

THE BIRMINGHAM JEWELLERY QUARTER

An introduction and guide



ENGLISH HERITAGE

The Birmingham Jewellery Quarter

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(left) The Key Hill elevation of Gem Buildings, Nos 20–21 Hockley Hill, built in 1913 as a diamond cutting and polishing works. Designed by Wood and Kendrick, Gem Buildings is an important early example of a modern jewellery factory characterised by huge windows and an almost complete absence of ornamentation.
[AA99/02862]



Foreword

Birmingham's Jewellery Quarter is a national treasure. It contains the best and most extensive surviving group of Victorian and 20th-century buildings devoted to the manufacture of jewellery and similar small goods in Europe, a place of unique character. But there is more to it than industrial archaeology. The Quarter remains a thriving manufacturing community, people often still working from original premises and in many cases using original machinery and tools. The Quarter's buildings are under pressure from two directions – dereliction and decline, especially at its edges, and buoyant economic demand for expansion and change of use, especially at its heart. The great challenge is to retain both a thriving mixed economy and the best of the buildings which give the Quarter its distinctive personality and the designation of the area as an Urban Village will help achieve this. This booklet distils the findings of the most extensive architectural survey ever carried out in the Quarter and explains what it is that makes the place so important and so rewarding to get to know. It is published to coincide with an exhibition held at the School of Jewellery in Birmingham – itself an exemplar of the imaginative conversion of important historic buildings to new innovative uses – and the launch of a series of initiatives designed to balance the needs of local people and businesses with those of the historic buildings that give the Quarter its character. Only by understanding the qualities that give the Quarter its special significance will we be able to manage it prudently, enabling the historic environment to make a full contribution to the area's regeneration and continued prosperity.

Sir Neil Cossons, Chairman of English Heritage
Councillor Albert Bore, Leader of Birmingham City Council

(left) The atmospheric power press room in the workshops of No. 94 Vyse Street. [AA99/07796]



An introduction to the Jewellery Quarter

The Birmingham Jewellery Quarter is an urban industrial area with a fascinating history of jewellery and metalware production and a unique built environment. The area is remarkable for its dense concentration of converted houses, factories and specialist buildings (Fig 1), a particular combination of structures associated with jewellery and metalworking which does not seem to exist anywhere else in the world. Also remarkable is the fact that these trades are carried out within buildings constructed up to 180 years ago often for the same or similar purposes. Small machines of 18th- and 19th-century origin are in widespread use and in many cases are still the best tools for the job.

In its heyday, in 1913, an estimated 70,000 people were employed in the Birmingham jewellery trade. This was based in the Jewellery Quarter, which was something of a closed area with few people having reason to enter it unless they were involved in the trade. Even today, with increasing numbers of visitors and a thriving retail trade, there remains something of a village-like atmosphere. The high density of workshops and the survival of family firms mean that many people still know each other, contributing to a sense of community. However, the interiors of the workshops, which are often reached off alleyways hidden away from the street, still remain a mystery to visitors and locals alike.

The Quarter is very much a working entity and the major centre of gold jewellery production in the United Kingdom employing up to 6,000 people. However, some contraction of the trade in recent years and the Quarter's close proximity to the city centre mean that this special area now has a more uncertain future, with many buildings facing pressure for redevelopment. The aim of this booklet is to explain the evolution of the Quarter; to highlight its unique qualities in the national and international context; and to provide a guide which readers can use to explore the area. It also looks at ways in which the special character of the area can be retained and enhanced, and introduces the concepts of conservation management and regeneration as the best means of achieving this.

Fig 1 A view, from the south, of the typically dense pattern of converted houses and factories between Frederick Street (left) and Vittoria Street (right) in the heart of the Jewellery Quarter. Note the way in which the rear multi-storey workshop ranges adjoin the front (street) blocks at right angles. [NMR 18494/01]

Evolution of the Quarter

Jewellery and metalwares have been made in Birmingham from medieval times. By the mid-18th century the town was known for its production of small personal accessories such as boxes, trinkets and cheap jewellery, collectively known as 'toys'. Buckles and buttons were also made in increasing numbers. The rapid expansion of these trades and related activities – such as brassworking – during the 18th century resulted in the town gaining nicknames such as the 'toy shop of Europe' and 'the workshop of the world'. The skills and ingenuity of the Birmingham masters and artisans, the ready availability of iron ore and coal from South Staffordshire and Worcestershire, and the high consumer demand for 'toys' and metal products in general were the main reasons for the town's phenomenal growth at that time. From the late 18th century, the local canal network provided a good transport system and helped to boost trade and the development of an export market. In 1700 the population of Birmingham was between 5,000 and 7,000 and by 1801, mainly through immigration, it had increased to 73,670; a rate of growth significantly above the average for the period. By the end of the 18th century Birmingham was the foremost industrial town in the country. Arthur Young in his *Travels in England and Wales*, of 1791, described it as 'the first manufacturing town in the world'.

This massive industrial growth was not achieved through inventions of great technological importance or through the construction of numerous large factories. Rather it was brought about by a multitude of small family firms operating from workshops created in the attics of individual houses or in buildings erected in domestic back gardens in what is now the town centre. Collectively, these 'garret masters' or 'small masters' – as the heads of these small firms were generally known – were able to turn out 'toys' and other products in vast quantities using largely hand-powered machines or no machinery at all. A few influential large factories were built in Birmingham during the 18th century. The most famous was Matthew Boulton's Soho Manufactory (Fig 2), established in a rural area north of the town centre in 1761–6 and employing over 600 people making 'toys', silverware and other items.

By the mid-18th century the increasing numbers of small masters had led to the expansion of the town in a north-westerly direction into the southern part of a newly-subdivided estate belonging to the Colmore

Fig 2 The principal façade of Matthew Boulton's Soho Manufactory of 1761–6, illustrated in J Bisset's *Magnificent and Grand National Directory*, 1800. [AA99/08612]



Fig 3 St Paul's Square, from the east. The Georgian town houses and later factories around the square have been converted to offices. There are some notable examples of modern architecture interspersed among the older buildings.
[NMR 18484/19]



family. In the 1770s, to escape the increasing industrialisation of the town centre, more prosperous masters, merchants and professionals began moving to St Paul's Square, a new development in an otherwise rural area of the Colmore Estate. Substantial brick terraces of two- and three-storey town houses were built around St Paul's Chapel (Fig 3) in the middle of the square. Dotted around the square to the north-west were the isolated villas of landowners and other affluent residents (Fig 4). Both between these houses and to the north, were small gardens, which were rented to workmen. It was this area around St Paul's Square and the land to the north-west which was to be developed as a residential and industrial zone from the 1820s and was eventually to become the Jewellery Quarter.

New streets to the north-west of St Paul's Square began to fill up with a mixture of houses built for small masters and their workers (Fig 5). The small masters tended to occupy modest terraced or semi-detached houses, which often contained a workshop within the body of the house. The amount of workshop space was subsequently increased by building over the back gardens. The 1820s and 1830s also witnessed the construction of courts of workers' houses in the area, along new routes, such as Branston Street. These courts were fronted by houses that backed onto each other (known as back-to-backs), and had houses to the rear usually built as terraces against a blank, or 'blind', rear wall (blind-backs). These types of workers' houses arranged within courts had been built in large numbers in older parts of the town from at least the 18th century. Another building type to emerge in the streets to the north-west of St Paul's Square at this time were houses built by the more successful small masters with workshops to the rear (Fig 6). The master and his family would occupy the house at the front of the site removing the need to live at a distance from his works and making it easier to supervise the activities conducted there.

In the late 1830s two large factories, Elkington, Mason and Company, in Newhall Street (Fig 7), and Joseph Gillott's Victoria Works, in Graham Street, were built in the emerging Jewellery Quarter to exploit recent innovations in processes. Elkington, Mason and Company had developed the electroplating process involving the fixing of a thin film of silver on the surface of base metals, while Joseph Gillott had invented a method of mass-producing steel pen nibs. A combination of steam- and hand-powered machinery was used at these works to achieve huge outputs. However, the majority of businesses moving into the area were small or medium-sized firms, which did not need to use steam power and continued to employ hand-operated machines such as the stamp, press, lathe and the drawbench. These machines had been in use in Birmingham from at least the mid-18th century, and with various refinements they are still in operation today, reflecting the craft nature of many of the metal trades and the smallness of the items being produced.



Fig 4 (above) A former detached villa at No. 3 Summer Hill Terrace, which was subsequently converted to industrial usage. The building is an excellent example of the large villas built by the Birmingham elite in this area in the late 18th and early 19th centuries, and is now a very rare and neglected survival. [AA000608]

Fig 5 (right) Part of the J Piggott-Smith map of Birmingham of 1828 based on his survey of 1824. Note the extent to which new housing and workshops have been built around St Paul's Square and along arterial routes, such as Great Hampton Street, by this date. The central and northern parts of what is now the Jewellery Quarter were made up of isolated villas in attractive grounds and workers' allotment gardens. [Reproduced by permission of Birmingham City Archives (Piggott-Smith) BB99/10472]

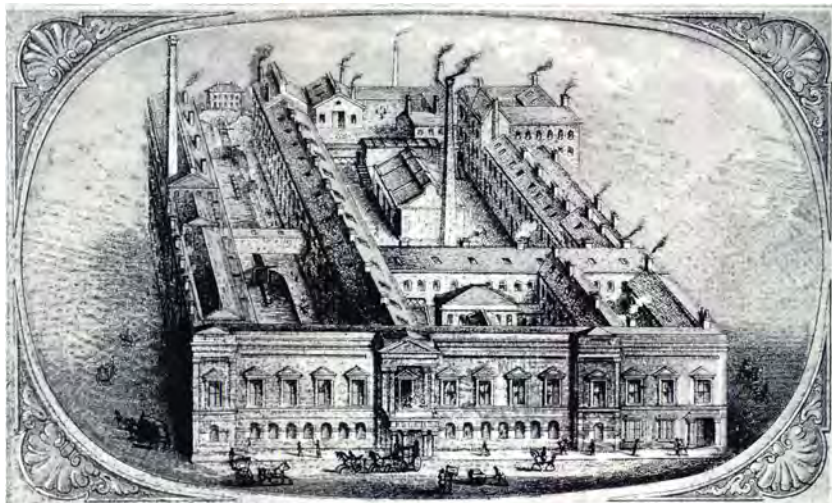




Fig 6 (left) The Reliance Works of Pickering & Mayell Ltd at No. 42 Caroline Street was built as a pair of houses with rear workshops in around 1826. The workshops of No. 42, which retain some of their original wooden-framed multi-pane windows, face onto Kenyon Street. [AA98/18072]

Fig 7 (below left) An 1850s engraving of Elkington, Mason and Company's electroplating factory viewed from Newhall Street. The southern part of the works straddled the Birmingham and Fazeley Canal. [Copyright © Birmingham Museums and Art Gallery]

Fig 8 (right) The former warehouse of the merchant and factor, Thomas Tonks, built in around 1838 at No. 16 Regent Parade. It later became part of an electroplating works. [AA000610]





In the mid-19th century, the gold rushes in Australia and California; the introduction of three inexpensive lower standards of gold alloy (9, 12 and 15 carat); a growing fashion for jewellery; and increasing mechanisation; all contributed to the development of the jewellery trade. 'Toy' makers who possessed the relevant skills switched to making jewellery, which included a wide range of items such as gold and silver chain making. Many artisans left their masters to set up on their own and there was an explosion of new building that eventually resulted in the Quarter largely as it is today. This expansion continued in the early 20th century, the jewellery trade reaching its zenith in the years immediately prior to the First World War.

Unlike most of the other metal trades, such as the brass industry, where factories were often located near good transport routes and spread throughout Birmingham, the workshops of the jewellery trade tended to cluster together to form a specific quarter. This was because the production of an item of jewellery, such as a necklace, from beginning to end might involve numerous processes carried out in the workshops of different firms and it therefore made good economic sense for the various

works to be located close to each other. Also, the workshops could be sited close to the warehouses of 'factors' or middlemen (Fig 8) who distributed work to many of the smaller manufacturers and who received the finished products at the end of the process.

Converted houses and factories

In addition to houses built with workshops and the few large factories, the first small and medium-sized purpose-built jewellery factories without domestic accommodation in the Quarter were built from the early 1850s along main streets such as Warstone Lane. They were a response to the great increase in demand for jewellery from the mid-19th century, and often incorporated within a single factory many of the production processes formerly conducted in a myriad of small workshops. In their scale and general appearance they resembled converted houses, but their façades were given more architectural distinction and the frontage buildings, freed from the restrictions of utilising space in former houses, were more conveniently laid out.



However, many converted houses remained (Fig 9) and the process of conversion continued. Vyse Street, for example, was created from the late 1840s and was at first entirely made up of terraced houses for professionals and more affluent small masters. These houses were gradually colonised by small jewellery and metal-working firms, and the back gardens were built over to form a high concentration of small workshops (Fig 10), with many properties having more than one occupant. The survival of these converted houses is an indication that in many cases they continue to provide suitable workshop accommodation for smaller firms.

The façades of the new purpose-built factories were built in a variety of styles. The Regency style was used until about 1850; thereafter Gothic and Italianate styles were employed (Figs 11, 12); and in the 1890s Arts and Crafts and Art Nouveau designs came into vogue. The street frontages of works built for one branch of the trade were virtually indistinguishable from those of another. Medium-sized and larger works often had a carriage entranceway positioned to one side of the façade, leading to a rear courtyard. The front blocks were aligned parallel to the street, and generally contained offices on the ground or first floors and one or more warehouses on the first or second floor. Warehouses were used for putting together

Fig 9 (above left) Walker Pressings, No. 89 Vyse Street, a converted terraced house of about 1850. A workshop with extensive glazing has been created in the former attic of the house. [AA99/08835]

Fig 10 (above right) On the left are late 19th-century workshops added to the rear of the former house at No. 89 Vyse Street. The external toilet block in the yard was used by both the occupants of the house and the workshops. There are further workshop buildings in the neighbouring yard to the right. [AA99/08836]

Fig 11 The Italianate-style former jewellery factory of Manton and Mole, now Aquinas House, built in 1882 on the corner of Warstone Lane and Tenby Street North. This state of the art works consisted of a three-storey corner block (right) containing offices and warehouses, and an adjoining two-storey workshop range (left). The latter fronts onto the street and was therefore treated architecturally. The building has recently been converted to a variety of uses including jewellery workshops and an architects' office. [BB99/04721]



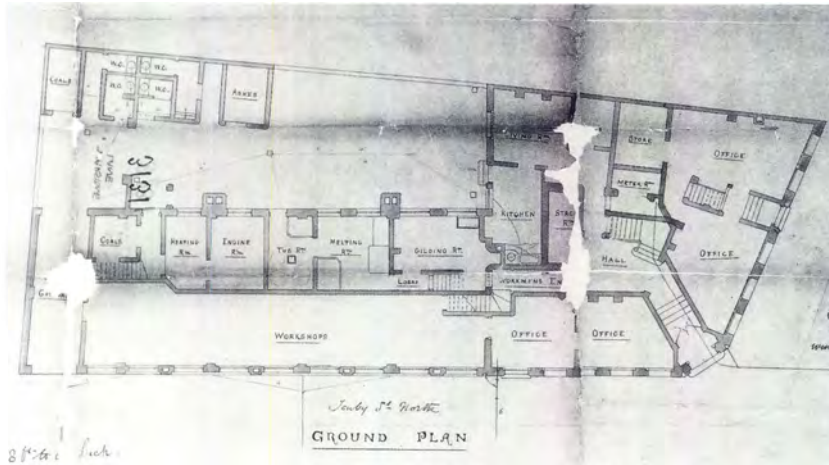


Fig 12 (left) The original ground plan of the former Manton and Mole Works. The workshops were separated by a spine wall from the gilding and melting rooms which incorporated more noxious processes, and which had separate entrances from a rear yard. [Reproduced by permission of Birmingham City Archives (BBP 3131) BB99/10449]

Fig 13 (right) The first-floor warehouse at Newman Brothers' coffin furniture works, Nos 13-15 Fleet Street. [AA99/06166]

orders prior to dispatch (Fig 13) or for the storage of raw materials to be used in the production process. For this reason they were usually directly connected with the workshops, and were sometimes located in the rear workshop range of the works. Goods were moved from the ground floor to the upper floors by small internal wooden hoists (Fig 14), and later by lifts. The medium-sized and larger works also had showrooms where the range of products made by the firm were displayed for prospective buyers (Fig 15). The showrooms were often located on the first floor of the front block for security reasons and were reached from the ground floor via an ornate staircase.

The workshops of the new factories were attached to the rear of the front blocks at right angles; an arrangement identical to earlier workshops added to the backs of houses. The workshop ranges of smaller factories were usually two or three storeys high and arranged along one side of the plot; they were often longer than the front block was wide. The remainder of the plot consisted of a courtyard to provide access to the workshops and a convenient open working area. Larger works might have two parallel multi-storey workshop ranges linked by a short range at the rear of the plot which together formed an enclosed courtyard (Fig 16).

The workshop ranges were lit from large windows in the courtyard side (Fig 17); the yard effectively acting as a giant light well. Good light was imperative in the jewellery trade, which involved delicate hand processes and very small products. The workshop ranges were narrow to allow light to penetrate to the rear 'blind' walls, and the windows were typically provided with cast-iron frames divided into





Fig 14 (left) A hand-operated hoist at Newman Brothers' coffin furniture works, Nos 13–15 Fleet Street. [AA99/06274]

Fig 15 (right) A first-floor showroom in a converted house in the Jewellery Quarter. [BB99/10221]



small panes. Usually, two or four of the central panes could be opened to provide the workshops with the necessary ventilation.

During the late 19th century and the early 20th century the number of new factories increased and their design evolved to allow for lighter and better-ventilated workshops, with a single wide workshop range to the rear occupying the majority of the plot. After the Second World War there were ambitious plans to demolish many of the converted houses and older factories which were considered to be run-down and outdated and to replace them with integrated high-rise workshops. These were intended for multi-occupancy and were called 'flatted factories'. Resistance to these proposals by the jewellery trade and a growing appreciation of the merits of the Quarter's old buildings meant that only the area bounded by Vyse Street, Warstone Lane, Augusta Street and Northampton Street was demolished, and replaced by a single eight-storey flatted factory originally known as the 'Hockley Centre' (Fig 18). This building, which is now called the 'Big Peg' after the wedge-shaped block of wood in the centre of the jeweller's bench, was opened in 1971 and is a distinctive part of the centre of the Quarter. To its north are two-storey workshops built in the late 1970s. For security these were built without windows, with light provided from skylights in the roof. Many have had windows inserted and been converted into retail shops.





Fig 16 (left) Large workshop ranges dating from 1872 and forming an enclosed yard to the rear of the former Great Hampton Street Works, the button works of Green, Cadbury and Richards at Nos 80–82 Great Hampton Street. [BB98/13692]

Fig 17 (above right) Late 19th-century workshop range to the rear of Newman Brothers' coffin furniture works, Nos 13–15 Fleet Street, showing typical cast-iron framed multi-pane windows. [AA99/05112]

Fig 18 (below right) The 'Big Peg', an eight-storey flatted factory built at the southern end of Vyse Street and opened in 1971. [AA99/07862]





Processes

Although modest in size, many works housed a wide range of processes. In jewellery workshops these comprised the forming of precious metals into rings and other items, and the mounting and setting of precious stones, all of which were hand processes carried out by individual craftspeople working at their benches. Metal-working concerns involved heavier processes where metal sheets ('blanks') were stamped, pressed or turned into various shapes, either to make finished products or components which were then assembled to make complete items. Other works concentrated on treating metalwares by plating or by various forms of finishing such as polishing and burnishing. There was considerable overlap between the various processes and to some degree all might be present in a single factory. The ground-floor workshops were usually reserved for the heavier stages of production, such as stamping, because of the weight of the stamps and the noise and vibration produced. Stamping involved a heavy weight set within an iron frame being dropped using gravity onto a metal blank to form a pattern (Fig 19). A positive imprint on the underside of the weight forced the blank into an incised pattern in the face of a hardened steel block known as a 'die' (Fig 20). The weights were formerly hauled to the top of the frame by hand, but stamps were subsequently powered in order to reduce the amount of manual effort required. These powered stamps might be arranged in a battery and the operators usually stood in a pit to avoid having to

Fig 19 (left) A battery of drop stamps in the ground-floor workshop of No. 94 Vyse Street. [AA99/07783]

Fig 20 (right) Shelves of dies in the stamping shop at Newman Brothers' coffin furniture works, Nos 13–15 Fleet Street. [AA99/06230]





Fig 21 (left) The first-floor jewellery workshop at Alabaster & Wilson, Legge Lane, showing jewellers working at peg benches. Former gas light fittings and brass Birmingham sidelights (horizontal gas jets) survive on some of the benches.
[AA99/07706]

Fig 22 (below right) A hand-operated wire drawbench in the press room of W H Wilmot Ltd, Albion Street.
[AA99/08764]

bend down to position the blank or remove the stamping. Drop stamp batteries survive in at least six works in the Quarter. Rolling mills were used to roll metals into sheets of various grades out of which blanks were cut. These were also located on the ground floor. The vats of chemicals used for electroplating were contained in a separate ground-floor workshop or in a dedicated well-ventilated single-storey building in the centre of the yard. Casting shops used to produce casts from molten metal were also positioned in a separate shop in the yard to reduce the risk of fumes and fire spreading to other parts of the works.

The upper floors of the workshop range usually housed lighter machines and fittings associated with the hand-production of jewellery and small metalwares, such as badges. In jewellery workshops this would involve shaped wooden benches known as 'jeweller's boards' or 'peg benches' (Fig 21) placed under the windows to take advantage of the natural light. Each jeweller would sit on a stool in his/her scalloped-out part of the bench, and would work on a wooden block, the 'peg', and use a side gas jet, known as a 'Birmingham sidelight', for soldering. Leather pouches were hung below each peg to catch valuable filings and offcuts for recycling. This type of bench survives in the Quarter in diminishing numbers, with many of the older examples being replaced by modern plywood versions. Wire for use in jewellery was produced using a machine of ancient origins called a 'drawbench' (Fig 22). Made of wood, and later of cast iron, the drawbench was used to make different lengths and gauges of wire.

In works producing metalwares the upper floors were used as press shops, with hand-operated presses of different sizes used to produce component parts of items such as teapots, and for punching and piercing (Fig 23). These 'fly presses' were usually arranged at regular intervals on a continuous bench, which was placed under or near the windows of the workshop. Many such presses survive throughout the Quarter. Other processes carried out on the upper workshop floors include polishing, engraving, enamelling and soldering. Metal spinning (Fig 24), which involves using a lathe and metal tool to shape metal over a wooden mould, for example to form the two halves of a brass ball-finial for a bedstead, could be undertaken on either the ground or upper floors, along with other processes such as barrelling. The latter involves polishing metal items by placing them in revolving barrels containing gentle abrasive agents.





Fig 23 (left) The second-floor press room at No. 94 Vyse Street. The dies, jigs and other attachments used with these fly presses are stacked on shallow shelves around the room. [AA99/078|3]

Fig 24 (right) Metal spinning on the ground floor of the W Bayliss & Son (Birmingham) Ltd Works at Nos 4–5 Mary Street. The various wooden-handled tools used for spinning are arranged along the wall behind the lathe. [AA99/087|8]



Other specialist buildings

In addition to the converted houses and purpose-built factories of different dates, there are a number of specialist buildings erected in the Quarter to support the jewellery and metalworking trades. The most important of these are the Assay Office, Newhall Street (Fig 25), where gold, silver and platinum objects are tested for the proportion of precious metal they contain and where they are hallmarked; and the School of Jewellery in Vittoria Street (Fig 26), which now forms part of the University of Central England. Since 1890 the School has provided young jewellers, metalworkers and other craftspeople from Birmingham and further afield with necessary skills, and has helped to promote innovation and good standards in design. Other specialist buildings include former warehouses of factors and merchants; printing works used to produce trade catalogues; and paper warehouses that supplied the paper, string and other materials used in the dispatch of items of jewellery and small ware. Heavy machinery for use in the jewellery and metalworking trades was produced by engineering firms in large foundries and tall open sheds which are concentrated in the south-east part of the Quarter.



Fig 25 (above) The Birmingham Assay Office, Newhall Street, showing the original two-storey office block of 1878 (heightened in the early 20th century), the heightened workrooms to the rear facing Charlotte Street, and a matching three-storey block of 1885 facing Newhall Street (right). [AA000611]



Fig 26 (left) The School of Jewellery, Vittoria Street, with the oldest part of the building (converted from a jewellery works in 1890) to the right, the tall extension of 1911 incorporating the main entrance in the centre, and an addition of 1992–3 to the left. [AA000606]

People and products

The rapid development of the jewellery trade in the 19th century was facilitated by the availability of a large pool of skilled labour, with many employees living in courts (of houses) in the south-western part of the Quarter. The majority of people involved in trades such as button making and pen nib manufacture in the early to mid-19th century were women and older children. In 1861 over a quarter of those employed in the jewellery trade were women. They were employed in lighter processes, such as press work and in the finishing and packing departments of jewellery and metalworking concerns (Fig 27).

Today, the estimated 6,000 people involved in the jewellery and metal trades include increasing numbers of one-person businesses specialising in the production of designer jewellery. The retail trade, which until the early 1980s was virtually non-existent in the Quarter, has also expanded.

Historically, the Quarter has produced a very wide range of jewellery (Fig 28) and metalware: including jewellery of all types, watch-chains, pen nibs, pins, buttons, badges, medals, silver and electroplated ware, spectacle frames, jet ornaments, brass bedsteads and door furniture. Today the range of products made in the Quarter remains diverse: ranging from traditional and contemporary styles of jewellery (Fig 29); through a wide range of pressed metal products; to babies' rattles (Fig 30), brass coffin fittings and even replicas of whistles made for the *Titanic*. The majority of manufacturers supply components or finished items for sale outside the Quarter, and in some cases abroad, exports playing an important part in the jewellery and metalworking trades as they have since the late 18th century.

Fig 27 The workforce of the Gwenda Works, Legge Lane, photographed in the factory yard in about 1931. Note the high proportion of female employees (69) to male staff (6). This works specialised in the production of ladies' powder compacts and other small metal products. [Copied from an original photograph in the possession of Pressed Metal Products Ltd. BB99/10209]



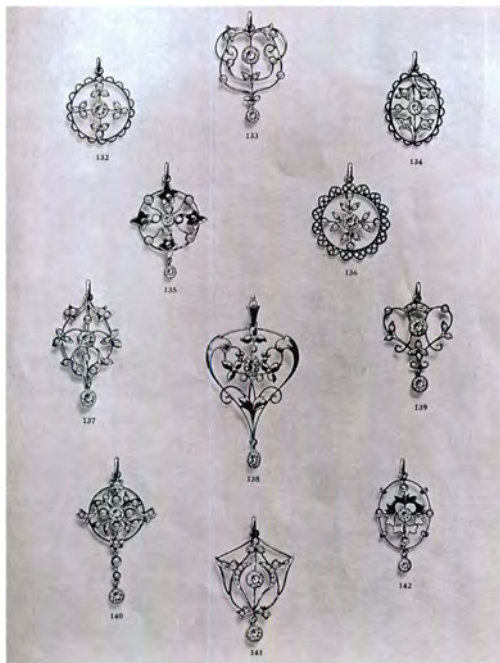


Fig 28 (left) Designs for pendants made by Alabaster & Wilson, Legge Lane. From a catalogue of the 1930s or 1940s. [AA99/07741]

Fig 29 (below) An 18-carat white gold brooch with agate and diamonds designed by Abigail Flessig, 1999 – an example of contemporary jewellery produced in the Quarter. [AA000966]

Fig 30 (right) A selection of babies' rattles made of pressed metal and mother-of-pearl by Quarrier Ward Ltd of 119–121 Branstons Street. [AA99/07871]





Conservation management and future planning

The survey of the architecture of the Jewellery Quarter by English Heritage – part funded by Birmingham City Council and Advantage West Midlands – has provided a detailed basis for understanding the development of the area. The survey has shown that the Quarter is an historic industrial area of European importance. It will underpin and provide the context for future conservation management and planning decisions and help guarantee the area's prosperity and its distinctive historic character.

One of the most remarkable features of the Quarter, in addition to its buildings, is that many of the traditional trades are still carried out from Victorian premises and even use 19th-century machinery, fixtures and fittings. It is still very much alive. The 'feel' and 'grain' of the Quarter is most visibly represented by buildings: single houses or factories, mixed groups and sometimes whole street frontages. The way in which the area has developed over time can be seen in the layout of the streets and the size and shape of the plots of land available for building. As the Quarter grew in importance land became more expensive and more scarce, and buildings were squeezed into places not previously thought to be suitable for building on. Buildings were adapted for different uses – houses became offices and warehouses; gardens and courtyards became 'shopping' (workshops); and older buildings were cleared away to make room for new factories. The same forces of change and renewal are still at work today as the Quarter continues to evolve.

Today, however, unlike the rapid developments of the 18th and 19th centuries, the process of change is regulated by the planning system. This provides the framework that shapes the way in which decisions are made about historic environments.

There are two main strands to this legislative framework:

First, **Listed Buildings** legislation allows us to recognise, protect and regulate changes to individual buildings of 'special architectural or historic interest' (Figs 31, 32). English Heritage advises central government as to which buildings are of special interest. Second, through the designation of **Conservation Areas**, the planning

Fig 31 (below) Some so-called Listed Buildings are structures, an example being this cast-iron urinal set into Snow Hill Viaduct. There is a Grade II listed free-standing cast-iron urinal outside the Jewellery Quarter Station in Vyse Street. [AA99/07486]

Fig 32 (right) The fine free Jacobean-style Vaughton Gothic Works on Livery Street, recently listed Grade II. Built in 1902, this factory specialised in the production of medals, badges and civic jewellery. [BB99/10245]





COOK'S VAUGHTON

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system requires our local authorities to identify, protect and manage change within 'areas of special architectural or historic interest, the character and appearance of which it is desirable to preserve or enhance'.

Both of these measures bring about significant changes in the way that buildings and areas are managed:

- the special interest of a building or area is formally recognised
- the building or area is legally protected
- local plans and government guidance provide a framework for sound conservation management within important historic areas.

Broadly speaking, these measures are used for the same purpose, to make sure that the 'special interest' of Listed Buildings and Conservation Areas is given proper consideration and weight when change, whether alteration or new development, is proposed.

Both of these measures are in use in the Jewellery Quarter, where there are already a significant number of Listed Buildings, mainly concentrated within the Conservation Areas created by Birmingham City Council.



Fig 33 Refurbished former workshops to the rear of two houses dating from 1830 at Nos 69–70 Great Hampton Street. These buildings were recently restored by the Birmingham Conservation Trust and a private developer and are fully let for a variety of uses. [AA99/08843]

Without this ability to recognise and protect the special architectural and historic qualities of the Jewellery Quarter, the building stock which makes it so special could, and probably would, gradually be eroded and weakened, until its visual coherence as an historic industrial community was lost. Through the listing of buildings and the designation of Conservation Areas, we have the opportunity to negotiate the future with the past firmly in focus. Neither measure is intended to slam the door on change, to stifle renewal, hamstring initiative, or inhibit creativity. Both can be used to prevent thoughtless damage, lifeless replacement and unjustifiable destruction to a precious asset which is located in Birmingham, but which belongs to all of us.

There is a growing recognition that the regeneration of historic buildings can be a major factor in helping to bring about sustainable development in economically complex areas such as the Jewellery Quarter that shows signs both of decay and economic buoyancy. One of the objectives of the Urban Village initiative is to nurture the small-scale craft element that characterises the area, and always has, while knitting this sector together with residential and other uses. The Quarter is facing a period of rapid change and much-needed investment. This is entirely desirable. Historic areas that are subject to change must adapt in order to survive. As this booklet has made clear, change has been one of the constant factors in the Quarter's colourful history and is one of the ingredients of its success.

The survey of the Jewellery Quarter has provided information about what survives and the importance of those survivals. It also underlines the rate of significant recent losses of historic buildings. However, although the quality of new development is uneven, the survey has also noted that much of the change and renewal that is taking place is doing so without loss and mutilation, and through dint of imaginative and cost-effective changes, can enhance both the Quarter's special character and its economic vitality (Figs 33, 34). There are many buildings within the Quarter that, with careful management, will have a long and useful life. But there are also buildings that have been so badly neglected and vandalised that there is little hope for them. Here the challenge will be the same as for redeveloping vacant plots, to produce new buildings that will, by means of sympathetic design and the use of appropriate materials, enrich rather than detract from a special place (Fig 35).

Although there are many different views on what should happen within the Jewellery Quarter in the future, most people would probably agree that it should remain a vital, viable place, distinctive in character and appearance, embracing a variety of activities and interests, and where significant buildings of the past are retained and adapted alongside high-quality new architecture. English Heritage believes that these hopes are compatible with the careful management of the Quarter's historic and architectural assets and of its unique environmental qualities.



Fig 34 (left) The interior of part of the former first-floor workshop to the rear of No. 70 Great Hampton Street. Light and airy workshops of this type lend themselves to a wide variety of new or traditional uses. In this case, it has even been possible to retain some of the original overhead line shafting. [AA99/08848]

Fig 35 (right) The stunning new atrium by Associated Architects in the School of Jewellery, Vittoria Street, a fine example of how high-quality modern architecture can enrich surrounding historic buildings. [BB99/15655]

Further reading

Birmingham City Council 1999 *Regeneration through conservation: Birmingham Conservation Strategy*

Cattell, J, Ely, S and Jones, B (forthcoming, October 2000) *The Birmingham Jewellery Quarter: an architectural survey*. Swindon: English Heritage

Hopkins, E 1998 *The rise of the manufacturing town: Birmingham and the Industrial Revolution*. Stroud: Sutton Publishing Ltd (rev edn, originally published 1989 as *Birmingham: The First Manufacturing Town in the World, 1760–1840*. London: George Weidenfeld & Nicholson Ltd)

Hughes, K 1994 *The Jewellery Quarter*. Brum Trail 6, Birmingham Urban Studies Group

Mason, S 1998 *Jewellery Making in Birmingham, 1750–1995*. Chichester: Phillimore







A WALKING TOUR OF THE JEWELLERY QUARTER

This tour is intended as a guide to the principal buildings of the Jewellery Quarter, marked on the map at the back of this booklet (the buildings are numbered in bold in the text and marked on the map). The tour does not include all of the important buildings in the area; there are simply too many to be mentioned individually. A suggested route around the main sites is given below, but you may wish to choose your own and thus a trail has not been marked on the map. The tour should take from two to three hours to complete not including any time spent at the Museum of the Jewellery Quarter. A visit to the latter is strongly recommended as it is the only workshop interior accessible to the public. (The museum is open all year: Monday to Friday 10–4; Saturday 11–5; closed Sundays. Telephone 0121 554 3598.) The Quarter is much more than a collection of buildings, it is a busy working area with a wealth of incidental details worthy of attention. These include cobbled sections of footpath, jewellers' nameplates, cast-iron letter boxes and street signs, open spaces and even 19th-century cast-iron urinals. It is assumed that the visitor will park in the Vyse Street car park or arrive by metro at the Jewellery Quarter Station (both marked on the map). It is also possible to walk from Victoria Square, which is ten to fifteen minutes away on foot.

The tour begins at the Museum of the Jewellery Quarter (**1**) at 75–79 Vyse Street. Nos 75 and 77 were built in 1909 and 1914, respectively. They were occupied by Smith & Pepper, makers of gold jewellery such as bracelets, pendants and earrings, until 1981 when the Smith family retired leaving all of the contents of the business behind. The City Council acquired the works and the neighbouring premises of T L Mott, and began the process of converting the buildings to a museum. There are guided tours that take you around the workshops and offices; all of the tools and machines involved in making jewellery are on view; and there are regular demonstrations of the main processes.

Walk in a north-easterly direction (right out of the Museum of the Jewellery Quarter) to the top of Vyse Street to the intersection with Great Hampton Street. Across the intersection, on the comers with Well Street, are Mondair House (north side), a former bank created in 1891 by converting a mid-19th-century detached house, and Crowngate House (south side), a massive brick and terracotta former printing works dating from 1912.

Fig 36 (left) The heart of the Jewellery Quarter showing the intersection of Warstone Lane and Vyse Street with the Jewellery Quarter Clock Tower. [AA99/04850]



Turn right into Great Hampton Street and on the right and set back from the street are Nos 69–70 Great Hampton Street **(2)**, two houses of 1830. No. 70 was converted to a jewellery manufactory between 1872 and 1875 when a workshop range was added to the rear. The Birmingham Conservation Trust and a private developer have restored the buildings for a variety of uses. Further along Great Hampton Street, at Nos 80–82 **(3)**, is a former purpose-built button factory erected for Green, Cadbury and Richards and dating from 1872. Button making was an important industry in Birmingham in the 18th and early 19th century, and this impressive Gothic-style works, which employed 400 people, is a late example of this tradition. On the opposite side of Great Hampton Street, on the corner with Hockley Street, is the Pelican Works **(4)**

Fig 37 (above) The Pelican Works on Great Hampton Street built in about 1868 for Thomas Wilkinson and Sons, electroplated-ware manufacturer. Note the stone pelican in the centre of the parapet. The plain rear workshop range is visible to the right of the picture. [AA000612]

Fig 38 (right) Gates designed by Michael Johnson at the entrance to the Jewellery Business Centre, Spencer Street. This complex of former houses and workshops was redeveloped by the Duchy of Cornwall in 1989. [BB99/15743]

(Fig 37) built c 1868 for Thomas Wilkinson and Sons, an electroplated-ware manufacturer. Before turning right into Hockley Street, look back across Great Hampton Street to observe the contrast between the ornate Italianate-style façade with its stone pelican on the parapet and the plainer workshop range to the rear.

Walk along Hockley Street to the Jewellery Business Centre **(5)**, on the corner of Hockley Street and Spencer Street. This is a group of former converted houses redeveloped in 1989 by the Duchy of Cornwall and incorporating 65 units let for a range of uses. The original façades were retained and the workshops to the rear were demolished and rebuilt using reclaimed bricks to form attractive courtyards. Note the distinctive modern gates by Michael Johnson at the main entrance (Fig 38). Plantagenet Buildings **(6)** (Fig 39), an ornate Italianate-style building erected on an arrow-shaped plot in around 1871, is on the other





side of the street. This was a speculative development originally consisting of houses and workshops, and jewellery is still being produced there. Continue down Hockley Street to No. 94 Vyse Street **(7)** (Figs 40, 41), one of the many former houses built along Vyse Street between 1849 and the early 1860s, which have been converted into workshops. The workshops of No. 94, which face Hockley Street, were probably erected at the same time as the house.

Walk in a southerly direction down Vyse Street towards the heart of the Quarter. On the right is the Church of England Cemetery established in 1848 on the site of a quarry used to extract casting sand. (Not easily visible from this trail is the

Fig 39 The opulent Plantagenet Buildings, Spencer Street, erected in around 1871 on an arrow-shaped plot. This was a speculative development originally comprising houses and workshops; the building is still occupied by jewellers and metalworking firms. [BB99/04725]



Fig 40 (left) The façade of the former house at No. 94 Vyse Street dating from around 1860, and long since colonised for industrial use. Rear workshops fronting Hockley Street were probably built at the same time as the house. [AA99/07775]

Fig 41 (below) Machinery stored in the principal ground-floor room of the former house at No. 94 Vyse Street. Note the survival of domestic features such as the fireplace and cornice, and the creation of the main entrance to the rear yard through the centre of an added bay window at the back of the room. [AA99/07779]



General Cemetery of 1836 which was used for quarrying casting sand until the 1930s. It can be accessed from Key Hill and is worth the detour since it commands unusual and dramatic views of the Quarter, set high and looking like a self-contained hill town). Forming the frontages of the Vyse Street car park are late 1970s secure workshops originally built without windows (they were lit by skylights). They have now been converted into retail shops. The tall eight-storey building on the left is the 'Big Peg' **(8)**; a reference to the wedge-shaped wooden work block in the centre of the jeweller's bench. Originally called the 'Hockley Centre', the building was opened in 1971 as a flatted factory intended to incorporate 150 jewellery or metalworking firms that had formerly occupied old workshops on the same site. In front of the 'Big Peg', on Vyse Street, is the Jewellery Quarter Information Point, designed and built by students from the Prince of Wales's Institute of Architecture in 1997. The Rose Villa Tavern **(9)** (Fig 42) built in 1919–20 on the corner of Vyse Street and Warstone Lane is the grandest of the Quarter's pubs, with a fine ceramic-tiled interior. In the middle of the Vyse Street/Warstone Lane intersection is the Jewellery Quarter Clock Tower built to mark the Colonial Secretary Joseph Chamberlain's visit to South Africa in 1903. Chamberlain, a strong supporter of the jewellery trade, was the Mayor of Birmingham and later MP for the part of the city incorporating the Quarter.

Turn right, and a short distance along Warstone Lane from the Clock Tower, on the corner with Tenby Street North, is the former jewellery factory of Manton and Mole, now Aquinas House **(10)**, built in 1882 on the site of a court of workers' houses. This was a state-of-the-art works with an elaborate tiled corner entrance to



Fig 42 The Rose Villa Tavern, one of a number of public houses in the Quarter, on the corner of Vyse Street and Warstone Lane, with the 'Big Peg' in the background. The tavern is noteworthy for its ceramic-tiled interior and stained glass windows. [AA000347]

the offices, a central heating system and concrete floors. The workshops face onto Tenby Street North and are of considerable architectural distinction. This part of Tenby Street North with its Gothic Revival buildings and characteristic dog-leg bend in the road, gives the visitor a good impression of what the Quarter looked like at the end of the 19th century.

Proceed back along Warstone Lane past the Clock Tower to Nos 27–29 Warstone Lane **(11)** (Fig 43), two ornate small factories built between 1860 and 1875. No. 27 was built for Edward Day as a refining and assaying works, and No. 29 was erected for William Neale and Sons, jewellers and silversmiths. Continue east along Warstone Lane pausing at No. 7, Turley's Jewellery Repairs **(12)**, where, through the window, a jeweller can sometimes be seen working at his bench.



Fig 43 Two ornate small factories erected between 1860 and 1875 at Nos 27–29 Warstone Lane. [AA000614]

Go around the corner into Caroline Street and view the jewellery-case-making works of Pickering & Mayell **(13)**, known as the Reliance Works. This was originally a pair of houses (Nos. 41–42) with rear workshops, built in the late 1820s. Early occupants include the noted Birmingham silversmiths George Unite and Nathaniel Mills. The workshops of the original No. 42, which still retain some of their early wooden-framed windows, can be viewed from Kenyon Street.

Walk down Caroline Street and turn right into Regent Parade; a narrow street created in the late 1830s. At the bend in the street stop to look at what was originally two houses, Nos 14–16, sharing a rounded corner **(14)**. Adjoining this well-preserved building, to the east, is the former warehouse of a factor or middleman. Go back to Caroline Street and make your way towards St Paul's Square, turning left for a moment into Mary Street to look at a house and adjoining two-storey workshops, Nos 27–32 **(15)**, built for multi-occupancy between 1818 and 1827 on the north side of the street.

St Paul's Square is a Georgian development of substantial two- and three-storey brick town houses built from the 1770s. On the north side of the square, at the west corner with Caroline Street is No. 35 **(16)**, at first a three-storey town house of five bays; it is virtually unaltered externally. A two-storey addition to the rear, facing Caroline Street, was built between 1855 and 1887. In 1845 the house was occupied by a linen merchant, but by 1886 it had become part of a rope and twine works. Before the advent of sticky tape, twine was used in great quantities to secure packages produced by the jewellery and metal trades. Across the street, on the east corner with Caroline Street, is St Paul's Club **(17)**, originally two town houses. A workshop range visible from Caroline Street was added to the rear of the left-hand house in the early 19th century, reflecting the transformation of much of the square from domestic to industrial use during this period. Much of the square was restored in the 1980s. No. 30 St Paul's Square, which won a Royal Institute of British Architects (RIBA) regional award in 1993, is an example of good modern infill. Designed by Associated Architects, the building has a large open courtyard at its centre.

St Paul's Church **(18)** (Fig 44), known as 'the jewellers' church', was built in 1776–9 and designed by Roger Eykyn of Wolverhampton. The belfry and spire were added in 1822–3. The east window showing three scenes from the life of St Paul and completed in 1791, is by Frances Eginton, after a sketch by Benjamin West. The second window from the east on the north side is a recent gift from the Birmingham Assay Office to mark the millennium. Designed by Rachel Thomas of Wells,

the window depicts four angels pouring a crucible of molten metal.

From the square, walk up Cox Street past some new buildings and turn right into Livery Street. On the right, at 95 Livery Street, is the Vaughton Gothic Works **(19)** designed in 1902 by Sidney H Vaughton, architect, in a free Jacobean style. This works, which specialised in the production of medals, badges, mayoral chains and civic jewellery, has a fine brick and terracotta façade. Continue along Livery Street, and turn left into Henrietta Street, which passes under the impressive brown-brick Snow Hill Viaduct dating from c 1852. It is well worth the walk under the viaduct, as the area around the junction of Henrietta Street and Constitution Hill has one of the most impressive collections of 19th-century commercial and industrial buildings in the city. The large engineering shops and offices on the left of Henrietta Street just before the intersection with Constitution Hill are part of the former Derwent Works of Taylor & Challen who made a wide variety of machinery for use in the metal trades. The large red-brick building on the right, with a richly decorated brick and terracotta façade to Constitution Hill, is Bismillah Building **(20)**, formerly the electroplating works of the international firm of Barker Brothers. Across the road at Nos 1–7 Constitution Hill is the former factory of H B Sale Ltd **(21)** (Fig 45), die-sinkers, built in 1895–6 to designs by William Doubleday and James R Shaw. This Spanish Romanesque building is an exuberant example of the use of terracotta, and occupies a narrow triangular plot at a prominent intersection.

Fig 44 St Paul's Church built in 1776–9 to designs by Roger Eykyn as the centrepiece of a fine square of town houses built for merchants, industrialists and professional men from the 1770s. [AA98/17808]





Fig 45 (left) The former die-sinking works of H B Sale Ltd built on a narrow triangular plot on the corner of Constitution Hill and Hampton Street. Designed by William Doubleday and James R Shaw in 1895–6, this Spanish Romanesque-style building is a superb example of the use of terracotta. [AA98/17841]

Fig 46 (right) The Victoria Works, the large, steel pen nib factory of Joseph Gillott dating from around 1839. The building is a fine example of late Georgian-style industrial architecture: the former main entrance faces Graham Street (right) and there are extensive return elevations to Frederick Street (left) and Vittoria Street. These façades hide two courtyards enclosed by shallow workshop ranges, mostly lit from both sides. [AA000615]



The offices, which were linked by a spiral stair, were originally contained in the rounded corner section.

Walk back along the south-east side of St Paul's Square to Newhall Street, which is an extension of the line of the former main approach to New Hall, the seat of the Colmore family, demolished in 1787. On the southern corner of Charlotte Street and Newhall Hill is the Birmingham Assay Office **(22)**, the fourth building in Birmingham to house this institution; it is the busiest assay office in Britain. Every year millions of gold and silver items are tested and hallmarked here. The oldest part of the present complex is the five-bay brick building nearest the corner, which was built in 1878 as a two-storey office block to Newhall Street with a single-storey workroom to the rear. A matching three-storey block was built to the south, on

Newhall Street, in 1885 and the original building has been heightened. The first floor of the original office block has a fine suite of rooms including a library and dining room for the Assay Office Guardians. Walk down Newhall Street a little way to the bridge over the Birmingham and Fazeley Canal **(23)**, which was completed in 1789. There is an attractive walkway alongside the canal named after the notable local firm of W Canning & Co, major suppliers of the chemicals, plant and materials used for electroplating.

Return in a northerly direction along Newhall Street and then along Graham Street, which has some large new buildings, such as Sovereign Court, to the former Victoria Works **(24)** (Fig 46); a large red-brick complex on the right between the intersections with Vittoria and Frederick Streets.

This late Georgian-style building was built between 1839 and 1840 for Joseph Gillott, manufacturer of steel pen nibs. An average employee at this large works could cut out an astonishing 28,000 nibs per day, and in 1853, for example, 100,000,000 pens

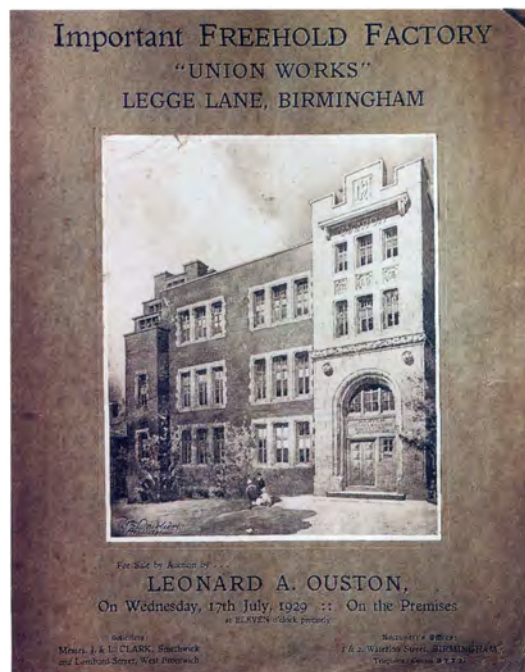
were produced. The nearly continuous frontages, which also extend along Vittoria and Frederick Streets, hide a series of courtyards enclosed by narrow workshop ranges.



Fig 47 (left) The former Albert Works, now the Argent Centre, on the corner of Frederick Street and Legge Lane is a monumental Lombardic Renaissance-style pen and pencil-making works dating from 1862–3. Prominently sited on the brow of Newhall Hill, this building was designed with flat roofs to enable extra storeys to be added at a later date. [AA000617]

Fig 48 (right) Sales particulars of 1929 for Sir Henry Manton's Union Works, later known as the Gwenda Works, on Legge Lane, with a watercolour of the entrance and office blocks by the architect William Doubleday. [Copied from the original in the possession of Pressed Metal Products Ltd. BB99/10210]

Immediately opposite the Victoria Works, on the corner of Frederick Street and Legge Lane, is the former Albert Works (now the Argent Centre) **(25)** (Fig 47), built in 1862–3 as a factory for the production of propelling and withdrawing pencils, gold pens and other articles. The elaborate Lombardic Renaissance façades hide shallow flat-roofed workshops lit from both sides. There was originally a Turkish Bath at the north end of the building. Continue along Legge Lane built on the line of the private drive formerly leading to the house of the late 18th-century landowner, Heneage Legge. At a sharp right-angle bend in the road are two buildings of special interest. On the left, set back from the road, is the Gwenda Works **(26)** (Fig 48). Originally called the Union Works, it was designed by William Doubleday and built in 1913 for Sir Henry Manton, silversmith and manufacturer of cut glass. The narrow entrance visible from Legge Lane has Art Nouveau detailing and is clad in faience. The plainer office section is of red brick. From the 1930s to the 1960s this works was notable for the production of enamelled powder compacts known as 'Gwenda Flaps' and other specialised small metal products, such as bells for cat's collars. On the opposite corner of Legge Lane is the small jewellery factory of Alabaster & Wilson **(27)** (Fig 49) dating from 1891 and still



owned by the Alabaster family. The small size of the plot means that the workshops are located on the first floor above the offices and warehouses, rather than being built onto the rear in the usual fashion.

Walk to the end of Legge Lane and at the former Jewellery Quarter Fire Station, turn right into Albion Street. The south side of Albion Street is one of the most complete groups of historic buildings in the Quarter. Nos 54–61 **(28)**, on the right, form a terrace of houses built c 1840 and subsequently converted to offices, warehouses and workshops. The canted bay windows are a later addition. In the late 19th century the four houses making up Nos 54–57 were amalgamated under the ownership of J W Evans and Sons Ltd –



Fig 49 The small family-owned jewellery works of Alabaster & Wilson on Legge Lane. The two-storey section, with its first-floor workshop, was built in 1891, while the three-storey building to the right is an addition of 1899. [AA99/07678]



stampers, piercers, and manufacturers of silver tableware and silverplate – in whose family's hands they remain today.

Walk to the east end of Albion Street and turn left into Frederick Street. On the north corner of Frederick and Regent Streets is a large brick warehouse built for the Berndorf Metal Company **(29)** in 1888 on the site of a house of 1824. Attached to the north side of the warehouse, facing Frederick Street, is a large house of about 1845 (Fig 50), which in around 1860 was occupied by Simeon Greenberg, a goldsmith and factor. To the north are three large detached residences of slightly earlier date, all long since converted to manufacturing premises. At the north corner of

Regent Street and Vittoria Street is an 1837 extension (Fig 51) to the former button works of William Elliott; the earlier parts of which were demolished to make way for the adjoining warehouse. Known as the Regent Works, Elliott's factory was famous in the early and mid-19th century for the range and quality of buttons it produced.

The last stop on the tour is the School of Jewellery **(30)** in Vittoria Street. The oldest part of the School is the fine Venetian Gothic-style building

Fig 50 No. 26 Frederick Street built in around 1845 is one of a number of large houses on the east side of this street. The building was converted into industrial premises following its acquisition by a goldsmith and factor in 1860. [AA99/09579]



at Nos 80–86. This was a goldsmith's factory built around 1865, which was converted into the School in 1890. The tall building adjoining it to the south, and now incorporating the main entrance, is an extension of 1911. On the south side of the extension is a new addition built by Associated Architects in 1992–3 as part of a major refurbishment of the School. Much of the interior

of the 1911 building was removed and a dramatic atrium created which runs behind the original façade and on into the new building. The atrium has galleries at first- and second-floor level which open onto classrooms and workshops. The 1992–3 scheme is an excellent marriage of good old and new architecture.

Before leaving the Quarter, visitors might like to walk along Vittoria Street and Regent Place. The former street, in particular, comprises a dense mix of converted houses and large and small factories that is characteristic of the Quarter, epitomising the domestic origins of the area and its concentrated pattern of land use.

Fig 51 Part of the former button works of William Elliott erected on the corner of Regent Street and Vittoria Street in about 1837. This is one of the earliest and best-preserved medium-sized works in the Quarter. The five-bay section to the left is a rebuilding of 1881, and the separate building at the extreme left is the former warehouse of the Berndorf Metal Company, erected in 1888. [AA99/07908]

Key

- 1** Museum of the Jewellery Quarter, 75–79 Vyse Street, built as a small jewellery factory from 1909.
- 2** 69–70 Great Hampton Street, two houses of 1830, later converted to workshops.
- 3** 80–82 Great Hampton Street, a former button works of 1872.
- 4** Pelican Works, 44–45 Great Hampton Street, a former electroplating factory, c 1868.
- 5** Jewellery Business Centre, Spencer Street, redeveloped former houses and workshops.
- 6** Plantagenet Buildings, Spencer Street, a development of houses and workshops of about 1871.
- 7** 94 Vyse Street, house and workshop of about 1860.
- 8** The 'Big Peg', a flatted factory opened in 1971.
- 9** Rose Villa Tavern of 1919–20 and the Jewellery Quarter Clock Tower.
- 10** Aquinas House, 63 Warstone Lane, the former jewellery factory of Manton and Mole, built 1882.
- 11** 27–29 Warstone Lane, two small factories built between 1860 and 1875.
- 12** 7 Warstone Lane, workshops dating from between 1855 and 1886.
- 13** Reliance Works of Pickering & Mayell, 42 Caroline Street, built as two houses with workshops in the late 1820s.
- 14** 14–16 Regent Parade, two small houses and a separate warehouse of the late 1830s.
- 15** Former house and adjoining workshops, 27–32 Mary Street, 1818–27.
- 16** 35 St Paul's Square, a former late 18th-century town house, with workshops added to the rear.
- 17** St Paul's Club, originally two town houses of the late 18th century with rear workshops facing Caroline Street.
- 18** St Paul's Church, built 1776–9.
- 19** Former Vaughton Gothic Works, 95 Livery Street, medal and badge-making works of 1902.
- 20** Bismillah Building, Constitution Hill, a former electroplating works.
- 21** 1–7 Constitution Hill, a former die-sinking works of 1895–6.
- 22** Birmingham Assay Office, Newhall Street.
- 23** Birmingham and Fazeley Canal and Canning Walk.
- 24** Victoria Works, Graham Street, a former pen nib-making factory of 1839.
- 25** Argent Centre, the former Albert Works, a former pen and pencil-making factory of 1862–3.
- 26** Gwenda Works, Legge Lane, (formerly Union Works), built in 1913 for a silversmith and manufacturer of cut glass.
- 27** Alabaster & Wilson, Legge Lane, a small jewellery factory dating from 1891.
- 28** 54–61 Albion Street, 1840s houses converted to offices and workshops.
- 29** 25 Frederick Street, a former metal warehouse of 1888.
- 30** The School of Jewellery, Vittoria Street.

