: Prisoner of War Camps (1939 – 1948)* by Roger J C Thomas, listed 1,026 potential locations of camps in Great Britain, although this was not a true reflection of the actual situation due to inconsistencies in the numbering of the locations. Of that number the recording project identified a total of 456 sites in Great Britain of which 372 sites are in England and the Channel Islands.

Initially there was no standard design for the construction of the sites, standardisation being introduced in 1942. Some Standard design camps were built by well-known construction companies, but many were built by the prisoners themselves, living under canvas while construction progressed. The Standard design camps consisted of a guards' compound surrounded by a single fence, and a separate prisoners' compound surrounded by a plain outer fence and an inner barbed wire fence. The most common style of buildings used in the Standard design camps were the Ministry of War Production (MoWP) Standard Hut of 18' 6" span for the guards' compound, and all-timber Laing huts for the prisoners' living accommodation.

The 2003 Recording Project adopted a then common English Heritage classification system, so each site was graded from 1 to 5 as follows:

- Complete – majority of original structures and layout remain intact.
- Near Complete – 50 – 80 % survival.
- Partial Remains – less than 50% remain.
- Removed – footprint may survive.
- Unresolved – no evidence remains or inconclusive.

*The remains of Hatfield Heath prisoner of war camp 116 showing the condition of the huts in the Guards' Compound and the prominent water tower. Image courtesy of Tony Crosby.*







*Another view of the guard's compound at the Hatfield Heath prisoner of war camp. Image courtesy of Tony Crosby.*

Survival of sites depends on a number of factors, the most important seeming to be rural location and continuity of use of the site for other purposes. Survival of all types is poor, but it is the Standard type which survives the best: a total of 71 in England have been identified, of which five are Class 1, and seven in Class 2.

In respect of Essex there are 10 camps identified in the Recording Project, one in Class 2, two in Class 3, and seven in Class 4. PoW Camp 116 in Hatfield Heath (NGR TL 518156), a rural, agricultural village 13 miles north-west of Chelmsford, is a Standard design camp and was assessed as Class 2 – Nearly Complete – the only Essex camp in that Class. As such it is in the top 17% of the surviving Standard type of camps (71) and one of 10% of those in Class 2. This heritage significance is reflected in the fact that Camp 116 is on the Local Heritage List of Uttlesford District Council.

Construction of the camp began in 1942, originally for Italian prisoners who were considered low risk and were employed on local farms. From 1943 onwards German prisoners were also housed here, again those considered to be of low security risk. It conforms to the Standard design with the guards' compound on the south side of the site consisting of MoWP huts and to the north the prisoners' living huts

all of which are Laing timber huts. A variety of materials was used in construction – timber or concrete for the framing, covered by either weatherboarding or hollow clay blocks, brick or concrete blocks. The prisoners' compound consisted of the sleeping quarters, an ablution and toilet block, kitchen, canteens, chapel, hospital and office. The guards' compound consisted of offices, separate quarters for officers and soldiers, a mess, storage blocks, but the prominent feature of the guards' compound was the standard water tower which, in the case of Camp 116, survives in good condition and little altered.

After the war the camp eventually closed in 1947. Some of the prisoners remained and married locally, and some of their families are still living in the area. The site of the camp was returned to the local farmers who owned the land with an assumption that the buildings would be demolished and the land returned to agriculture. However, the prisoner's compound buildings were put into use as a poultry farm and still today it is the base for an egg packing factory – Greenways Eggs, Camp Farm, Hatfield Heath. The guards' compound, however, has not been developed at all and therefore all the buildings remain in various forms of dereliction. The site has been subject to at least four development proposals, all





*The Guard's compound showing the poor condition of some of the buildings. Image courtesy of Tony Crosby.*

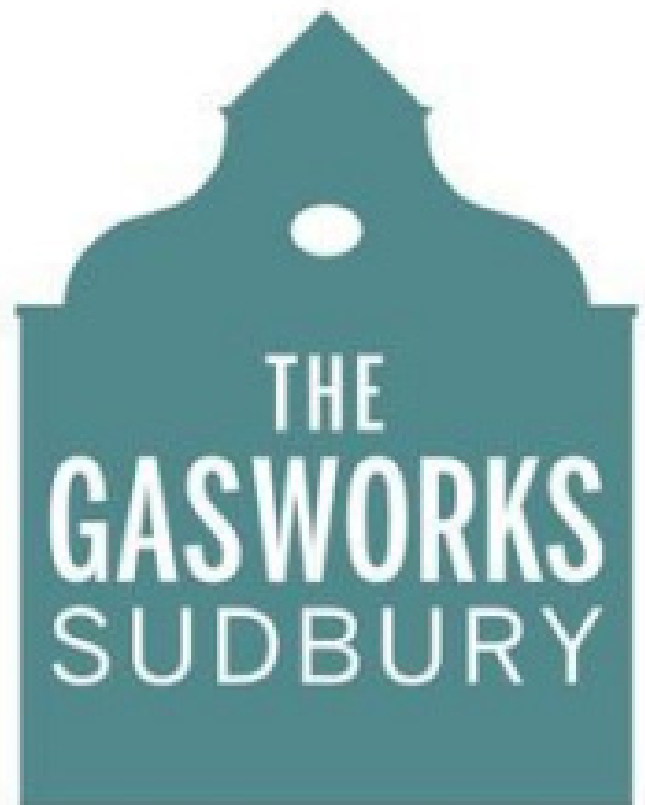
refused planning permission so far, the latest of which proposed 'the demolition of 10 no. existing structures, the conversion and restoration of eight existing buildings to form eight holiday cottages and one dwelling, the construction of three single storey dwellings'. The single dwelling was to be the conversion and restoration of the water tower.

The Hatfield Regis Local History Society has compiled a detailed history of the camp, including oral history accounts and a report on the football match which took place on Boxing Day 1946 between remaining prisoners and the village football club. Although the prisoners won 11-0, the game is still celebrated in Hatfield Heath as part of the local folk lore. (<https://hatfieldregislocalhistorysociety.weebly.com/>)

## **EMIAC Back for 2023**

For the first time since 2019 the East Midlands Industrial Archaeology Conference (EMIAC) returned as an in-person event on the 17th June. The venue was the Old Gasworks, in the Derbyshire village of Sudbury, recipient of a restoration grant from the AIA (IA News 203). This was opened in 1875 and was designed by George Devey, a noted architect of the time. EMIAC 2023 is one of the first chances to see the gasworks in its new guise, learn about the

development of artificial lighting and its use on country house estates, and the extensive improvements made to Sudbury Hall and the village in the 19th Century. Gas was produced from coal at the plant and piped to provide lighting for Sudbury Hall and houses in the village. The gasholder was dismantled in the





1930s and the building stood empty and deteriorated for many years. Ten years ago, people from the village came together to form a building preservation trust to save the gasworks. Grants from the National Lottery Heritage Fund, the Association for Industrial Archaeology and other sources, enabled the restoration of the original retort house, whilst a new circular meeting room has been constructed on the footprint of the former gasholder.

The architects and volunteers involved in the project described the challenges they faced to restore the building and make it into valuable community asset during the conference. Speakers on the day also included freelance industrial archaeologist Dr Ian West and architectural historian Cherry Ann Knott.

## Nominations for AIA Council

***Prof David Perrett, AIA Chair, writes:***

Your Association only exists on the dedicated work of many volunteers, particularly those on Council. Many Council members have held their roles for significant periods and feel that now is the time to step down. Council usually meets four times a year and Council members' expenses and travel costs are covered by the Association.

After many years John Jones, our Treasurer, plans to step down but is prepared to help transfer the **Treasurership** to his replacement over the next year or so. We seek a member with similar financial expertise, possibly retired from an accountancy position. **Ordinary elected members** of Council, who might be able to take on specific tasks, are also required. It is usual for such council members to serve for two years. Nomination forms for the above positions are available from the Honorary Secretary by emailing: [secretary@industrial-archaeology.org](mailto:secretary@industrial-archaeology.org)

We are also seeking the following co-opted members of Council. Firstly, there is an appeal for a **co-editor of IA News** to help the current Editor elsewhere in this issue. Secondly, following our 50<sup>th</sup> Anniversary Conference it is possible that the format of the Conference might change. Over the years, conference has been invited to an area by a local Society and they have provided the backbone to the conference. Without local knowledge it is more

difficult to arrange visits and local lecturers. John McGuinness our **Conference Secretary**, after many years of organising the annual conference and co-ordinating with local societies, is retiring. We will also lack a **booking officer** after this year's conference. If conference is to continue then a new team needs to be assembled.

If you can help in any aspects of these requests, please inform the Honorary Secretary by emailing: [secretary@industrial-archaeology.org](mailto:secretary@industrial-archaeology.org)

## Nominations for Honorary President of the AIA

***Prof David Perrett, AIA Chair, writes:***

After nine years, our President, Prof Marilyn Upstone (nee Palmer) is at the end of her term of office. Council now seeks nominations for her replacement. The Articles of the Association (amended in 2013) state the following

*The Council of the Association is empowered to invite a person of distinction within the field of industrial archaeology to be Honorary President of the Association and other persons of distinction to be Honorary Vice-Presidents.*

The period of office is for six years but Council can extend it for a further three years. Although Council members have already offered some ideas of suitable nominees, we seek further suggestions from our members prior to Council agreeing who to offer the role to. Please advise that the nominee must be willing.

Suggestions should be sent to the Honorary Secretary by emailing: [secretary@industrial-archaeology.org](mailto:secretary@industrial-archaeology.org)



## Difficulties in Describing Historic Brickwork

*John McGuinness writes:*

### Introduction

In reading Rosemary Banens's very interesting article, in the November 2021 edition of *Industrial Archaeology Review*, my attention was again drawn to the difficulty professional archaeologists have when they are describing the thickness of brick walls. This is partly because of the nature of bricks and brickwork. Rosemary at page 98 refers to the external walls as being "two bricks thick". The wall in question was undoubtedly a one brick wall. Later she describes a wall of the Wheat Sheaf Pub as "three skins thick". This was clearly a brick and a half wall, not three separate skins joined other than by the brick bond. The use of the word "skin" in brickwork is normally used when describing cavity walls.

### Brickwork classification

Brickwork using imperial bricks has traditionally been described in one of two ways: 1. As nominal thickness as a multiple of 4½ins. or 2. By the number of brick stretchers across the wall thickness (see Fig 1).

### Nature of a brick

Because of the manufacturing process bricks were not made to accurate tolerances. The variation in size will, to a significant extent,

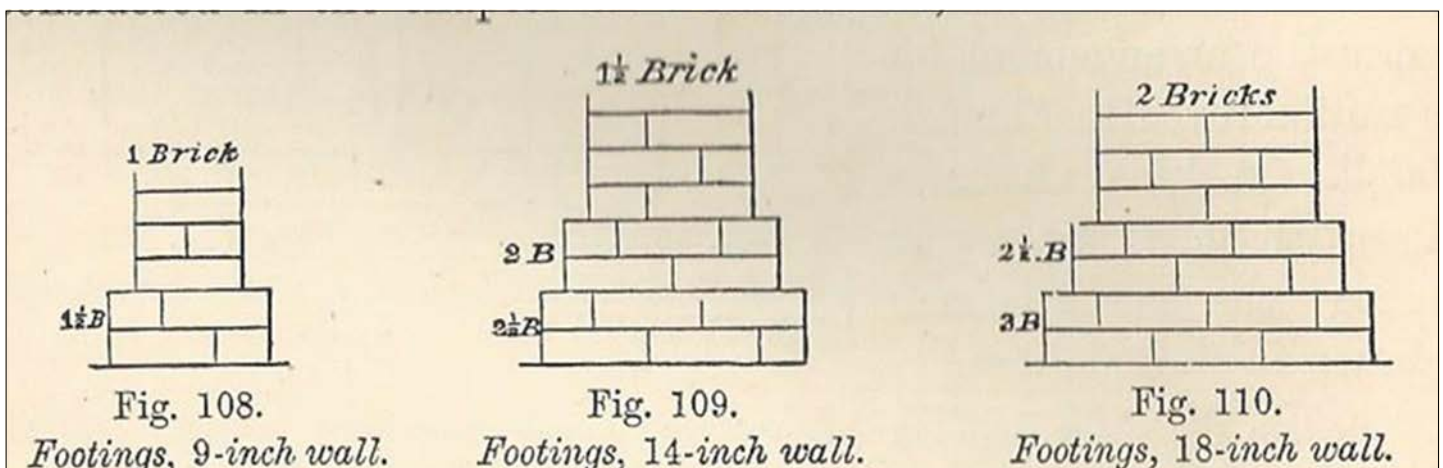
depend on the nature of the clay used to make the brick. Generally, the use a stiff clay will reduce the variation in size between bricks, while a soft clay will increase the variation in dimensions. Typically, the London stock brick will have a significant variation in size. As a result, Bricklayers in the London area tend to lay bricks so as to give a uniform joint size, whereas in areas where variations in size are small the aim is to keep the brick joints in line vertically.

The nominal length of a 9in. imperial brick allowed for a mortar joint of ⅜in. between bricks and therefore had an intended manufactured length of 8⅝ins. Metric dimensions, not having fractions, make it very difficult to deal with approximate dimensions such as those of bricks and brickwork. To refer to a 9in. wall as 230mm or a half brick wall as 115mm, both of which are approximations, are not only inaccurate but generally misleading as well.

As a result, a half brick wall using imperial bricks will be nominally 4⅛ inches wide, which equates to 105mm i.e., a 10mm discrepancy. On this basis a one brick wall is 8⅝ inches wide, which equates to 220mm. Because of the manufacturing tolerances, to convert brick and wall dimensions other than to the nearest 5mm is probably foolish.

At different periods in time and in different parts of the country bricks have been made to different nominal dimensions. A number of brick works produced bricks to the nominal size of 9in x 4½in x 3in. With the adoption of the metre and millimetre as the unit of measure in the construction the size of the standard brick was

Fig 1: Brickwork by number of bricks as detailed by Rivington 1891.





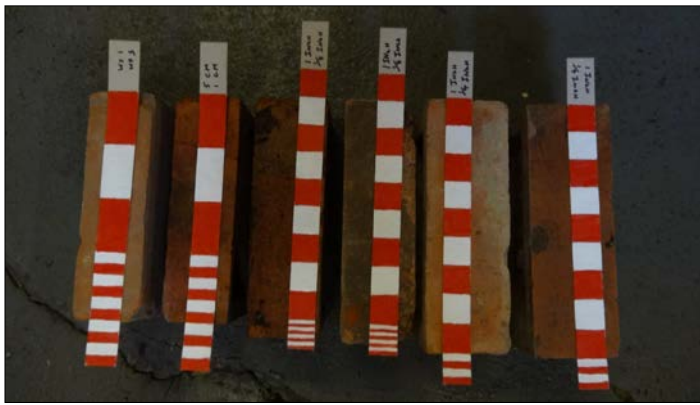


Fig 2: This shows two each of metric bricks, standard imperial bricks, and those imperial bricks made with no allowance for the mortar joint. Image copyright John McGuiness.

reduced. A metric LBC Fletton brick measures 210 x 100 x 65mm. Assuming an intention is to have a 10mm mortar joint, then the nominal size of a half brick wall is 100mm and that of a one brick wall 210mm.

Using the standard imperial brick of 8<sup>5</sup>/<sub>16</sub>ins and the metric brick of 210 mm it is theoretically possible to build a one brick wall fair faced on both sides (Fig 3). This is not possible with bricks 9in x 4<sup>1</sup>/<sub>2</sub>in (Fig 4). To reduce the irregularities in a one brick wall the various garden wall bonds were developed.

Fig 3 (Below): Imperial and metric bricks.  
Fig 4 (Bottom): 9in x 4<sup>1</sup>/<sub>2</sub>in bricks. Image copyright John McGuiness.



Fig 5: A variety of metric brick sizes alongside standard flettons.

At the time the construction industry adopted metric units of measurement there was some thought given as to the best size of brick and a number of different sized bricks were considered and produced. Fig 5 above shows some that I have, alongside standard flettons.

### Conclusions

When describing historic brickwork, it is best to refer to it by brick widths but when doing so it is necessary to use the industry convention which has been common practice for at least 130 years. When referring to bricks or walls by metric dimensions then use actual measurements to the nearest 5mm and not nominal imperial sizes converted into millimetres.

### Reference

Rivington (1891) *Rivington's series of notes on building construction Part 1*, Longmans, Green, and Co. P34.

## ECOSAL-UK

**Andrew Fielding, Director of Ecosal-UK and Editor of Saltcote, writes:**

In December 2022 the tenth issue of the Ecosal-UK digital newsletter, *Saltcote*, was issued. An index to the first ten issue was also created. Ecosal-UK and *Saltcote* were conceived as a UK legacy project from an EU project, 'Ecosal Atlantis' 2010-13, which brought together traditional, working, salina sites along the Atlantic coasts of Portugal, Spain and France. A partner in the UK for Ecosal Atlantis had been hard to find, there being no working salinas in the UK, however, to receive Atlantic Regional funding a UK partner was essential.

Fortunately, Prof. Mark Brisbane and Bournemouth University stepped up and managed the UK element of the project. Though the UK was always different it was an opportunity to pull together numerous salt making sites to be found around our coasts and in inland areas where rock salt can be found underground. The outcomes of the three year project can be found in the final conference presentations:

<http://ecosal-atlantis.ua.pt/index.php?q=fr/content/ecosal-atlantis-final-conference-presentations>

A book of the project, *Sels et Salinas de l'Europe Atlantique*, edited by Loic Manentau, was also produced <http://pur-editions.fr/detail.php?idOuv=4566>. It is lavishly illustrated and an excellent overview of salt making in western Europe, though it is only available in French.

Having created a 'virtual route' of salt making sites for Ecosal Atlantis, Ecosal-UK was established as a not-for-profit body to continue to research and promote salt making from the past and the present, as well as all the cultural associations linked to salt. More information can be found at the web site [www.ecosal-uk.org.uk](http://www.ecosal-uk.org.uk). Back-copies of the newsletter *Saltcote* and the Index can be found on the Ecosal-UK Google Drive at:

[https://drive.google.com/drive/folders/1kDLqnU8aSxTPnEftzy9\\_Uxq2UDoNZE\\_nF?usp=share\\_link](https://drive.google.com/drive/folders/1kDLqnU8aSxTPnEftzy9_Uxq2UDoNZE_nF?usp=share_link)

## Battersea Power Station Recharged

**James Douet writes:**

The biggest, longest, costliest, and most anxiously-awaited repurposing of a major industrial building was finally completed at the end of last year in central London. The gigantic coal-fired electricity generating station at Battersea on the banks of the river Thames, containing more bricks than any other building

in Europe, was built in two stages between 1919 and 1955. It worked at full capacity for 25 years until being decommissioned in 1975. 40 more years were to pass before a way was found to adapt the great carcass of the power station for modern needs, and to devise a development project to cover the conservation costs of 1.07 billion pounds (1 billion euros). But the new Battersea Power Station has been greeted with almost unanimous approval.

For conservators and industrial archaeologists, there is satisfaction and relief that the qualities of the building have been recognized and respected. The project architects, London's WilkinsonEyre, worked with an admirably open-minded conservation agency, Historic England, to adapt the building. The massive walls have been carefully pierced in order to bring light into areas to which it had never previously reached. Original bricks were sourced and matched, faience and marble cleaned and restored, and surviving switch rooms and control centres incorporated into new conference rooms and restaurants. The overall volumes, and of course the chimneys, have retained their visual predominance, the four concrete shafts taken down and rebuilt, while the glass-walled apartments added on to the upper levels slip into the background, especially when seen in London's grey and watery daylight. Inside,

*The power station as completed, new windows cut through the brickwork and the glass-walled apartments in the space between the chimneys. Image copyright James Douet.*







*The restored Battersea Power Station. Image copyright Matt Brown.*

references to the power station's operation are indicated by, for instance, the footprints of the great turbines, while the project website hopefully points out the presence outside of 'several core pieces of original plant that once helped the Power Station operate, their sculptural style highlighted in bold colour'. Visitors can access much of the restored building, and even ascend from the Art Deco Turbine Hall A to emerge 109 m up at the top of one of the chimneys, in a distant repetition of the route of the flue gasses which once warmed the air of the metropolis.

It is reasonable to ask what is so remarkable about an industrial building which has few of the attributes we usually expect to justify such a prolonged and expensive intervention. It was only listed in 1980, five years after being decommissioned, was not especially outstanding from a technical standpoint, nor was the site associated with any historical drama or personalities. The justification for designation simply says it was 'a monumental example of an inter-war utilities building,

designed by a leading architect of his day'. This was Sir Giles Gilbert Scott (1880-1960) who, in 1929, after construction had begun, was invited to refashion the exterior because of the building's visual prominence in a fashionable neighbourhood.

Despite this, the most frequent word used to describe Battersea, by everyone from bloggers to architectural historians, has been 'iconic'. My dictionary, printed before 'iconic' itself became iconic, says the word means having the character of an icon. Today, we understand iconic to mean universally (or at least globally) recognized, so credit for the building's status should be shared with the engineers of the London Power Company who arranged the flue shafts of the boilers at the four corners of the building, above the washing towers which removed the dust and sulphur from the smoke. During the decades-long search for an appropriate, and viable, new use for the building, the dead-end suggestions included a theme park, a local sports centre, an event space, a new stadium for Chelsea FC, and

social housing. Some hoped it might become the industrial offshoot of London's Science Museum, appropriately displaying 'big stuff' in the immense turbine halls, in the same way as Scott's other thermal power station at Bankside, a little downstream, became a triumphantly successful (publicly funded) adjunct to the Tate gallery art museum, known as Tate Modern. In the end, London's gargantuan property market carried the project over the line, a Malaysian consortium winning a competitive bid in 2010 to redevelop the 17 hectare site while preserving the building envelope. The total project budget came to £9 billion (€10.1 billion), and over £1.1 billion in public money went toward a connection of the Underground railway to the site.

As well as the physical conversion of the power station, the project architects are proud of the nature of the mixed-use scheme that they devised. So-called 'mixed-use' adaptations often devote 80% of the space for housing with just a few shops on the ground floor, but here the division is roughly half and half between residential and commercial users. There are more than 100 shops, restaurants and cafes, an events venue for 1,400 people, 254 apartments and more than 46,500 m<sup>2</sup> of office space. In the critical pre-letting process that accompanies big commercial developments, a key step was the decision by Apple to relocate to Battersea, taking six whole floors. Wilkinson Eyre's concept of mixed use was to make Battersea a place which is lived in and used during the day, in the night, and throughout the year, sustainable not just in terms of the embodied carbon of the building, but by gathering all these activities within the same area so reducing travel journeys. Interestingly, in a time of workspace dispersion, Apple's CEA expects the

concentration of its people within the power station to 'maximise opportunities for collaboration as well as employee wellness'. The new blocks of apartments clustered on the west side of the power station have won least applause, at least outside of the property development sector. The new towers crowd and jostle the power station, as the promoters tried to maximize the return on their investment. The blocks by the celebrity architects who were brought in, Norman Foster and Frank Gehry, seem to have been designed site unseen, so little do they relate to the austere brick verticality of Scott's design, or respect its space. The French project director, Sebastien Ricard, diplomatically stepped past criticism of his fellow architects by claiming their towers were consistent with London's 'organised mess', contrasting it to the consistency of Paris. Meanwhile, by the end, the proportion of social housing on the site was only 9% of the total, whittled down as each new proposal was presented to save the power station.

I cycled home along the Thames Embankment and over Chelsea Bridge during the 1980s, and Battersea Power Station was, with the landscape of abandoned engine houses in Cornwall, one of the reasons I became emotionally attached to industrial heritage. The riverside Nine Elms district in which Battersea sits has been annihilated in the last decades, a throng of banal and rootless towers turning it into precisely the Singapore-by-the-Thames that the former mayor Boris Johnson promised he would prevent. That the process of preservation and re-use of an industrial building can salvage something of genuine dignity and benefit to the public realm gives real satisfaction. All credit to the local campaigners, conservationists and historians who kept the faith in a wonderful building.

## ERIH

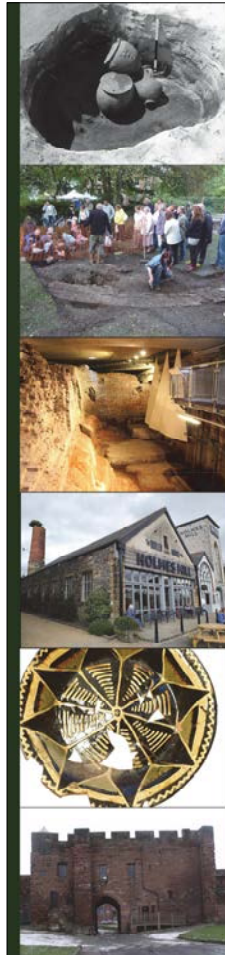
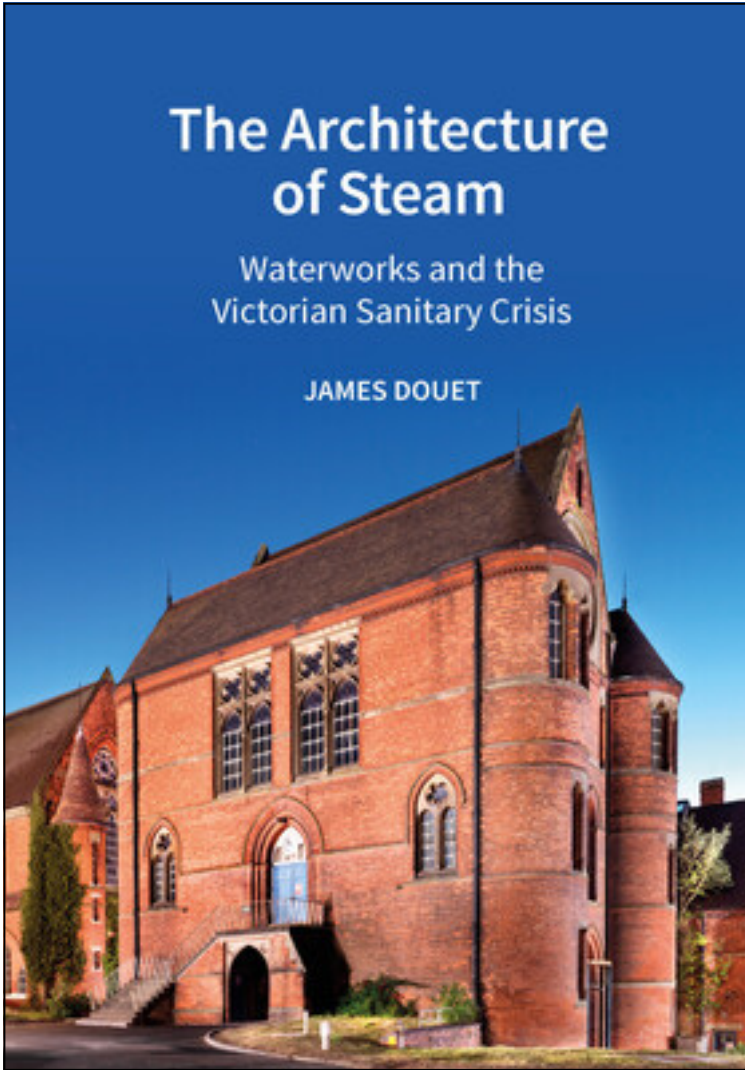
### **European Industrial Heritage Summer School: 'Industrial Heritage x Sustainability'**

The European Industrial Heritage Summer School is an intensive 14-day program that combines interdisciplinary knowledge transfer and practice-oriented project work. Sustainability is our main theme in this process. It will run from the 5th to the 20th August and will be based at the Wilhelminenhof Campus at HTW Berlin, Germany. Attendance by students from diverse fields are encouraged including

Museum Studies, Cultural Studies, Historical Studies especially Public History, Industrial Archaeology, Culture and Tourism Management, Architecture and Urban Planning, as well as Historic Preservation, Sustainability and Communication Studies. Interested students from other fields of study are also welcome.

This year's theme focusses on Industrial Heritage and Sustainability, and will be organized with the "Berlin Center of Industrial Culture". It is supported by the European Route of Industrial Heritage (ERIH).

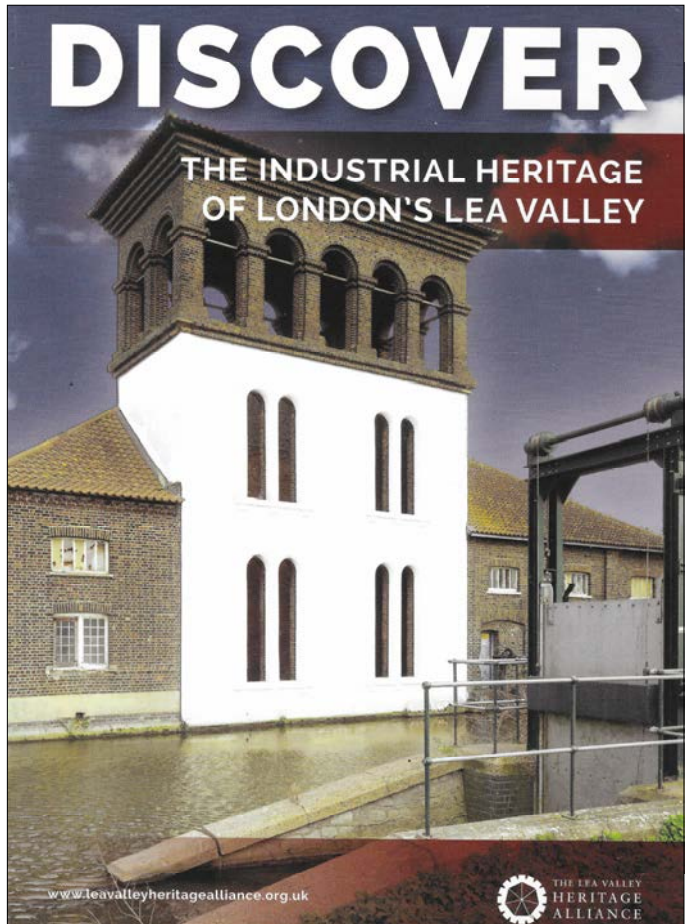




**THE HISTORIC ENVIRONMENT OF NORTH WEST ENGLAND**

A Resource Assessment and Research Framework

Edited by Michael Nevell and Norman Redhead



Amongst the latest industrial archaeology and heritage books and booklets to come to the attention of the Editor are the following three volumes:

James Douet, 2023, *The Architecture of Steam. Waterworks and the Victorian Sanitary Crisis*, Historic England, ISBN:9781802077537.

Michael Nevell & Norman Redhead, editors, 2023, *The Historic Environment of North West England. A Resource Assessment and Research Framework*. Council for British Archaeology North West & University of Salford. ISBN 9781907686368.

Lea Valley Heritage Alliance, 2022, *Discover. The Industrial Heritage of London's Lea Valley*.

If you have a volume you would like reviewed in *IAR* or to bring to the attention of *IA News* readers please email: [ianews@industrial-archaeology.org](mailto:ianews@industrial-archaeology.org)



### Restoring a Victorian Shelter

**Kate Watts, curator at the National Tramway Museum, Crich, with content contributed by Laura Bird, former Fundraising Officer, write:**

The restoration of a rare surviving Victorian horse cabmen's shelter from Bradford has recently been completed at the National Tramway Museum in Crich, Derbyshire. The AIA contributed £20,000 towards the project, alongside funding from Arts Council England (a National Lottery Project Grant) and The Pilgrim Trust.

A description of the project was included in AIA Issue 196 (Spring 2021), at which point the physical restoration of the shelter was in progress. This has now been completed, alongside the other important element of the project, which was to provide ways for people to learn about the shelter's history.

Cabmen's shelters were built across Britain from the early 1870s. Our shelter was the first to be erected in Bradford in 1877. The purpose of the shelter was to provide the drivers of hackney carriages and hansom cabs with somewhere warm and dry to wait between passenger fares. The RSPCA also supported building cabmen's shelters in Bradford as part of their mission to improve the welfare of working horses. The shelters provided somewhere for drivers to get water for their horses and dry the rugs used to keep them warm in cold weather.

*The shelter at Crich, before restoration. Copyright Kate Watts.*



Our shelter was originally positioned outside the old Christ Church at the top of Darley Street in Bradford. In 1879 it was relocated to the entrance of the Exchange Railway Station, where it remained until the closure of the station in 1973. At this point it was donated to the National Tramway Museum and moved to Crich, where it has stood ever since.

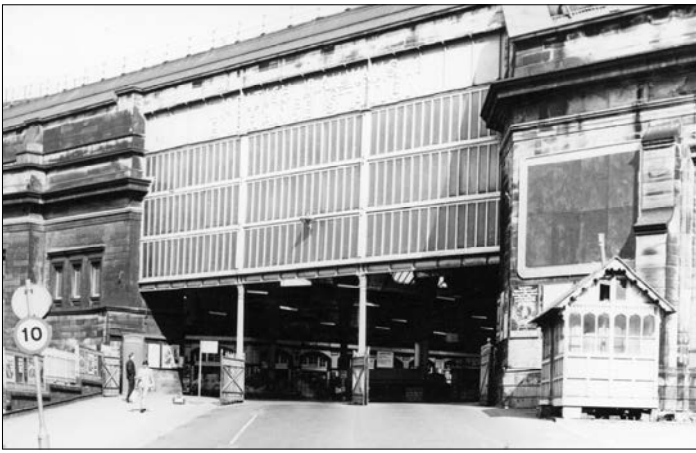
Over the years, the shelter's condition deteriorated and became unsuitable for visitors to go inside. The aim of this project was to protect the shelter for the future, enable public access and provide interpretation about its history and use. Between 2020 and 2022 work was carried out to restore the shelter to how it looked when it was built in 1877. The first phase of work was carried out off-site by Dorothea Restorations, with activities including replacement of rotten timber (conserving any original material where possible), refurbishment of corroded wheels, and the design and fitting of a new roof and clerestory. Layers of paint were removed to reveal the original colour scheme for the shelter to be repainted into.

Since the shelter returned to Crich in December 2020, staff from the museum's Conservation Workshop team have used the original architect's drawings to fit out the interior to recreate how it looked when it was built in 1877. Features include bench seating with storage 'locker' space below, and a table with coal locker beneath. They have also installed a hand basin in a wooden support, which was labelled on the drawing as a 'lavatory'. Originally we thought this referred to a toilet, but reference

*The shelter at Crich, after restoration. Copyright Kate Watts.*







*The shelter outside Bradford Exchange Railway Station.  
Copyright National Tramway Museum, Crich.*



*'Albert Vick', the horse tram drive welcoming visitors.  
Copyright Kate Watts.*

was found in *The Bradford Observer* of 1877 to this being a wash basin, which was quite a relief, as sourcing a suitable toilet would have been a challenge! After some searching, we sourced a stove of the period that resembled the one in the drawings. While it would be nice to have a hot fire in the stove and a boiling kettle, this may pose something of a fire and safety risk (!), so a flue and chimney have been installed for appearance only.

Our aim is for visitors to experience the inside of the shelter as it might have felt in 1877, so there is deliberately very little written interpretation inside to associate it with the 21st century. To create a more immersive experience, we have introduced some smells and sounds reminiscent of those experienced by the Victorian cabmen who used it. Alongside a coal fire smell from the stove, there is a background soundscape of street noise, horse-drawn vehicles, and so on.

Visitors are now able to explore the cabmen's shelter at their leisure, and we hope to use it in other ways too. For example, during our 'Discovery Week' event in 2022, visitors were welcomed into the shelter by 'Albert Vick' the horse tram driver. Having somebody there to talk to people in character is a great way of bringing the shelter to life and showing how it was used.

Another exciting part of the project was having the shelter 3D scanned by V21 Artspace. They have created virtual tours showing the shelter before and after restoration, with the current version featuring interpretation through text, images and archive film footage. Museum visitors will be able to access this tour via a touch screen in the museum, while people

unable to visit in-person can explore the shelter via the online virtual tour on our website here: <https://www.tramway.co.uk/library-collections/online-exhibitions/victorian-cabmens-shelter/>

V21 Artspace have also created an interactive 'CGI' version of the virtual tour, which can be accessed using a VR headset. This gives an amazing simulated experience of standing in the shelter surrounded by the streets of Victorian Bradford! We're now exploring the possibilities of how to use this exciting technology.

At the time of writing we are finalising a display about the project to go in Bradford libraries, which will include links to the virtual tour. We hope this will bring a piece of Bradford's history to life for people there.

Thank you to the AIA and other project funders for enabling us to preserve this fascinating piece of social and transport history. We hope that as many people as possible enjoy exploring the restored shelter.

## Stephenson Lift Bridge Update

When the Snibston mining museum closed in 2016 the extensive cast and wrought iron works of the Stephenson Lift Bridge, which had been moved here in 1992, were placed into storage by Leicester City Museum Services. Sadly the timber structure of the bridge couldn't be saved. Leicester City Council agreed to donate the bridge to the Mountsorrel & Rothley Community Heritage Centre, which is situated on the outskirts of the villages of Mountsorrel and Rothley, just north of Leicester. Steve Cramp, Heritage Centre Managing Director noted at the





time that 'Restoring the bridge is going to be a massive undertaking for our group of community volunteers, particularly as none of the timbers survive, but it is no greater challenge than any of the other projects we've taken on and completed at the Heritage Centre!'

**Steve Cramp, Heritage Centre Managing Director, brings the story up to date:**

In late 2022 the timbers for the lift bridge finally arrived (see image above) and reassembly work is now underway! We have really struggled to find a source for the very large timbers that make up the bridge. We placed an order back in January 2022 but our supplier was sourcing from Russia, which due to what happened in Ukraine, Russian imports were banned. We finally managed to find a UK source who could supply what we needed, but we had to wait for the cooler weather before the trees could be felled. The timber arrived on October 6th and 7th 2022. It felt so good to actually finally have it here! The smaller timbers have been moved into our workshop to keep them dry to aid the cutting of joints etc. The larger timbers are already on the bridge foundation slab and we have started to assemble the deck. The next stages now are the fixing together of the bridge deck frame (see the restored bridge lifting brackets right). The current plan is to then secure the four large iron winding wheels to the tops of the four corner posts before lifting them into the support sockets. The winding wheels are in very good condition and require little restoration work. The large horizontal high cross timbers will then be lifted into place and scaffold erected around the structure to provide support whilst the additional timbers and metal components are added.





### The 3rd East-West Workshop on Industrial Archaeology (Materialising Diversity)

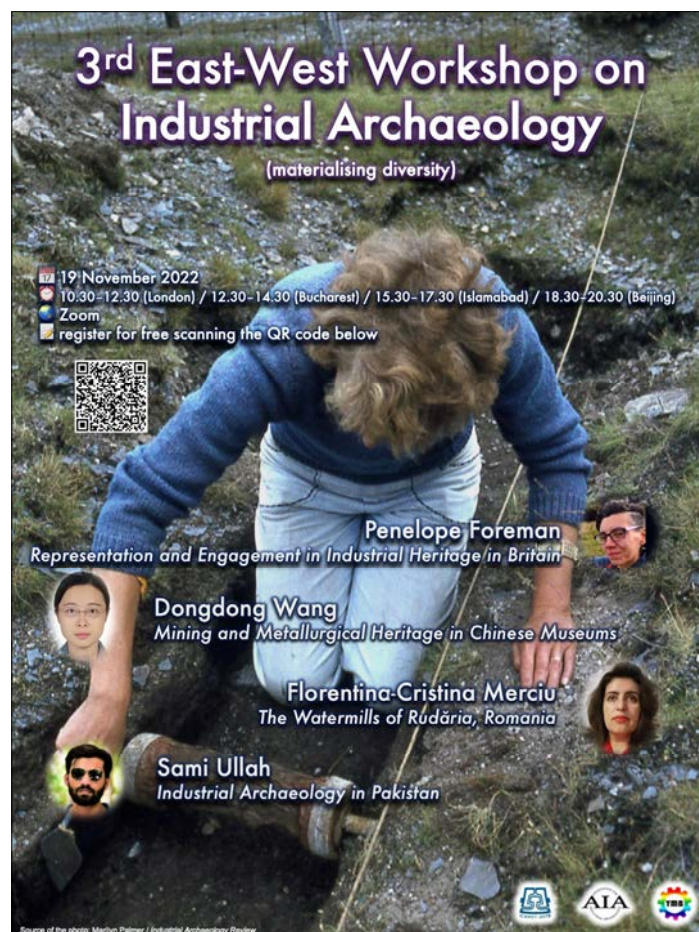
**Zhimo Zhang and Qianran Wang (University of Science and Technology Beijing) write:**

The 3rd East-West Workshop on Industrial Archaeology was successfully held online on November 19, 2022. More than 70 participants from China, Cuba, Britain, Germany, India, Korea, Portugal, Romania and elsewhere attended the meeting. The East-West series of workshops is organized jointly by the Institute for Cultural Heritage and History of Science & Technology, University of Science and Technology Beijing (ICHHST, China), and the Association for Industrial Archaeology together with its Young Members Board (AIA-YMB). Juan M. Cano Sanchiz (ICHHST and AIA-YMB) welcomed the attendees and explained that the third edition of the East-West workshops aimed to strengthen diversity. The workshop gave more weight this time to female speakers to counterbalance the majority of men among the previous presenters. Besides, diversity was explored not only from a gender perspective, but also by paying attention to other generational, geographical and cultural diversities than converge in the field of industrial archaeology and its representations in the museum and heritage sectors. Participants learnt how researchers from different fields approach the materiality of the industrial past in different ways. The activity, he explained, aimed to exchange ideas and knowledge between the West and the East and ultimately to embrace as many differences as possible to build a more global and diverse industrial archaeology. This was achieved to a great extent, even though the speakers from Britain and Pakistan who were invited to introduce the practices of their respective countries were unfortunately unable to do so due to last-minute health issues. Still, the workshop was developed with presentations from China and Romania.

The first speaker was Dongdong Wang (ICHHST, China), who discussed how mining and metallurgical heritage is presented in Chinese museums using examples from ancient (copper) to modern (coal) times. First, Wang illustrated her understanding of the concept of industrial heritage and its value and attributes in

China. Next, she introduced the situation of Chinese industrial heritage, typical mining and metallurgical heritage in China, and the related museums and their exhibitions. In general, she suggested that if we want to improve the existing exhibition designs, it would be desirable to develop a more people-oriented focus that explores the impact of industry on human beings, life, behaviour, and spirit, and analyses the relationship between industry and the environment and society. At last, she expressed the wish to see more diverse interpretations in the industrial museums, and a more visible representation of the important role played by women in Chinese industrialisation.

Second, Florentina-Cristina Merciu (University of Bucharest, Romania) used the water mills from the Rudăria area in Romania as a case study to explore diversity in approaching industrial heritage. She began by describing the water mills as "proto-industrial heritage" and introducing their location, environment, and related protection. After that, she highlighted the water mills' historical, architectural, aesthetic, economic and technical value. It is to be noticed that the cases presented by Merciu



are still in use, which adds both value and complexity to their study and preservation. At the end of the presentation, Merciu discussed the social and economic aspects of Rudăria's mills and pointed out some proposals for cultural reuse. She concluded that the water mills in Rudăria have their own significance and made some suggestions for their management in connection to the community and sustainable development. The presentations were followed by a lively debate in which the attendees discussed questions such as the narratives of the Chinese industrial museums, the situation of industrial heritage in China, the efficiency of horizontal and vertical wheels in water mills, or the conflicting interests that can coexist in industrial heritage protection – for example, ecological imperatives and cultural and economic interests in the case of water mills in Europe. In brief, the experiences shared in the event evidenced the diversity of practitioners, practices, understandings, policies, theories and approaches that characterise the making of industrial archaeology and heritage in the East, the West and beyond. The East-West workshops will continue to explore these nuances and promote dialogue among colleagues worldwide during the fourth edition of the series, which will happen in May 2023.

## AIA 50th Anniversary Conference Booking Open

Booking for the AIA's 50th Anniversary Conference, to be held at the University of Bath, from the 1st to the 6th September is now open online. The conference will celebrate not only the achievements of the Association over the past half century but also the spread of Industrial Archaeology to other parts of the world. To this end several speakers of international renown have agreed to contribute lectures on the Saturday morning programme in tribute to AIA. The seminar on Friday, in contrast, will consider the future by looking at the work currently being done by our younger early career members. To browse the programme and book visit the AIA website

## Free Back Issues of IA Review

### **Graham Vincent writes:**

Just to clarify the notice in IA News 203, I have back issues of IA Review from 1984 to 2022, on offer to any member of the Association who

wants to complete a collection, or perhaps is a recent joiner who wishes to have a set of back issues. It would not really be practical to post such a large & weighty collection, so they would have to be collected from my home in Bath.

Contact details -tel. 01225-571198; email [grathetrain@gmail.com](mailto:grathetrain@gmail.com)

## Co-Editor/Assistant Editor for IA News Sought

AIA are looking for a **co-editor or assistant editor** to help Mike Nevell in producing IA News four times a year. This is your chance to help promote the vast and varied amount of industrial archaeology and heritage work undertaken by volunteers and professionals across Britain, as well as highlighting the work of the AIA and its members in Britain and beyond. Its also an opportunity to learn new skills and develop new networks. No prior technical knowledge is necessary but enthusiasm is, whilst familiarity with MS Publisher would be useful. If interested in knowing more please email Mike at: [ianews@industrial-archaeology.org](mailto:ianews@industrial-archaeology.org)

## Newsletters / Bulletins Received

Many thanks to our Affiliated Societies and other Industrial Archaeology and Heritage Groups who continue to send us copies of their Newsletters, Bulletins, and Journals. They are much appreciated and are kept in the AIA section of the Ironbridge Library. Extracts from them are published in *Industrial Archaeology Review*.

### **Newsletters and Bulletins**

- Freshspring Magazine, No. 34, Spring 2023.
- Greater London Industrial Archaeology Society Newsletter 323, December 2022.
- Greater London Industrial Archaeology Society Newsletter 324, February 2023.
- Greater London Industrial Archaeology Society Newsletter 325, April 2023.
- Historic Gas Times, Newsletter of the History Panel, No 113, December 2022.
- Historic Gas Times, Incorporated within Gas International, No 115, May 2023.
- Leicestershire Industrial History Society Newsletter 58, October 2022.
- Leicestershire Industrial History Society Newsletter 59, Spring 2023.



- Manchester Region Industrial Archaeology Society Newsletter 170, Spring 2023.
- Midland Wind & Water Mills Group Newsletter 135, April 2023.
- Northamptonshire Industrial Archaeology Group Newsletter 166, January 2023.
- Northamptonshire Industrial Archaeology Group Newsletter 166, April 2023.
- S&N News, quarterly newsletter of the Shrewsbury and Newport Canals Trust, Winter 2022.
- Somerset Industrial Archaeological Society Bulletin No 151, December 2022.
- Somerset Industrial Archaeological Society Bulletin No 152, April 2023.
- Sussex Industrial Archaeology Society Newsletter 197, January 2023.
- Sussex Industrial Archaeology Society Newsletter 198, April 2023.
- Sussex Mills Group Newsletter 198, January 2023
- Sussex Mills Group Newsletter 198, April 2023
- The Trow, No. 199, Spring 2023.
- Welsh Mines Society, Newsletter 88, Spring 2023.

### Journals

- Irish Railway Record Society, Vol 30, Feb 2023, No 210.
- Sussex Industrial History, Number 52, 2022.
- The Cumbrian Industrialist, volume 13, 2023.

**Please send future Journals, Newsletters, and Bulletins to Dr M Nevell, 3, Baxter Road, Sale Cheshire M33 3 AJ, or electronic copies to [ianews@industrial-archaeology.org](mailto:ianews@industrial-archaeology.org)**

## A Warm Welcome to the Following New Members

Cambridge Cambridge Museum of Technology  
 Peter Filcek, Dorking  
 Peter Lloyd (joint member), Southport, Sefton  
 Ana Isabel Lozano, San Miguel de Tucuman, Argentina  
 Anthony Meadow, Santa Fe, New Mexico  
 David Mullins, Tewkesbury  
 Peter Ovenstone, Edinburgh  
 Virginia Pansini, Bari, Italy  
 Daniel Platts, Weldon, Northants  
 Nick Ralls, Bewdley  
 Amber Robinson, Bakewell  
 Paulina Romanowicz, Szczecin, Poland  
 Julian Stirling (joint member), Bath

## Industrial Archaeology News

**ISSN 1354-1455** (formerly AIA Bulletin, ISSN 0309-0051)

**Editor:** Dr Michael Nevell

**Email:** [ianews@industrial-archaeology.org](mailto:ianews@industrial-archaeology.org)

Published by the Association for Industrial Archaeology, contributions, news and press releases should be sent to Dr Michael Nevell, 3, Baxter Road, Sale, Cheshire M33 3AJ. Tel 01952 435 970.

The views expressed in this newsletter are not necessarily those of the Association for Industrial Archaeology.

Final Copy dates are:

1 January, for February mailing

1 April, for May mailing

1 July, for August mailing

1 October, for November mailing.

*The AIA was established in 1973 to promote the study of Industrial Archaeology and to encourage improved standards of recording, research, conservation and publication. It aims to assist and support regional and specialist groups and bodies involved in the preservation of industrial monuments, to represent the interests of Industrial Archaeology at national level, to hold conferences and seminars and to publish the results of research. The AIA publishes a twice yearly Review and quarterly Newsletter.*

### Notes for Contributors

*IA News*, being the main paper communication organ for the AIA, is issued quarterly. It covers the Association's activities, including the work of AIA Council and the Young Members Board and that of our Affiliated Societies, together with both regional and international news.

Items for inclusion should be emailed as attached **Word** documents. The number of words will naturally depend on the nature of the report. Typically, a short news item could be up to 250 words. A large report could be up to 1,500 words. If necessary a report will be edited to fit the space available. If an author feels that editing may detract from the substance of the report, please include a note to this effect.

Photographs accompanying a report should be sent as separate **jpg** files (for best quality printing). Please do not embed them in the text. Short captions should be provided. For copyright reasons the origin of all reports must be credited and, where appropriate, the author's name and position included. Photographs, too, should indicate to whom credit should be given.

### Find the AIA Online & on Social Media

**Website:**

[www.industrial-archaeology.org](http://www.industrial-archaeology.org)

**Facebook:**

[www.facebook.com/groups/wearetheaia](https://www.facebook.com/groups/wearetheaia)

**Twitter:**

[twitter.com/industrialarch](https://twitter.com/industrialarch)

### The Stephenson Lift Bridge



*The new timbers being fitted to the iron framing of the Stevenson Lifting Bridge. Image Copyright Steve Cramp.*

In 1830 George Stephenson won the contract to build the Leicester & Swannington Railway, which was built primarily to allow the easier movement of coal from the west Leicestershire coal fields. George was still working on the Liverpool and Manchester Railway at the time so sent his son Robert to Leicestershire to oversee the project. One of Robert's early challenges when building the Leicester & Swannington Railway was to design and build a timber lifting bridge, which would carry the railway over the Grand Union Canal, at West Bridge, but still be able to rise to allow the passage

of barges underneath. Although simple and small by the standards of his later engineering efforts, the bridge is an important example of his early work.

So historically significant was the bridge, that when the railway was closed during the 1960s, it was moved and rebuilt as a part of the Riverside Walk adjacent to the Abbey Pumping Station (Leicester Museum of Technology). In 1992 it was moved again and rebuilt the Snibston Discovery Park at Coalville. Today it has a new home at Mountsorrel & Rothley Community Heritage Centre.