

LIFE AND WORK IN NINETEENTH CENTURY INDUSTRIAL AREAS.
Cottage Factory and Dwelling Workshops in Coventry.

TEXT : VOLUME ONE of TWO.

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COVENTRY, land problems and development of the city in the
early nineteenth century.

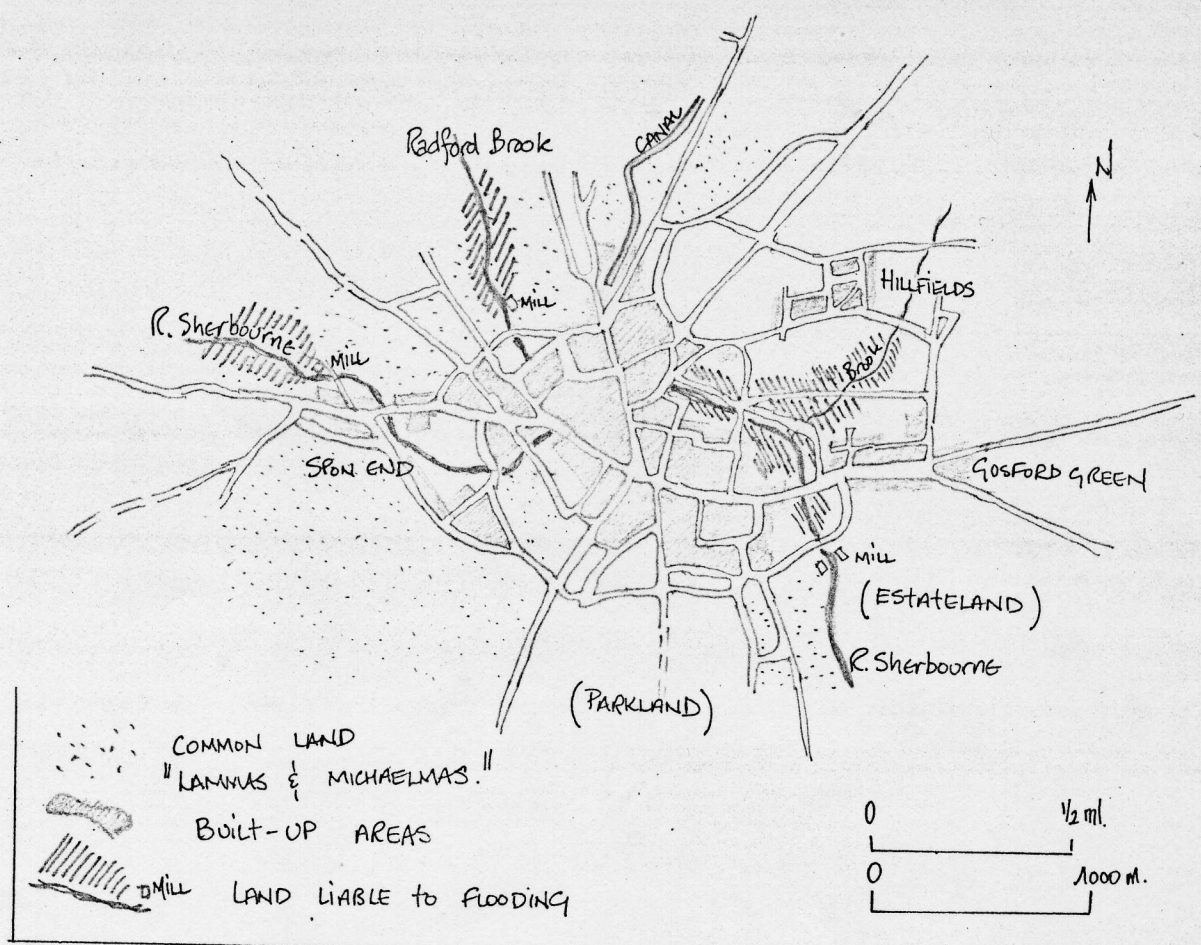
Coventry's large population growth in the early part of the 19C. occurred in a city severely restricted for expansion into new building lands. In the bounds of the medieval town the population had increased sixfold, making the city an example of the idea of the tightly packed medieval city which had never happened at that time. Gardens, fine houses, allotments and butts were developed by speculators; the medieval fabric replaced by mean buildings which have since succumbed to blitz and recent redevelopment.

The constraints were the ring of common land about the city, held in rights by the citizens (freemen with vote) who refused its use and areas liable to flood due to the operation of watermills.^(*) Early development took place outside these areas and thus away from the city. Hillfields, an area of privately owned land was built over from the 1820s. Chapelfields owned by the corporation and was developed after an enabling Act of 1845. In the county of Warwickshire villages and land such as at Kingfield were developed.

The parcels of land at Hillfields and Chapelfields were to be dominated by two of the trades of the city. Hillfields in the 1820s-40s was settled by weavers and until recently many terraces with the characteristic long window could be seen.⁽²⁾ In Chapelfields can still be seen the physical fabric of the village community settled by craftsmen, watchmakers after 1845. Developed at similar times, the differences in the industries and societies is reflected in planning and design.

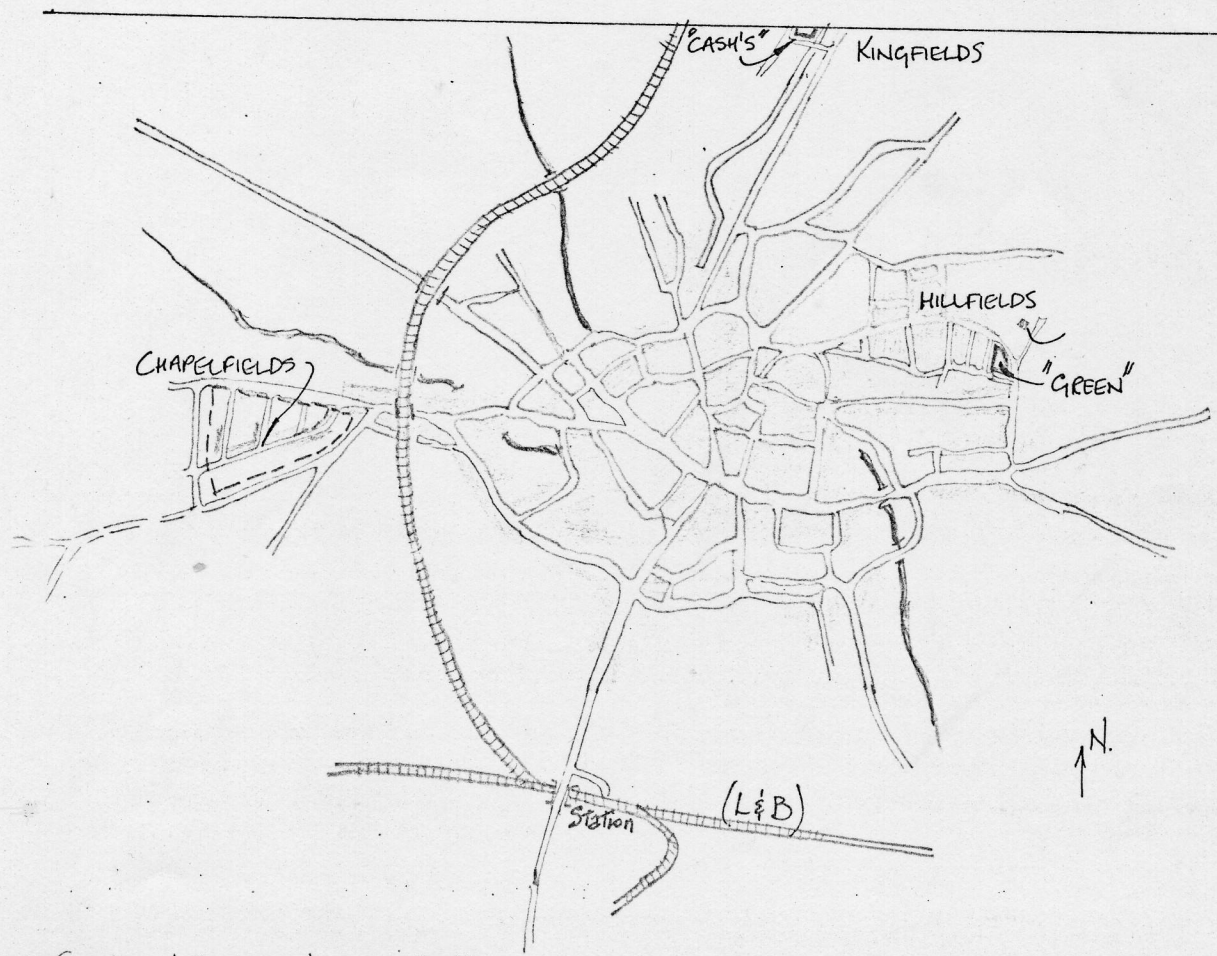
At Kingfields, a contemporary building, the cottage factory of Cashes' is, as an individual example of a larger building compared erected on a site still standing among open fields at the turn of the century.

- (1) Coventry - a medieval city and a modern industrial centre"
Millward and Robinson, whose paragraphs on the 19C
industrial development of Coventry introduced me to this study.
(2) see page for remaining examples noted.
(1) The mills were demolished after an Act of 1844 .



COVENTRY IN c. 1835

(Millward & Robinson)



COVENTRY IN c. 1865

SHOWING HILLFIELDS, CHAPELFIELDS AND KINGFIELDS.

3

The industries of weaving and watchmaking.

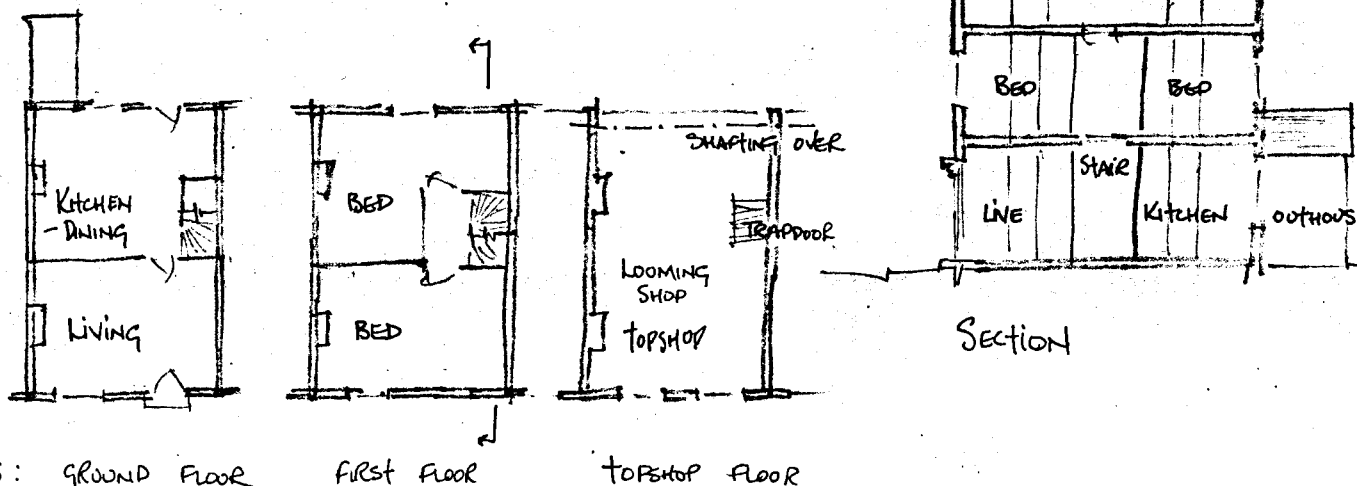
Weaving:

Coventry's textile industry dates back to 14C. or earlier; wool was its mainstay in the 15C, at later dates hatmaking, silk and ribbon weaving becoming most important. In the 1830s some 16000 workers on 3000 looms were employed in silk and ribbon weaving. (Pop. 1841. 30780.) The 1850s saw foreign competition affecting the industry badly, the removal of protection (Cobden treaty) for their goods in 1860 and the strikes of that year changed the industry and its methods of employment. (3)

The earliest weavers worked from living or bedroom and the first recorded use of the long weavers window is 1663. (4) Such windows can still be seen in Macclesfield, Nottingham, Bethnal Green and Halstead etc., all early textile areas. The long window has itself survived the textile industry origins to become a motif of industrial architecture. (5)

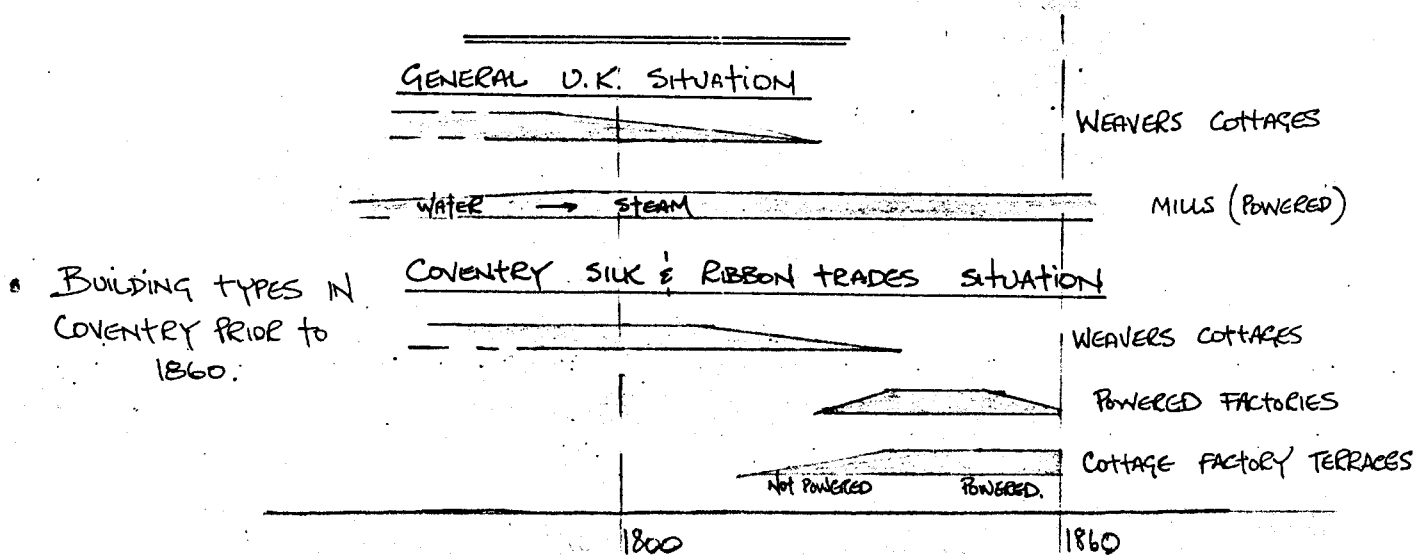
The middle class weaver or journeymen worked on their own looms, using their own or a manufacturer's materials, producing a finished piece for sale to a middleman or manufacturer. They either owned or rented their home and workshop, in later powered cottage factories they also rented their power from the coop group or the owner-manufacturer. From the mid 18C. these men were working alongside and in competition with the factory organised mills, usually powered, where wages were paid by the owner. Such developments in the established trades were slowed down in many areas by the craftsmen's vested interests. The factory system came late to Coventry where the journeymen were strong until the poor times of the 1850s. The first powered establishment, Beck's Mill of 1830 was destroyed by men who feared the use of powered looms and thus the employment of women and children on the looms rather than as helpers. However factory establishments were built in the 40s and early 50s at the same time as the cottage factory terraces, developments of the individual weavers cottages were becoming popular. These found increasing favour among the weavers in the mid and late 1850s as they allowed the weaver to remain his own master, with his own house, workshop and front door, in control of his own working hours, and where afforded with access to his own steam power. Terrace cottage factories were built by groups of individual weavers, and by manufacturers who gained by having, ^{Their} still, journeymen weavers in one place and by the increased output due to any power they might have installed.

COTTAGE TERRACE AND TOPSHOP
JOURNEY MAN WEAVER c. 1855.



Those two buildings, which are studied in detail, of the firms of Eli Green and John and Joseph Cash were both operating on the journeyman principle when first opened. This system of operations also had its problems the manufacturer finding he had to supply power for uneconomic periods of time as the weavers chose their worktimes and also as noted by William Andrews⁽⁶⁾: "they obtained no rent unless they (Cash's) found them (weavers) work". There is no indication that I have found which tells whether weavers could only do work for their "landlord" or whether out-work could be done, possibly different men had different policies.

Following the problems of 1860 the cottage factory system faded rapidly, the organisations which survived doing so by operating the factory system. The owners looms were moved in, workmen clocked in and were paid wages; the short period of cottage industry and factory compromise was closed by external economic influences.



Watchmaking:

The watchmaker was a different social and economic man, working in a more truly middle class tradewith reasonable prospects of profitable and regular,uninterrupted work.The Master watchmakers, big and small men lived alongside each other in an interrelated trade.Their important requirement far light for their skilled and detailed work bring about the reappearance of the long window.Yet to an even greater extent the working aspect of his life is hidden behind a façade of his middle class home;his trade did not employ his wife and children,only apprentices being employed,There was none of the noise and vibration of power and shafting found in the weavers areas since the unfinished watch components were bought in from elsewhere.

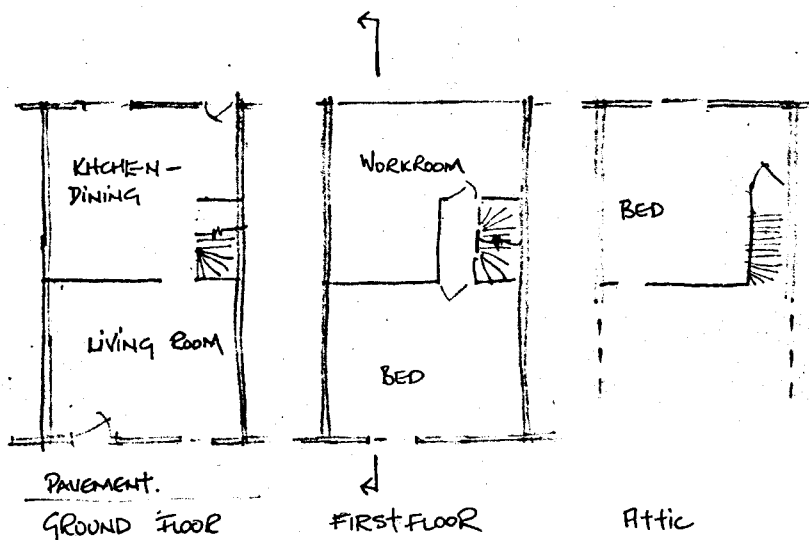
The watchmaking industry had left the area by the turn of the century,however the superior fabric of the area has allowed the buildings to be used as good houses and it stands little altered, a period piece of social and industrial archaeological interest.

Craven Street
A Journeyman
Watchmakers
Establishment c. 1850.
(after Past.)

Approx. scale.

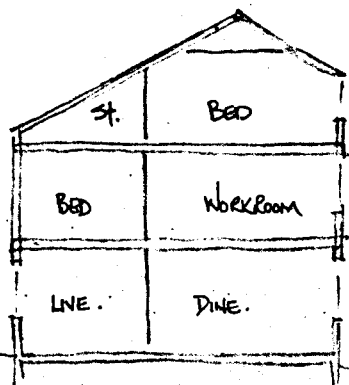


PLANS :



SECTION



STREET









GARDEN

Buildings noted and studied:

Textile industry:

- (1) Kingfield cottage factory of J. and J. Cash of 1857 in Cash's Lane, Kingfield, Foleshill. Two similar buildings of cottages and "topshops" with later powerhouse. (Photos: )
- (2) Eli Green cottage factory in Hillfields, a triangular group of cottages and topshops on Berry, Brook and Vernon Streets. (Demolition of this building had started before Sept. '72 and was completed in early '73. (Photos: )

The above two buildings are studied in detail in the next pages.

- (3) Raglan St. (see photos: ) A terrace of four, now semi-derelict, weavers cottages with topshops. Probably mid 50s with simple Georgian facade and detailing⁽⁷⁾, the rear elevation being very simple and cheap, with the large windows. No appearance of having been powered, possibly spec. built?
- (4) King William St. (known as St. Georges Row in the 1851 Board of Health survey.) An early, possibly pre 1840, group of four since converted to shops and now in poor condition.
- (5) Stanton St. A terrace of ~~five~~⁵ of original ~~six~~ (photos:  ) Three houses are inhabited, one at least of the topshops is in use as a workshops and the whole is in fair condition. They date from the late 1850s and are unusual in not being of totally traditional Georgian detailing. The window surrounds are not consistent with the standard timber door detailing and also strange is the appearance of the Georgian lintol on the rear elevations. It normally seems the rear is given little attention, here we see the one time "facade" details devalued to the rear while the early, albeit late on the scene, Victorian detailing, is used for the social face. Yet the doors? The building may possibly have been symmetrical^m; noting that the surviving end elevation is not a street front yet contains the door for the end house, it may have been that the now demolished end house on the major street was similar.
- (6) Arthur St. (photos:   ) Example of two storey, with attic, weavers cottage. Very small cottages one of which has "window". In derelict condition, date 1840s?

note (7) The dating of local buildings shows that the changes of "London" style and fashion were not followed till several years later by the local builders and designers.

Buildings noted (continued):

Textile industry (cont.):

- (7) Holyhead Road. Group of cottages with topshops, possible candidate for preservation since the demolition of Greens.
- (8) In the village of Shilton (5 miles towards Leicester) (photos: ●)
Possibly 18c. silk weavers cottages.

Watchmaking industry:

- (9) The streets of Chapelfields; (see photos: ●)
Allesley Old Road/Spon St., the well off masters houses overlooking then open land.
Craven St., Duke St., Lord St. and Mount St., development of these streets for the smaller men took place rapidly and by 1888 they were built up. No regular stepped building over the site took place and different dated buildings will be found all over the streets.

Hillfields

The great majority of the weavers cottages have been demolished, a few isolated examples of the type remain to be recognized by their topshops. Dating from the early 1820s the last terraces were completed in 1860/1. They are built of local brick, timber floors and roof structure, with slate or local tile roof finish. The design and detailing usually follows Georgian ideas as understood by the local builder. These builders and their clients appear to have been conservatives and though many were built into the 50s few were built with Victorian embellishments.

The living accommodation, in the common three storey terraces, is confined to the first and second storey. The third storey is the topshop for the looms, accessed by a narrow stair and trap-door and having the large, characteristic, weavers window. The front of the building is composed to include the topshop windows in the Georgian (or other) style. A few were built where the front topshop windows are large and more like the normal rear elevation but none (i think) remain. The rear, cottage and topshop windows and other details alike, is simple and cheap; brick arch and iron lintols and casement windows with small panes. The weavers window is wall to wall, with low sills and high lintols often in a taller room. Where power shafting was incorporated it ran along one side of the building (the lightest side) at or above the lintol height.

A few two-storey weavers cottages of the type most often found in other weaving areas were also built; the weaving shop being at the rear of the second storey.

Where boiler and power house were afforded they were added at the rear or end of the terrace, no examples appear to remain for examination. As noted above, the smell and smoke from the boilers; the noise and, especially within the dwelling, vibration would have while working, given these powered terraces more the atmosphere of an industrial than a craft area. (Water powered establishments were not found in Coventry though there were such silk mills on the Sow and Avon)

The houses are small, though reasonable at their date of construction, and seem otherwise due to the topshop storey so detailed to make them appear as substantial three storey town houses.

9

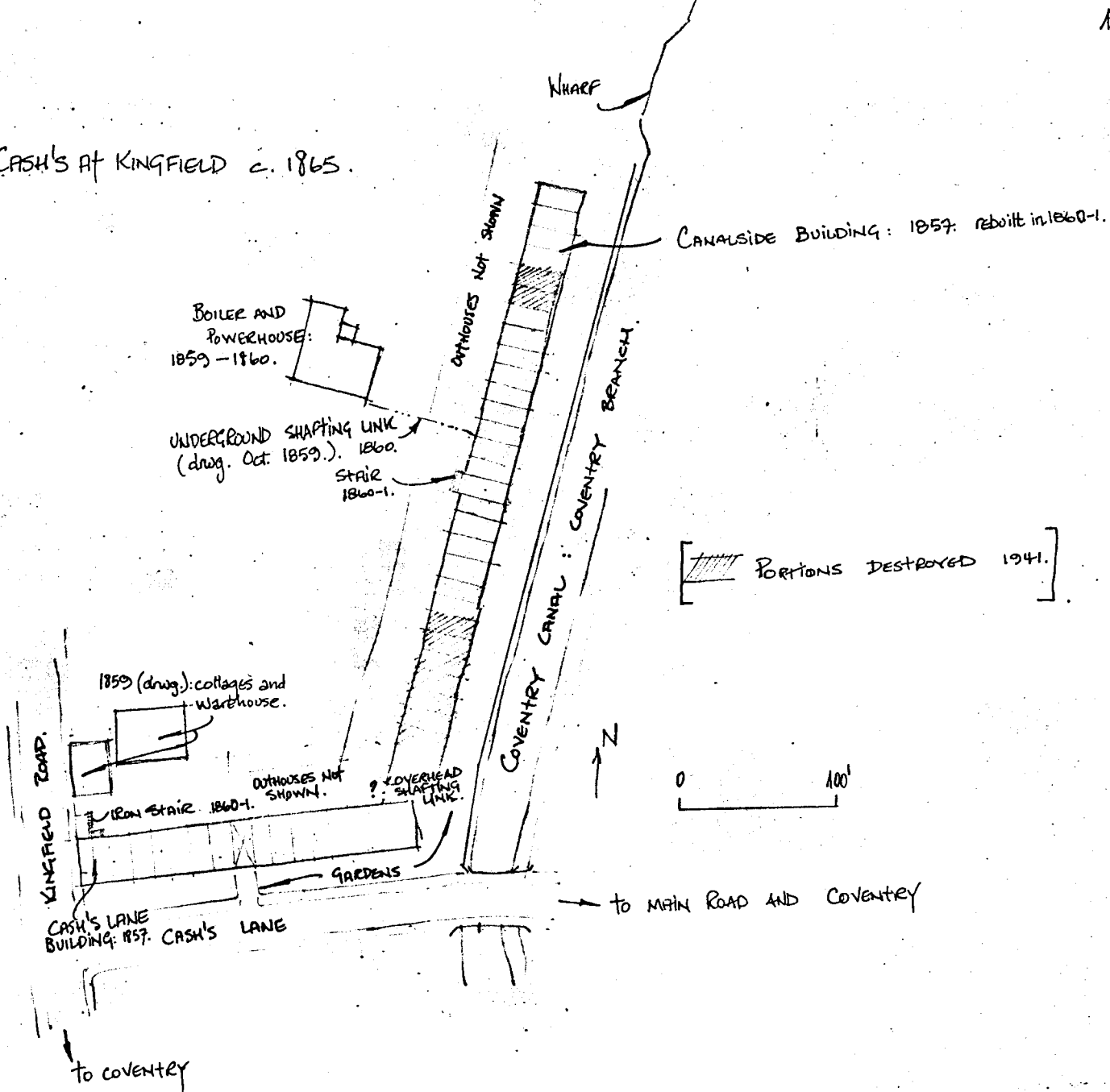
Cash's cottage factory, Kingfields.

The land at Kingfield was bought by John and Joseph Cash, who had been in the ribbon business since 1846, for their new establishment in 1856. Members of a Quaker family and having connections with Owen; who had earlier built New Lanark, Clark; a Stroud Quaker of note, Joseph Bray and in Coventry with George Eliot they were more than small traders having had such a background. The main influence on them, in the matter of this factory, may well have been Bray who was at this time active in setting up "ideal" working environments in the Leicester area textile industry. It was however to be a short-lived scheme, as originally envisaged, and has since been noted as "a monument to a lost industrial system and a number of forgotten ideals.", a memorial to Quaker industrial philosophy.

The architect of the scheme was Thomas Pratt of St. Nicolas Street, Coventry. He does not appear to have designed other buildings of note, has no surviving churches to his name, and the influences on his work are unknown. He designed this building as one of, if not the, first non-Georgian building in Coventry. The local builders were conservative, still best acquainted with the Georgian details and few neo-Gothic buildings existed locally. Pugin and Barry had built in Birmingham, mainly churches the convent at Handsworth being the most similar^a, simple brick neo-gothic structure, to the Kingfields factory. Scott was extending Walton Hall at the time. The London and Birmingham Railway had opened several years before, incidentally with "a ghastly piece of neo-gothick," for its station at "Mugby Junc." (Dickens describing the earliest of the Rugby stations.) and Pratt would not have been limited in his ability to travel to the influences of the latest buildings and publications of London. It is also possible that his clients were the main pressure for a neo-gothic building, possibly their taste was more advanced? Indeed the third elevation on his drawing is puzzling for its Georgian nature, is he playing safe by the style he knows and is this his compromised and preferred design?—

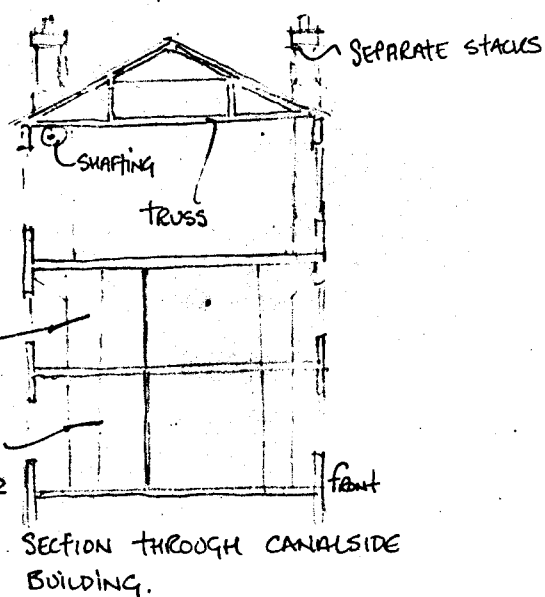
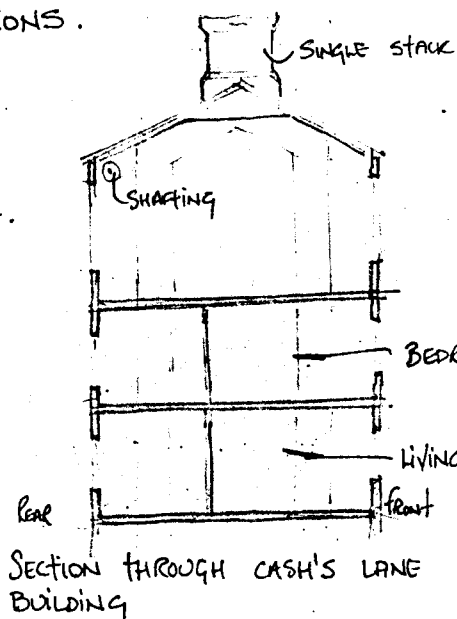
As one of the two larger contemporary cottage factories it would eventually have been much the larger, had not the trade collapsed; being known as the "hundred houses", although only 46 were built, it was intended to build as many as three hundred cottages and topshops. Indeed the sections show four parallel buildings along the contours of the site. Little can be known of these early plans since the great majority of Cash's records

CASH'S AT KINGFIELD c. 1865.



THE TOPSHOPS AT CASH'S, COMPARATIVE SECTIONS.

Approx. scale.



CASH'S

Early Chronology

- 1856 before NOVEMBER : Site at Kingfields chosen. (Site plan dated ?).
- 1857 before APRIL : Work started on "the houses"
by OCTOBER 17 : Houses complete.
by OCTOBER 30 : Contract "certificate of completion of Mr. Murray " signed.
The Cash's Lane And Canalside cottage topshop buildings complete.
on NOVEMBER 27 : "Shafting installed through the shop"
No mention of power source in use or planned.
- 1858
1859 early ?april? : Drawing of T. Pratt for two cottages and adjacent warehouse type shed.
by OCTOBER 19 : "a steam factory is being built..."
dated OCTOBER 22: Drawing of shafting connections.
- 1860 : The Cobden Treaty.
: Weavers Strike.
- 1861
1862 by JANUARY 12 : The topshops converted, the steam power in use and a factory system operating.

Later history of the early buildings

- 1893 ? : Engineers report on improvement work to the power system.
- 1926 : Original beam engine removed.
- 1941 APRIL : Severe damage resulting in partial demolition. Topshop shafting taken out of use?

were destroyed in 1941.

The building would seem not to have rated as architecture when completed, being noted merely as a provider of employment and otherwise being relegated to its place as industrial architecture.

The firm of Cash still operate on the site, the early buildings; being the two topshop blocks, the power house and boiler house, and two cottages and an adjacent shed, remain in substantially original condition. They are constructed in local Nuneaton red brick with blue semi-engineering courses, with timber floors and roof construction of local tiles on timber members. An occasional mullion is in cast iron and tie-rods strengthen the upper storey. Alterations have been made to the outhouses of the topshop cottages and repairs made to bomb damaged areas. The Cash's Lane block has a central throughway, large single chimney stacks, its topshops have party walls pierced by door openings and has an addition of an iron staircase and altered entrance door (photo: 15) at the north end. The rear of the south end of the building has been rebuilt and the nature of any link with the Canalside block lost.

The Canalside building is generally similar in construction and detail but the differences are important. It is longer, has a central wide flight of stairs to the topshops in place of the throughway, has single, small chimney stacks close to the front and rear walls except for one, is built on a level site and does not step and has a through section topshop with no party walls, the roof structure being of timber trusses and not purlins as in the Cash's Lane building. The vertical shafting entrance arch and oiling doors are to be seen on the rear of the Canalside block. This building has been demolished in two sections, ^{where} there was severe bomb damage. Both buildings are in generally excellent structural and detail condition. The other buildings, cottages, shed/warehouse, boiler and power houses are of similar design and construction and have been subject to minor alterations.

It is of interest to compare what can be seen on the site with the little surviving information: the early drawings and notes, the diary of William Andrews who worked for Cash's and the contemporary background of the industry.

The drawing of three elevations and two site sections is signed by John and Joseph Cash and Dutton, the Blackburn contractor who had doubtless won a competitive tender for this large job. It is notable that an experienced mill builder took such a job so removed from Blackburn. There is no architects

any part of an agreement or contract. The drawing shows two elevations of neo-gothic, jacobean style; the first is the front elevation of the Cash's Lane building, the only difference being the omission of the two chimney stacks on either side of the central gable. The second elevation is of the same length as the Canalside building, and is of the same detailing as the first. It differs from the built Canalside block in the chimney stack arrangements, except for the one end stack, and the details of the central throughway and central window and door arrangements. (Note photos.: C & 9.) The differing section of the topshop is not expressly demonstrated by the difference between the drawing and the building, the differences noted are only indicative. When and why did these differences between the two similar buildings occur? Was the Canalside building completed or altered at a later date?

The Cash site was noted by Andrews in Nov. 1856, he notes that on the 5 April 1857 he was able to "go to see the houses being built at Kingfields..". By the 17 October of 1857 the houses had been completed and Andrews having been offered a position went "to Kingfields to look at house, didn't like it much". For why he disliked he does not say, but having had gas installed he "removed to No. 8 Kingfield" on 27 October.

This being just prior to a final account from Dutton to Cash's, verified by Mr. Murray's certificate of completion, for his final payment, minus retention, on the "first part of the contract". The "first part" is interesting since it is not certain exactly to which parts it refers. It is unlikely to just refer to the Cash's Lane block as being built first, and most likely means, at a cost of £8700 for approx. 48000 square feet (3/9d sq.ft.), the two topshop buildings. The rest of the contract would have been for other of the "hundred houses". The inclusion of power plant in this bill is very unlikely as will be seen.

On the 27 November 1857 Andrews recorded "stopped warping because of putting the shafting through the shop." Yet the evidence is that the power to drive this shafting through the topshops for the power looms (a conversion of the loom not a totally new loom) was not available till at least late 1860. Andrews, who now having left Cash's, noting on 19 October 1859 that "a steam factory is being built at Kingfields". Dated 22 October 1859 is an engineers drawing, of Musgrave and Sons, detailing the shafting connection from the power house to the vertical shafting and quoting the Globe Ironworks, Bolton to supply.

15

On his return to the U.K. in 1862^(*) Andrews notes: ^(*) (18 Jan 1862).

" Many changes have taken place at Cash's since i went away. Their cottage factory system for which they built the houses at Kingfields has been a complete failure. They could obtain no rent from the tenants unless they found work for them-- now at great cost they have knocked out the partition walls of the shops and converted the top of the buildings into one large factory, and filled it with the looms which they have had built, the houses underneath now form merely cottages for the weavers. The steam factory also, which was building when i went away is now finished." He had left U.K. on July 13, 1860.

This gives some indications to activity at Cash's. The Canal side building was completed, with the other block, before the disastrous year of 1860 and was substantially converted between then and ^{Jan} 1862. At this rebuilding the individual stairs and trapdoors were removed, the central stair added and the other central details altered. The party walls between the shops and the chimney stacks were rebuilt from the level of the window sills, (approx?) the awkward gable stack details and the remaining original chimney stack at the east end support this view of substantial rebuilding. The through section topshop now has a trussed roof, the stacks acting as columns.

Though Andrews notes that the buildings were converted to one factory the Cash's ^{Lane one} was not so extensively changed; doors being pierced into the party walls, the trapdoors closed and the iron stair added. (What link between the two topshops was there before 1941?). No central stair could have been added without blocking the yard entrance, and without destroying the elevation. It is most probable that the market could not bear the cost and the number of looms involved in a full conversion, it is also a stepped building and would not have offered such advantages. Again, the elevation might have suffered.

These alterations took place when Cash's changed to a factory system of employment, after or soon after the strike of 1860.

The powered cottage factory has been noted as 1857; Prest remarking on a boiler house lintol of that year. It seems however that the plant was not installed till 1860 or so, some three years after the shafting had been installed in the topshops. Was the condition of the trade responsible for this delay in ordering the power installation? The only information presently available is the shafting drawing of Oct. 1859, nothing is known of installation dates for the boilers or beam engine. The engine was removed in 1926; the shafting system had been improved in

1890 to reduce friction losses. The dated lintol may be a retrospective gesture; all of the more recent buildings carry dated lintols, a very reasonable idea, yet the two topshops do not. Possibly the boiler house did not have originally, neither.

The third elevation on the drawing, the elevation showing the cottage stories in a Georgian style, is longer than either of the others. The detailing of the topshops is similar, they having pointed arches, similar gable treatments and chimney-stacks. The drawing of this elevation is unfinished, mullions not being detailed to the extent of the other elevations. Is this drawing a comparative study or is the intention to use this design for the parallel additional blocks as shown by the sections below it. A small proportion of owners building such an establishment as this had an interest in the latest accepted styles. They wanted acceptance for themselves into the landed classes, some adopted "country house" styles for their mills or factories. Indeed at the time this was fairly much a country site. But it is very likely that in this case the feelings for the weavers was a great factor in the choice of a building style that would help attract them to work and live there. It needed some advantages since it was some fair distance from the centre of Coventry.

The sections show the likely extent of the full "hundred houses" scheme. If built it would have been a less attractive environment due to the overshadowing by adjacent blocks and the increased shafting noise. It would also have been very much more an independant industrial community as seen at New Lanark and Saltaire. Cash's, having been forced so far out of the city may have had to have built a selfsufficient community.

The Cash's Lane building is at a right angle to the other proposed blocks and is cross contour. It was built as a facade to the entrance on the road approach from the city; the first appearance of the end elevation of four blocks would not have been acceptable. Despite this elevation there was no advertising of Cash's name as might be found in large letters on the parapet, of a northern mill; the self esteem of the weavers is more important. Later boards were probably modest as is the existing, recent one. Indeed in little respect does this textile establishment resemble the multi-storey mills, even its windows having an unusual ecclesiastical nature almost asking of the weavers that much reverence for their craft and their production.

The small, and despite Andrews ambitious doubts, good dwellings of the time, are dwarfed by the fenestration and roofing of the topshops; yet gain lofty impressiveness. The Jacobean and structural detailing is part of this rich impression, there is more than industrial, functional detailing. The excellent brickwork, the articulation of the piers and walls, the blue brick coursing, the arched lintol and the blank windows, the tall topshops and the studied nature of the gables and the chimney stacks remind one of St. Pancras and Scotts comment that "possibly it is too good for its purpose." In the Cash's lane building especially can be seen a reference to the 'E' shaped Elizabethan-Tudor country house, the gables and decoration applied to them suggesting the forward elevations of the 'E'. Yet the Cash's Lane building seems less two-dimensionally such a gesture; because it is shorter and well proportioned and because of the positioning of the three step downs it appears to project and retreat from a single plane and describe the Elizabethan facade very subtly. The two buildings with their little garden plots, afforded outside built-up Coventry, must have been a very impressive sight standing as they did in open country side; appearing more like civic buildings than dwelling or work places.

Even the rear elevations though simpler and disturbed by the outhouses have more than the mundane appearance of the Hillfields backs.

Most mills of this date would have followed the precedents of the fireproof mills of the 1890s, which incorporated cast-iron columns, iron beams and brick arch vaults. However in the original design conditions the timber floors are not seen as a risk since any fire would be contained within the solid party walls. The conversion to through topshops invalidates this and must have constituted a greater fire risk, though whether expensive alternative constructions would have the buildings any better from incedinarities is doubtful. The iron tie-rods may date very recently and do not indicate alteration dates, they are found on each building.

The tall topshop windows are different on the front and rear elevations and the gabled prominences show a third type. The rear windows are three panelled with a three arched lintol, spanning approx. 12' (3.5m), the front being divided by a pier which is partly unnecessary and structurally redundant being introduced to compose the elevation. The third window type has structural cast-iron mullions, a feature repeated in the
stores below

stories below, carrying the brick gable ends. Such mullions are found in contemporary industrial buildings to allow the omission of a brick pier and thus allow better lighting conditions. Here the defining of the difference of the gable portion is more important.

The site planning is relative to the road (Cash's Lane), the canal (opened late 18C.) and the contours roughly parallel to the canal. The buildings follow these factors, but the position of powerhouse seems less logical although its position must have been decided early as the shafting entrance on the Canalside shows. It is removed from the wharf at the north end of the Canalside building and its water or cooling supply must either go round or under the earlier topshops. The low volume ribbon trade would have been little affected by the wharf position but the position of the boilers in the centre of the site would not have been perfect. The installed capacity of the boilers and engine may give some idea as to the final size of the planned establishment.

The topshops of the canalside building are still in use as stores, their converted flexibility proving more useful. The Cash's Lane topshops main use is aesthetic, the tidy roofline devoid of aerials indicating that the otherwise unused shop is full of aerials. The canalside building is "adorned" with aerials. The cottages are no longer all Cash employees but are all rented.

The Cash's Lane building is threatened by Coventry's outer relief road and it is for this reason that local preservation effort is for the altered and incomplete Canalside building. As Coventry have claim, so to do Cash's for their expansion. If the road is built doubtless Cash's will want use of the canal-side land. These unique buildings are "a monument to a lost industrial system and a number of forgotten ideas", but should they be a memory?

—:—


Green has been remembered as a benevolent man,⁽⁸⁾ who instituted this later and largest of the cottage factories. He would have been a man of some means to have developed this whole site in the space of two years, probably the largest example of its type in the U.K. His plans, in three phases on the three streets, were passed between July 1858 and May 1859, to consist of 67 dwelling units with topshops and power house. The site, a triangle of land, had been undeveloped probably due to its slope and an adjacent large private house of the landowner.

The firm ceased business before 1910 and its records are not available; the designer of the triangle is not known. It is probable given its appearance and the normal local conditions of the design of non civic buildings, that the builder-contractor was also the designer.

This building has now been demolished and my own impressions were gained from the corner still standing in Dec' 1972. The power installations had been removed some long time previously the topshops more recently being used as stores by a hosiery firm.

As a typical topshop building it was considered for preservation, uses as student dwellings being suggested.

It is likely that parts of the building may have been incomplete in 1860 but no evidence of large scale alterations is seen. The buildings were of local brick, timber and slate construction, with timber door details and stucco finished Georgian lintols on the street elevations. The difference between treatment of front and rear is again evident, though the relationship of the third storey windows to the dwelling windows is not as formal and easy to follow through from the second storey. The intention of showing "middle class craftsmens" houses is only afforded on the public side of the building, the rear detailing being mean and miserable.

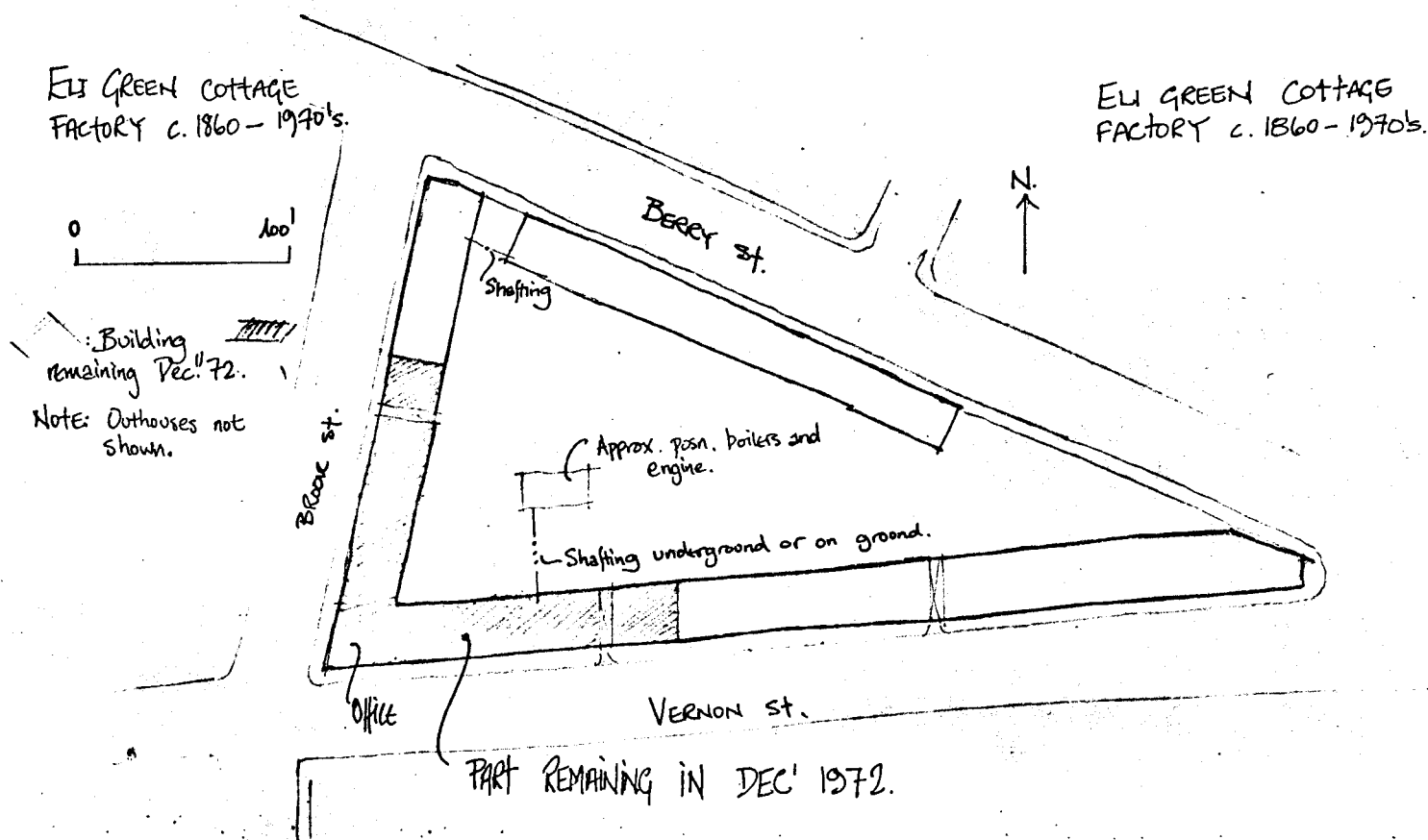
The photos. ( 5, 6 & 8) show the application of the power to the shafting within the topshops. No. 6 showing the oiling access doors to the vertical transfer shafting and the arch of the entry of the shafting from the engine into the building. No. 3 also shows this and the power house position would have been near the later founds slabs seen in the foreground. Within the topshops the shafting ran above the windows on the inner side of the triangle and No. 5 shows it (note rust streak) running through, its position on No. 8 is approximated. Between those topshops on Brook and Berry Streets the shafting passed at high level⁽⁹⁾ suggesting the shafting drove 200m round two angles; the efficiency of this drive-line cannot have been high.

The later entrance to the topshops on Vernon Street was made crudely through one of the houses, an entrance through the building on the corner of Brook/Vernon Streets which may well have been Greens office/counting house was also open. The original topshop stairs and trapdoors had been sealed and doorways built through the topshop party walls. Photo NO.7 shows such a throughway and the stair, the latter probably unsealed by vandals. The blank end elevation on No.5 is due to the fact that the buildings topshops were let in parts. The difficult access, which did not apparently hamper the low volume weaving trade, must have proved a great problem in later letting of the topshops for other uses. The inherent fire risk of the converted buildings and the presence of non-involved dwellings below would also have been drawbacks.

This Building also shows little similarity to the more northern concept of the mill; it is essentially domestic in scale and is not used to advertise itself to workers or shareholders.

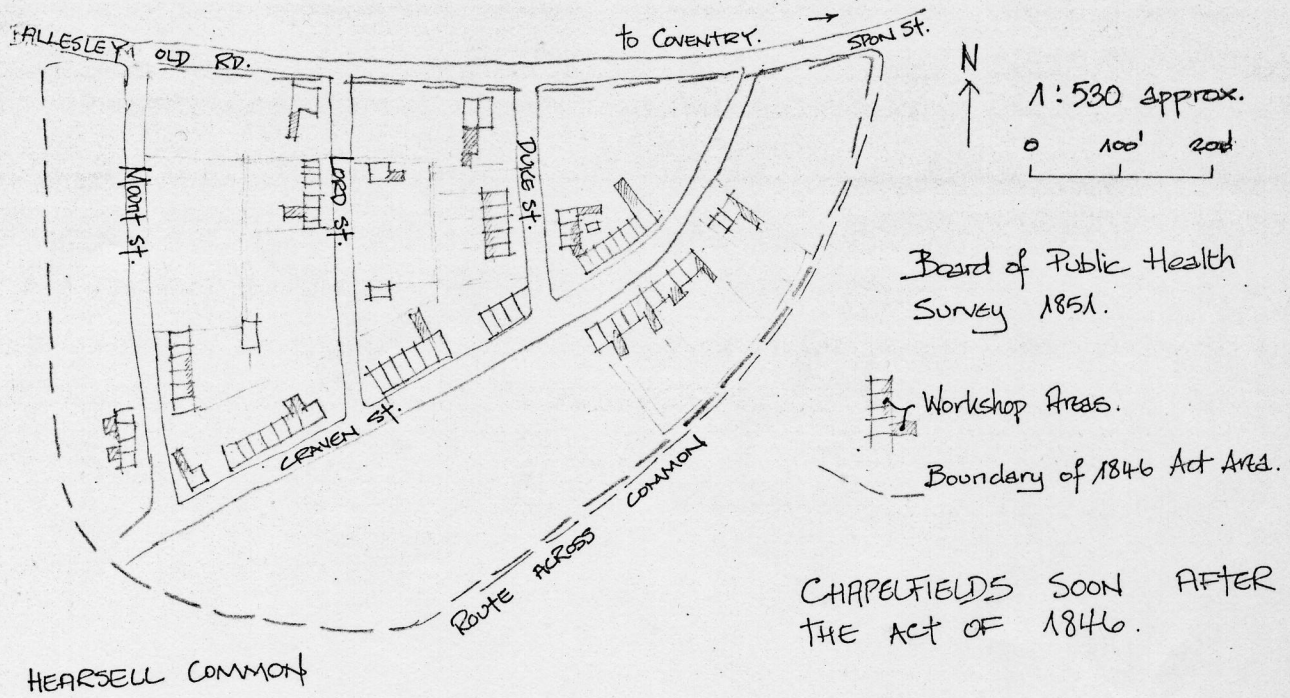
note (8) Prest.

(9) Millward and Robinson.

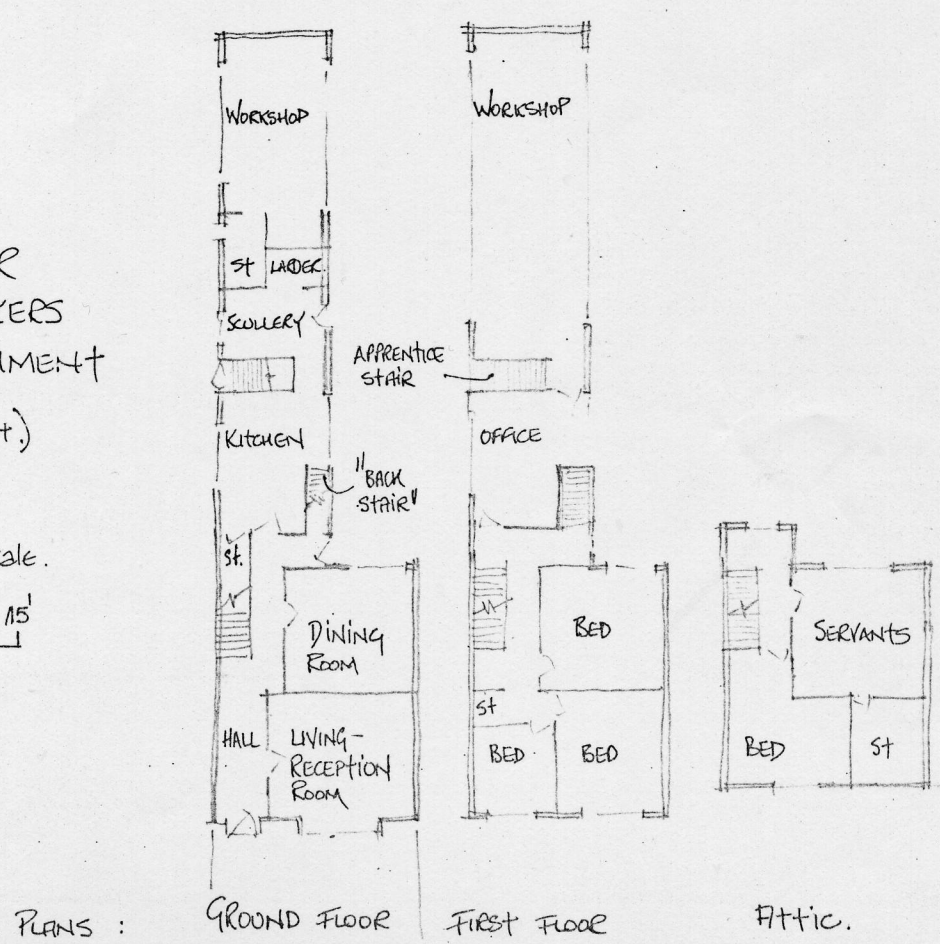
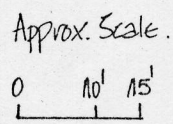


Chapelfields.

The area developed rapidly after the Act of 1845 and the survey of 1851 shows mostly smaller dwellings along Craven St. The O.S. of 1887 (publ.1903.) shows the streets fully built over with small and large establishments; they still stood as a separate built-up area between the common lands and beyond the railway.



A MASTER
WATCHMAKERS
ESTABLISHMENT
(after Prest.)



It again is most likely that most, excepting possibly some of the larger houses, of the Chapelfields houses were built and designed by local builders; possibly at first for individuals and then as speculative terraces.

The streets show nothing of the trade being carried on in the back workshops, there is no evidence of power or even of unusual fenestration. The housewives tended their drawing rooms and front gardens, some houses even had maids. There is still a difference between the quality of treatment of detail between the front and rear; the rear elevation, with workroom on the second storey is plain and unadorned. Later buildings and additions were added as L shaped extensions from the main house. The changes of detailing through from Georgian to Victorian can better be seen here where building was from the 40s to 90s. The materials and methods used are as seen in the areas, no unusual features are to be found except for some ornate glazing on the workshops of the larger houses. (photo No. 6). Some of the later houses on the south side of Craven St. still have back gardens reaching to Hearsall Lane, the original boundary of the 1845 area. Though the later developments have since surrounded the watchmakers streets, the area is still readily identifiable due to its earlier buildings. Most of the houses in the area are still in use as dwellings, the old workshop in use as a living or bedroom, with sometimes altered and reduced windows. The larger workshops are in use as stores, studios and small metal trades workshops; no watchmakers remain, the last left between the wars, interestingly the last of the these considerably successful due to its work as a tool-maker for the new artificial fibre industry.

Homes and Workplaces.

These areas and buildings were all for the individual worker to be able to be his own master. The first cottage terraces and the watchmakers houses were the efforts of the weavers and watchmakers to live and work their own way of life. The cottage factories were the work of outside influences; economic and industrial forces, and the Quaker philosophy and humanitarian ideas.

The economics of advancing industrialisation defeated the bases of both trades; the weavers falling to free trade and the factory system after 1860, the watchmakers leaving their area a few decades later as watchmaking also became a mass production industry.

The buildings demonstrate the work and social aspirations of these men. They record developments and experiments in working environments which should not be forgotten or lost.

— : —

Notes

in "Building News" for 28 August 1857.

A tender for T.W.Ward, Coventry, Architect T.Pratt (!).
for dyehouse and house £685.

also

Coventry.

Watch Manufactory for H.Williamson. £230.

....doubtless these being in the respective areas of Hillfields
and Chapelfields.

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- (1) Landscapes of Britain, The West Midlands.
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A. Robinson.
- (2) The Industrial Revolution in Coventry. Prest.
- (3) Twentieth Century Coventry Richardson.
Harris.
- (4) Master and Artisan in Victorian England,
The Diary of William Andrews,
and the Autobiography of J. Gutteridge.
- (5) Victoria County History of Warwickshire, ed. Pugh.

City of Coventry:

Architecture and Planning Dept.; Photograph records and library.
Archives; Cash material presented by Mr. Graham present managing
director, especially:
photograph of drawing of elevations and site sections.
Engineers drawing of shafting installation, 22/9/1859.
Invoice from Dutton to Cash; final account for
building contract, 30/9/1857.
Also:
Board of Public Health Survey, 1851.
Early O.S.
Deeds and land records..
Applications to local Board (P.H.) for building permission.
Coventry and Warwickshire Collection;
Hillfields, Study in Urban evolution. (unpublished
essay) R. J. Payne.

Cash's:

Cash of Coventry. Col. R. J. Cash (1937).
Kingfield Under Fire. publ. 1948.

- (6) The Functional Tradition in Early Industrial Buildings.
J. M. Richards.
Eric de Mare.
- (7) History of the Gothic Revival. Eastlake.
- (8) Birmingham, City Buildings. D. Hickman.
- (9) The Industrial Archaeology of the East Midlands. D. Smith.
- (10) The Development of the Factory. Jennifer Tann.
- (11) The Philosophy of Manufacturers. Ure.

LIFE AND WORK IN NINETEENTH CENTURY INDUSTRIAL AREAS.

Cottage Factory and Dwelling Workshops in Coventry.

PHOTOGRAPHS: VOLUME TWO OF TWO.

C.R.Capewell,
Diploma Year 1972/3,
School of Environmental Studies,
University College,
London.

ELI GREEN
HILLFIELDS



Last part of
Greens cottage-
factory standing
in 1972.



(Note stepping floors
without roof break
and roof sag on
long purlins.).

Front elevation



Rear elevation

ELI GREEN

HILLFIELDS

5



← Shafting

'Section'.

6

Shafting entrance arch
and maintainance door.

ELI GREEN
HILLFIELD



Trapdoor and
later doorway.



← Approx. shafting level.

Topshop window.

HILLFIELDS

Cottage factory
Terrace on
Raglan St.



Georgian front.



Plain back.

Cottage factory terrace, Stanton Street.



Front elevation.

Note: door and window details! and end elevation.



Rear elevation.

Georgian detailing:



Pair of cottages, the left hand used by weaver. (see rear view).



Weavers window in one of pair of small cottages.



SILK WEAVERS COTTAGES, SHILTON. Front
c. 1800?



Rear.

CHAPELFIELDS



Journeyman watchmakers house
c. late 1840's.



Rear of above



Workshop to rear of
large watchmakers house.

CHAPELFIELDS



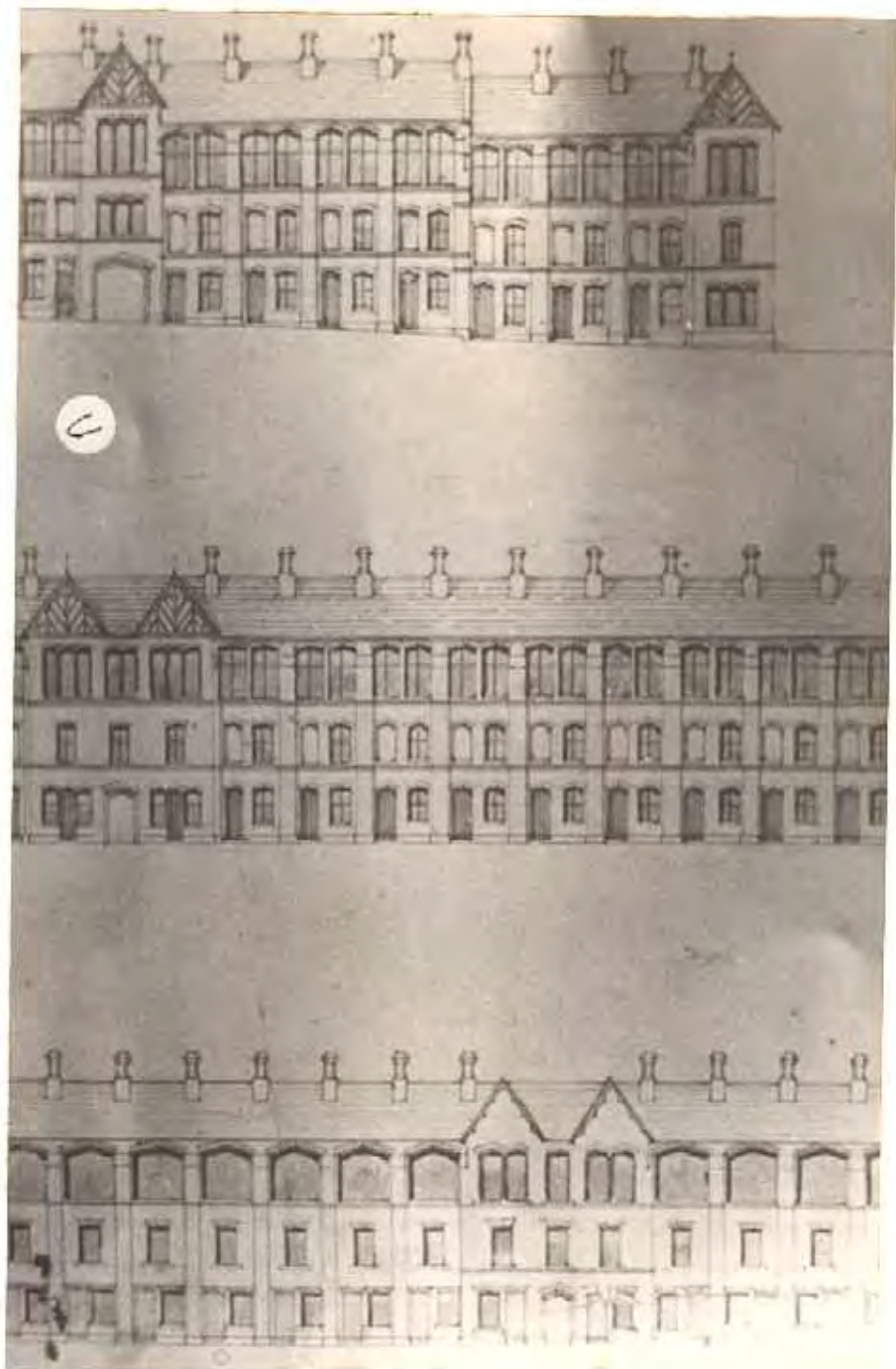
Watchmakers houses
c. 1880's.



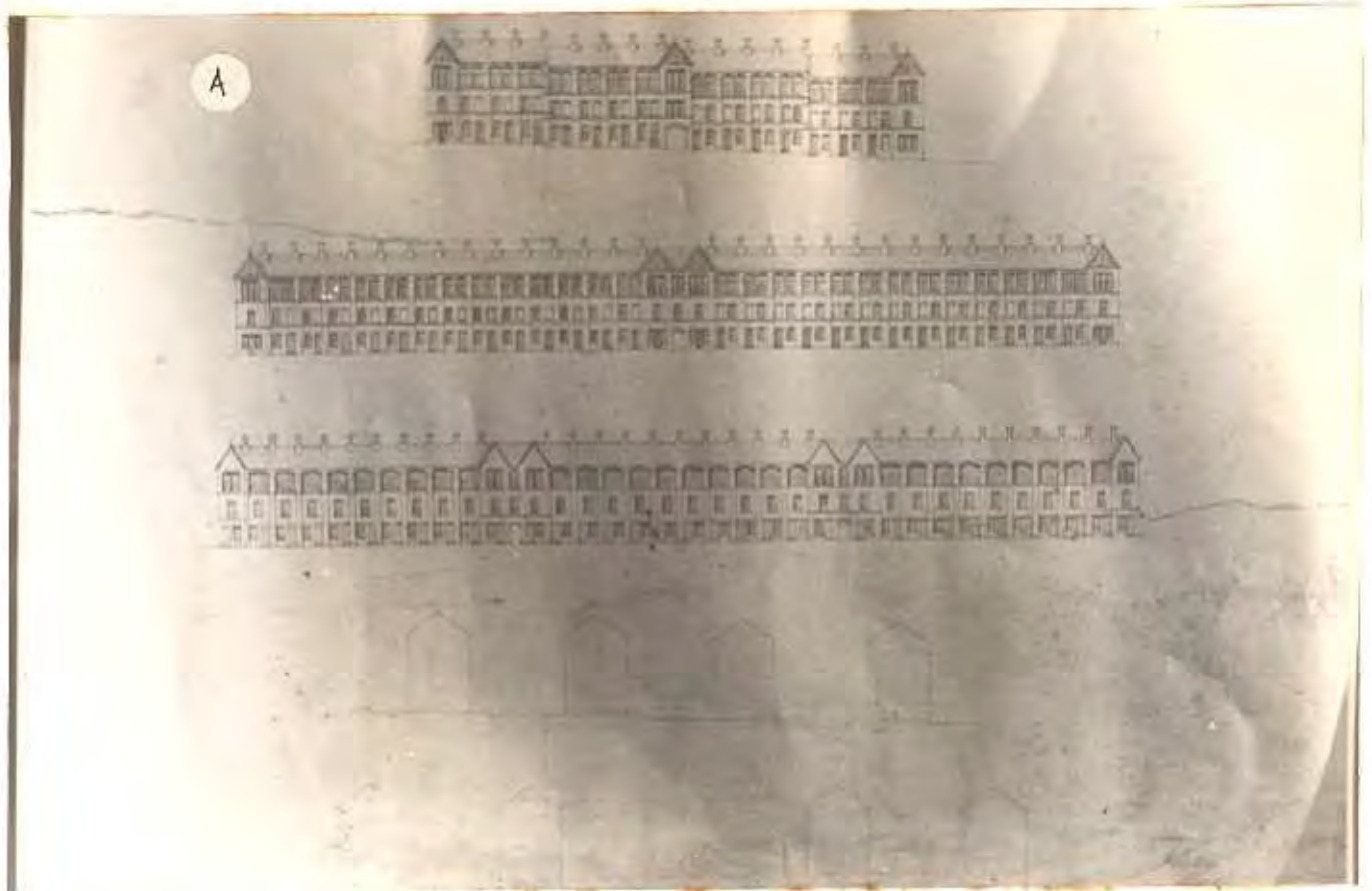
Rear of above



Craven St.



Detail of T. Pratt's drawing for Cash's.



Thomas Pratt's drawing, signed by John and Joseph Cash, and J. Mutton.
Elevations and Site sections.
Drawing not dated, is of late 1856 or early 1857.



Cash's Lane
building; front
elevation.



Canalside building;
front elevation.



Note: detail of
vertical shafting.

Rear of Canalside
~~building~~ building.

3



CASH'S
KINGFIELDS

Cash's Lane building,
details of entrance
through way.

13



Canalside building,
note odd chimney stack.

CASH'S
KINGFIELDS.

10



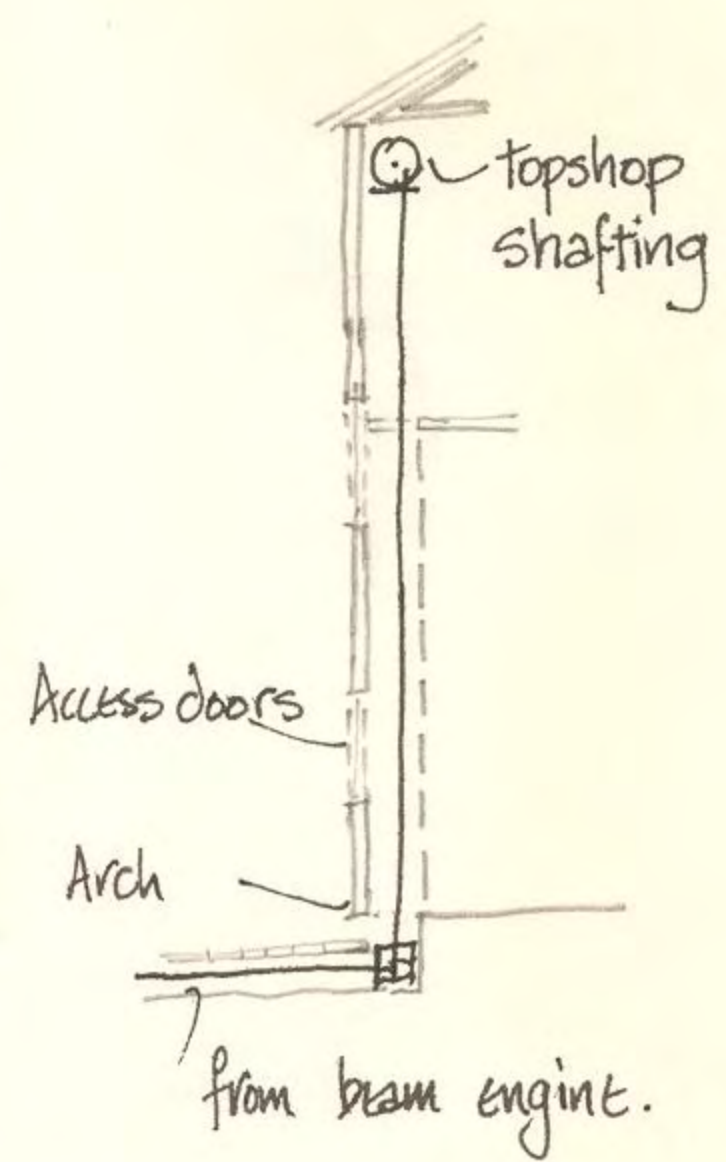
Cottages and Gardens.

7



Detail.

CASH'S
KINGFIELDS



Vertical shafting entrance
to topshops.



Boiler and power house.



701725 courtesy Coventry Arch. And Planning Dept.
Party wall and chimney detail in Cash's Lane topshop.



701727 courtesy Coventry Architectura and Planning Dept.
The shafting is vertical up the nearest pier, geared to the
horizontal shafting around the topshops. (see photo. 11 and 12,
note ↓ position of brickwork detail corresponding above.)
Rear elevation of building.

8

The Canalside topshop ,the through section
conversion .Note trusses.

Front elevation of building.

Courtesy Coventry Arch.&Planning Dept.

