

[“And now to social Amity inclined...](#)

APRIL 21, 2011 [LEAVE A COMMENT \(EDIT\)](#)  
A Town they builden straight, hight BIRMINGHAM.”



First for regeneration

## Birmingham city centre chosen as enterprise zone candidate

By Colin Marrs Monday, 18 April 2011

**Greater Birmingham and Solihull Local Enterprise Partnership has agreed to nominate Birmingham city centre as an enterprise zone.**



*Whitby: We are starting to deliver the components that will make our LEP objectives a reality*

Tagged by: [England](#), [West Midlands](#), [Economic Development](#)

Last month, chancellor [George Osborne](#) challenged LEPs to nominate areas that would benefit from enterprise zone status, which would free up planning restrictions and business rate requirements.

A meeting of the Birmingham LEP today agreed to draw up a business case which would provide evidence of the benefits to the city centre.

The LEP also said it wanted to create an "enterprise belt" which would cover a large part of the LEP's remaining territory.

A statement from the LEP said the enterprise belt would cover areas of southern Staffordshire and northern Worcestershire, along with the M42 corridor in Solihull.

Birmingham City Council leader Mike Whitby said: "At the heart of our LEP was a challenging ambition to create jobs and drive forward investment and prosperity in to this region.

"The LEP's first enterprise zone, located in the city centre, represents a powerful statement that we are starting to deliver the components that will make our LEP objectives a reality."

The Greater Birmingham and Solihull LEP is one of the largest in the country, with a population of over two million people in nine local authority areas.

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[The act of production...](#)

APRIL 10, 2011 [LEAVE A COMMENT \(EDIT\)](#)

"The act of art production has become an act of shopping. ... It is no coincidence that today's artists strive for criticism not creativity. This critical approach is not, however, characteristic of production – but of consumption."

*Boris Groys: 'Topology of Art' 2008*

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[Photograph Trophies](#)

APRIL 6, 2011 [LEAVE A COMMENT \(EDIT\)](#)

"A way of certifying experience, taking photographs is also a way of refusing it – by limiting experience to a search for the photogenic, by converting experience into an image, a souvenir. ... Most tourists feel compelled to put the camera between themselves and whatever is remarkable that they encounter. This gives shape to experience: stop, take a photograph, and move on."

*Susan Sontag: 'On Photography' 1977*

[IMAGE]

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["Mr. Joseph Gillott's pen manufactory..."](#)

APRIL 4, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

With regard to Mr. Joseph Gillott's pen manufactory it is a very interesting show place... Those, however, who like to see processes, and something going on quickly from stage to stage, find Mr. Gillott's factory a place of almost fascinating interest. They can, indeed, observe the steel pen emerge from its native metal, see it pressed and stamped, and again pressed and stamped, slitted, annealed, coloured, and finally boxed and packed. They can also see the penholders produced and inhale the sweet and pungent fragrance of cedar wood, and they can look on the production of the pen boxes which are made in so many attractively coloured varieties.

All this is to be seen in the course of a little march through Mr. Gillott's factory, which is, indeed, a pattern of order and cleanliness, and so well conducted as to be almost like a real adult school of industry. Female labour is largely employed—as is customary in the pen trade—the nimble fingers and deft hands of many girls finding useful employment, without fatiguing labour, in the various processes of the pen-making business.

Pen-making is, of course, a great industry, but there are pens and pens, and for some of the lower qualities the trade price is of incredible cheapness. I sometimes think that if an enterprising merchant were to try and place an order for a million gross of steel pens at 1d. per gross, and 75 per cent. discount for cash, he would succeed in doing it. The quantity it is that pays.

The pleasure and interest of going over Mr. Gillott's establishment is enhanced by the fact that visitors see the popular pens of commerce and the aristocratic pens of what Jeames calls the "upper suckles" made, so to speak, side by side. The Graham Street works could not be kept going by merely making dainty gold pens, fine long barrelled goose quills, and other such superior productions. The everyday person must be considered and supplied with everyday pens, and the everyday person, although he buys cheap pens, is a more profitable customer than he looks.

*Thomas Anderton: 'A Tale of One City, The New Birmingham' 1900*

*Thomas Anderton on the Jewellery Trade: [Anderton Jewellery](#)*

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[Construction in relation to use went for nothing](#)

APRIL 4, 2011 [LEAVE A COMMENT](#) ([EDIT](#))

**Jewellery:** A deputation from Birmingham waited upon Prince Albert, May 28, 1845, at Buckingham Palace, for the purpose of appealing to Her Majesty, through His Royal Highness, to take into gracious consideration the then depressed condition of the operative jewellers of Birmingham, and entreating the Queen and Prince to set the example of wearing British jewellery on such occasions and to such an extent as might meet the royal approval. The deputation took with them as presents for the Queen, an **armlet**, a **brooch**, **a pair of ear-rings**, and a **buckle for the waist**; for the Prince Consort a **watch-chain**, **seal**, and **key**, the value of the whole being over 400 guineas. The armlet (described by good judges as the most splendid thing ever produced in the town) brooch, ear-rings, chain and key were made by Mr. Thomas Aston, Regent's Place; the buckle and seal (designed from the Warwick vase) by Mr. Baleny, St. Paul's Square. It was stated by the deputation that 5,000 families were dependent on the jewellery trades in Birmingham. The "custom of trade" in connection with jewellers and the public was formerly of the most arbitrary character, so much so indeed that at the Great Exhibition of 1851, the Birmingham jewellers did not exhibit, except through the London houses they were in the habit of supplying, and the specimens shewn by these middlemen were of a very unsatisfactory character as regards design. It is almost impossible to describe them without appearing to exaggerate. Construction in relation to use went for nothing. A group of Louis Quatorze scrolls put together to form something like a brooch with a pin at the back to fasten it to the dress, which it rather disfigured than adorned; heavy chain-like bracelet, pins, studs, &c., of the most hideous conceits imaginable, characterised the jewellery designs of Birmingham until about 1854-55, when a little more intelligence and enterprise was introduced, and our manufacturers learned that work well designed sold even better than the old-styled ugliness. A great advance has taken place during the past thirty years, and Birmingham jewellers now stand foremost in all matters of taste and design, the workmen of to-day ranking as artists indeed, even the commonest gilt jewellery turned out by them now being of high-class design and frequently of most elaborate workmanship. At the present time (March 1885) the trade is in a very depressed condition, thousands of hands being out of employ or on short time, partly arising, no doubt, from one of those "changes of fashion" which at several periods of our local history have brought disaster to many of our industrial branches. It has been estimated that not more than one-half of the silver jewellery manufactured in Birmingham in 1883, passed through the Assay Office, but the total received there in the twelve months ending June 24th, 1883, amounted to no less than 856,180 ounces, or 31 tons 17 cwt. 4 lbs. 4 oz., the gold wares received during same period weighing 92,195 ounces, or 3 tons 7 cwt. 12 lbs. 3 oz., the total number of articles sent in for assaying being 2,649,379. The directory of 1780 gave the names of twenty-six jewellers; that of 1880 gives nearly 700, including cognate trades. The fashion of wearing long silver guard-chains came in in about 1806, the long gold ones dating a score years later, heavy fob chains then going out. The yearly make of wedding rings in Birmingham is put at 5,000 dozen. Precious stones are not to be included in the list of locally

manufactured articles, nor yet "Paris pastes," though very many thousands of pounds worth are used up every year, and those anxious to become possessed of such glittering trifles will find dealers here who can supply them with pearls from 6d., garnets from 2d., opals from 1s., diamonds, rubies, emeralds, amethysts, &c., from half-a-crown, the prices of all running up according to size, &c., to hundreds of pounds per stone.  
*Showell's Dictionary of Birmingham 1885*

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### [Buttons](#)

JANUARY 5, 2011 [LEAVE A COMMENT \(EDIT\)](#)

"The 'gilt button days' of Birmingham was a time of rare prosperity, and dire was the distress when, like the old buckles, the fashion of wearing the gilt on the blue went out. Deputations to royalty had no effect in staying the change, and thousands were thrown on the parish. It was sought to revive the old style in 1850, when a deputation of button makers solicited Prince Albert to patronise the metallic buttons for gentlemen's coats, but Fashion's fiat was not to be gainsayed. John Taylor, High Sheriff of Warwickshire in 1756, is said to have sent out about £800 worth of buttons per week. Papier maché buttons came in with Henry Clay's patent in 1778. He also made buttons of slate. Boulton, of Soho, was the first to bring out steel buttons with facets, and it is said that for some of superior design he received as much as 140 guineas per gross. Horn buttons, though more correctly speaking they should have been called 'hoof' buttons, were a great trade at one time, selling in 1801 as low as 5-1/2d. per gross. 'Maltese buttons' (glass beads mounted in metal) were, in 1812, made here in large quantities, as were also the 'Bath metal drilled shank button' of which 20,000 gross per week were sent out, and a fancy cut white metal button, in making which 40 to 50 firms were engaged, each employing 20 to 40 hands, but the whole trade in these specialities was lost in consequence of a few men being enticed to or imprisoned in France, and there establishing a rival manufacture. Flexible shanks were patented in 1825 by B. Sanders. Fancy silk buttons, with worked figured tops, were patented by Wm. Elliott, in 1837. Porcelain buttons, though not made here, were designed and patented by a Birmingham man, R. Prosser, in 1841. The three-fold linen button was the invention of Humphrey Jeffries, in 1841, and patented by John Aston. In 1864 so great was the demand for these articles that one firm is said to have used up 63,000 yards of cloth and 34 tons of metal in making them. Cadbury and Green's 'very' button is an improvement on these. Vegetable ivory, the product of a tree growing in Central America and known as the Corozo palm, was brought into the button trade about 1857. The shells used in the manufacture of pearl buttons are brought from many parts of the world, the principal places being the East Indies, the Red Sea, the Persian Gulf, the islands of the Pacific Ocean, Panama, and the coasts of Central America, Australia, New Zealand, &c. The prices of 'shell' vary very much, some not being worth more than £20 per ton, while as high as £160 to £170 has been paid for some few choice samples brought from Macassar, a seaport in India. The average import of shell is about 1,000 tons per year, and the value about £30,000.—There are 265 button manufacturers in Birmingham, of whom 152 make pearl buttons, 26 glass, 8 horn and bone, 14 ivory, 12 gilt metal, 3 wood, and 5 linen, the other 45 being of a mixed or general character, silver, brass, steel, wood, and papier maché, being all, more or less, used. Nearly 6,000 hands are employed in the trade, of whom about 1,700 are in the pearl line, though that branch is not so prosperous as it was a few years back."

*Thomas T. Harman and Walter Showell: 'Showell's Dictionary of Birmingham'*

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### [Button Makers](#)

JANUARY 5, 2011 [LEAVE A COMMENT \(EDIT\)](#)

"The Rev. John Home, a Scotch divine, who visited Birmingham in 1802, said, 'it seemed here as if God had created man only for making buttons.'"

"The button makers were numbered at 17,000 in 1813, two-thirds of them being out of work."

*Thomas T. Harman and Walter Showell: 'Showell's Dictionary of Birmingham'*

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### [Button Making](#)

JANUARY 5, 2011 [LEAVE A COMMENT \(EDIT\)](#)

"Brass and pearl button making used to be important industries, and tons of such wares used to be made in Birmingham in the course of a month. Comparatively few are made now. Yet we are not exactly "buttonless black-guards," as Cobbett—at least, I think it was Cobbett—once disrespectfully called the Quakers, and buttons of various kinds other than pearl and brass are turned out in barrow loads. I remember some years ago going over the button factory of Messrs. Dain, Watts, and Manton, an old-established business now carried on by Mr. J.S. Manton, and was then shown a curious composition or kind of paste that

could be made into buttons useful for all sorts of purposes. On my asking what the “button dough” was made of, Mr. Manton, I remember, gave me the comprehensive reply, “anything.” All sorts of stuff having any substance in it was indeed thrown into a kind of mortar, ground up, mixed with something that gave the mass cohesion and plasticity, then moulded into buttons as clay is moulded by the potter, and burned, dried, and hardened. Therefore, if brass and pearl buttons are in limited demand, there are other materials from which a new useful and cheap article can be made—the “very button” for the time—and this is produced in much larger quantities than the more costly articles of a few generations ago. In spite, then, of changes in fashion, Birmingham is still—I will not say a button hole, but a city where billions of buttons are made. Witness, for instance, the turn-out of such a manufactory as that of Thomas Carlyle Limited. Here is a great and extended concern grafted upon an old-established business, and which at the present time gives employment, regularly, to over 1,000 hands. Buttons are made to go to all people, save the rude and nude races, and a few odd millions produced for home use. And speaking of all this reminds me how in the days of my boyhood I sometimes saw a queer character known as “Billy Button.” He was a sight to behold, for he was decorated with buttons, mostly brass, from top to toe, and presented a sight that was enough to make a thoroughbred quaker swoon.”

*Thomas Anderton: 'A Tale of One City: The New Birmingham' 1900*

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### [Filière](#)

JANUARY 5, 2011 [LEAVE A COMMENT \(EDIT\)](#)

“If anyone doubts the extent to which the jewellery trade is carried on, and the number of hands engaged in it, let him station himself somewhere Hockley way at the hour of one o'clock in the day, and he will see for himself.

No sooner has the welcome sound of the tocsin been heard – almost indeed before it has time to sound – hundreds, aye thousands of men emerge from their workshops, and for a time quite throng streets that just before the magic hour of one p.m. were comparatively quiet and empty.

Curiously enough these working jewellers seem to come from hidden and obscure regions, and appear in the open from their industrial cells through many small doors and entries, rather than through large gateways which are opened at certain regulation hours.

...

Jewellers they might all be, but they did not all jewel alike. They rowed in the same boat, but not with the same sculls – to use Jerrold's old joke, They blowed the same pipe, but played different tunes. In a word they produced different varieties of jewellery, and consequently did not cut each other's throats in competition.”

*Thomas Anderton: 'A Tale of One City: The New Birmingham' 1900*

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### [111-120 Icknield Street](#)

DECEMBER 31, 2010 [LEAVE A COMMENT \(EDIT\)](#)

“We have objected to the demolition of 111-120 Icknield Street on the north west side of the Jewellery Quarter Conservation Area. These unlisted mid 19th century properties are in a key position at the junction of Carver Street, Warstone Lane and Icknield Street and form an interesting terrace of two and three storey houses with shops to the ground floor frontage. They are brick built with slate roofs with an interesting variety of rooflines and details such as shopfronts, doors, windows and chimneys. Numbers 113-116 are of particular interest as examples of back-to-back houses, once common throughout the Jewellery Quarter, but now rare survivals.

The site is part of the large Chord Deeley development which will dramatically change the appearance of this part of the Quarter. There is to be extensive demolition of buildings across the site for the proposed redevelopment, but some of the unlisted 19th and 20th century buildings reflect the smaller scale industrial development of the area. Their loss will contribute further to the erosion of the character of the Quarter, especially when they are to be replaced by such large scale developments as this. The part refurbishment for residential use of the Kettleworks of c1900 between Pope Street and Camden Street represents the sole reuse of an existing Victorian building in the development. The properties at 111-120 Icknield Street would be replaced by a hotel.

We do not accept that the poor state of repair of 111-120 Icknield Street can be a justifiable reason for demolition. If restored and incorporated into the proposed development, they could make a most attractive landmark on Icknield Street reflecting and introducing the historic character, scale and grain of other buildings in the Quarter. There should in any case be a presumption against their demolition within the conservation area.”

*The Victorian Society, Birmingham & Midlands Group*

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### [Car Parking](#)

DECEMBER 30, 2010 [LEAVE A COMMENT \(EDIT\)](#)

Gravestones at an historic Birmingham church will continue to be used as car parking spaces – because there is no money to move them.

Visitors to the church and local businesses regularly park their cars on Georgian and Victorian tombstones which have been laid on their side in St Paul's Churchyard, in the Jewellery Quarter.

However, despite calls for the stones to be moved out of respect, both the church and Birmingham City Council said there was no money in the budget to carry out the work.

*Matt Lloyd: Birmingham Post 30.09.2010*

<http://www.birminghampost.net/news/west-midlands-news/2010/09/30/gravestones-used-as-parking-spaces-in-jewellery-quarter-65233-27368382/#ixzz19aKdmXV1>

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### [Key Hill Cemetery](#)

DECEMBER 24, 2010 [LEAVE A COMMENT \(EDIT\)](#)

[IMAGE]

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### [Warstone Cemetery](#)

DECEMBER 24, 2010 [LEAVE A COMMENT \(EDIT\)](#)

[IMAGES]

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### [Skills & Trades, Materials & Processes](#)

DECEMBER 18, 2010 [LEAVE A COMMENT \(EDIT\)](#)

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### [Gold and Silversmith, Jeweller, Tortoiseshell and Ivory Box and Toy Manufacturer, Birmingham](#)

DECEMBER 18, 2010 [LEAVE A COMMENT \(EDIT\)](#)

[IMAGE]

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### [Button Maker Directory Symbols](#)

DECEMBER 14, 2010 [LEAVE A COMMENT \(EDIT\)](#)

[IMAGE]

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### [Roger Henry Harley #2](#)

DECEMBER 7, 2010 [LEAVE A COMMENT \(EDIT\)](#)

[IMAGE]

FILED UNDER [THE DEAD](#) TAGGED WITH [ARCHITECT](#), [BUILDER,NEWMAN BROTHERS COFFIN WORKS](#)

### [Newman Brothers Genealogy](#)

DECEMBER 7, 2010 [LEAVE A COMMENT \(EDIT\)](#)

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[Roger Henry Harley, builder/architect...and coal merchant?](#)

DECEMBER 5, 2010 [LEAVE A COMMENT \(EDIT\)](#)

Most of the on-line histories of the Newman Bros Coffin Works on Fleet Street identify the building's architect as RICHARD HARLEY, but there is no such character in the Census Returns for the time (all individuals with that name have unrelated occupations such as shoe maker, gas inspector, etc.).

It is more likely that the building's 'architect' was ROGER HENRY HARLEY, born in Birmingham in 1852 to the 'master builder' Roger Harley.

ROGER HENRY HARLEY

Roger Henry Harley was born in Birmingham about 1852, the second child of 'master builder' Roger Harley and his wife Sarah [nee either Barnett or Rich]. Following the death of his father in 1862 [see below], Roger Henry Harley seems to have continued the family building business, and in both 1879 and 1880 took out 99 year leases on land owned by the Calthorpe Estate between Perry Village and Oscott for residential development. Between the mid-1880s and the early 1890s, his offices were at the Insurance Chambers, 57 Colmore Row in Birmingham, and his listed occupation was builder/architect/coal merchant.

Roger Henry Harley's first marriage in 1875 was to Emma Elizabeth Matthews, a near neighbour growing up on Alma Street, Aston, and daughter of William Matthews, a tool maker. The couple had three children: Marion b. abt 1877; Henry b. abt 1879; and Arthur b. abt 1881, and lived on Aldridge Road, Perry Barr, in 1881. The family had moved to Walmley, Sutton Coldfield, by 1891, and Emma died in 1892 (death registered at Aston). Within a year, Roger Henry Harley had remarried to Sarah Mole, the daughter of John Mole, a brass founder living at Thimble End, Sutton Coldfield. The couple lived at Signal Hayes in 1901 with Roger Henry Harley's youngest child from his first marriage, Arthur, who was working as a tool maker.

Roger Henry Harley died in Freemans Reach, near Windsor, New South Wales, Australia, on 2 February 1919. There are no records of his emigration to Australia, and other buildings by him are yet to be identified.

ROGER HARLEY, father of Roger Henry Harley, was born in Wales in 1817, and was working as a carpenter in Birmingham by 1841. By 1851 he was a 'master builder' employing 11 men, and living at 99 Upper Brearley Road, Birmingham, with wife Sarah and eldest son William. By 1861, the family was at Alma Street, and Roger Harley was employing 50 men.

Roger and Sarah Harley had four sons:

- William Harley b. abt 1849 and later employed as an 'Ivory and Bone manufacturer'
- ROGER HENRY HARLEY b. abt 1852 [see above]
- Oliver Harley b. abt 1854 and subsequently an 'Architect's Clerk' in Birmingham before emigrating to Australia in abt. 1877 where he built houses and public buildings in the wider suburbs of Sydney, New South Wales (including the Council Chambers at Gordon, the Anglican Church at Lindfield, the new Presbyterian Church at Drummoyne, and the Chatswood School of Arts). He died in Killara, New South Wales, in 1921.
- Frank Harley b. abt 1857 who worked initially as a 'locket and broach engraver'.

Roger Harley (the elder) died at Alma Street, Aston, on 29 April 1862. Henry George Quilter, manager of 'The Aston Hall and Park Company', acted as Executor to his Will, suggesting that Roger Harley (the elder) was involved in the "People's Park" company that was started in 1857 to "Save Aston Hall" as a "place of recreation for the working classes" after Birmingham Corporation refused to buy the Hall and its remaining land when put up for sale by James Watt Jr, son of the world-famous industrialist James Watt.

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[DCMS at the J. W. Evans Factory](#)

DECEMBER 4, 2010 [LEAVE A COMMENT \(EDIT\)](#)

[IMAGES]

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[Steel Pens](#)

NOVEMBER 3, 2010 [LEAVE A COMMENT \(EDIT\)](#)

[IMAGE]

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### [Catacombs](#)

OCTOBER 8, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"The catacombs are an unusual feature of the cemetery. They were actually created because there was a sandpit on the site, and building catacombs was a neat solution to the problem of tidying up the sandpit. But of course they also provide added capacity by creating a triple-decker burial ground. Until quite recently the tunnels were open and those who were brave enough could venture into them, but they have now been bricked up, as you can see."

[http://bobmiles.bulldoghome.com/pages/bobmiles\\_bulldoghome\\_com/walk14.htm](http://bobmiles.bulldoghome.com/pages/bobmiles_bulldoghome_com/walk14.htm)

[IMAGE]

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### [No Pearl Shells](#)

OCTOBER 1, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"Birmingham, the home of the pearl button trade, is suffering from a disastrous famine. Though there are abundant orders for pearl buttons, and numerous workmen eager to be employed, there are, unfortunately, no pearl shells in the market to be operated upon, and the trade is, consequently, almost at a standstill."

*Otago Daily Times, Puntanga 3553, 25 Pipiri 1873, Page 3*

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### [Secular Sentimentality](#)

OCTOBER 1, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"Hygienic arguments alone do not adequately explain the transfer of cemeteries to outlying regions. A new relationship between the living and the dead was emerging as well, a relationship appropriate not only to health but to the individuality required of both parties. Such a relationship, contrary to the concerns of the hygienists, was evidenced not in the increased removal of the dead from the world of the living, but rather in the movement of the living to these newly relocated places of the dead. Cemeteries, for so long the anonymous grave sites of the faithful, were over time replaced with individual burial sites or plots. ... The coffin, as well, came to be seen as "an essential element of the decent funeral, even for the poor". ... The acceptability of the mass grave and the anonymous burial was replaced with an emphasis on individuality, even in death. A secular sentimentality for the dead was emerging."

*Wood & Williamson: 'Historical Changes in the Meaning of Death in the Western Tradition', 2003*

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### ["the total firm density function"](#)

SEPTEMBER 23, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"Drawing on the organizational demography (Hannan & Freeman, 1989), we calculate the total firm density function as the sum of the difference between births and deaths for each year and firm density for the year before. The formula we use is:

$$N_t = (B_t - D_t) + N_{t-1} \text{ with } t = 2, \dots, 40 \text{ years}$$

The firm density curve of the [Birmingham Jewellery Quarter] mirrors its development over time.

...the demographic analysis shows that the inverse U-shaped density was at its maximum at the turn of the twentieth century. The curve suggests that the expansion of the [Birmingham Jewellery Quarter] must have taken place before 1880, given that from 1880 to World War I, the [Birmingham Jewellery Quarter] was experiencing a period of stable growth, corresponding to the flat maximum of the density curve. This situation of stable maturity was stalled by World War I, which corresponds to the dip in the density curve in the second half of the 1910s, followed by a sharp rise in the mid-1920 before the 1929 crisis."

*Lisa De Propriis & Luciana Lazzeretti: 'The Birmingham Jewellery Quarter: A Marshallian Industrial District' 2007*

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### ["The space of ground..."](#)

SEPTEMBER 23, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"The *space of ground required* for a single interment, and for the internments incident to any given population, requires nest to be taken into consideration. If all internments took place in free soil, if a grave were allowed for each coffin, and the grave were never afterwards to be opened, that is, not opened for several generations, then the space required for cemeteries would be considerable. Thus, supposing graves without head-stones or ornaments of any kind to occupy a surface of 7ft. by 3ft. 6in., and the average area of those having grave-stones or monuments to be 10ft. by 4ft., then, making allowance for grass paths between the graves, and for gravel roads, we may take 8ft. by 4ft. as the average space on which to calculate the capacity of a garden or ornamental cemetery. This will give 1361 graves to an acre..."

*John Claudius Loudon: 'On the Laying Out, Planting, and Managing of Cemeteries' 1843*

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[Drawings 08.09.10](#)

SEPTEMBER 8, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

[IMAGE]

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[Dead](#)

SEPTEMBER 4, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

[IMAGE]

*Carrara 29.08.2010: Studi Nicoli 1942 'Donna seduta con chiave in mano del gruppo Si fondano le citta' / 'Sitting Woman with Key in Her Hand from the Cities are Built Group'*

FILED UNDER [THE DEAD](#)

[Dead Art](#)

SEPTEMBER 4, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

[IMAGE]

*Pisa 30.08.2010*

FILED UNDER [THE DEAD](#)

[Dead Bridge & Dead Artist](#)

SEPTEMBER 4, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

[IMAGE]

*Florence 26.08.2010*

FILED UNDER [THE DEAD](#)

[Gillott: 'Illustrations of the Manufacture of Steel Pens'](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

cutting out  
side slitting  
piercing  
marking  
annealing  
raising  
hardening  
tempering  
cleaning  
straight grinding  
cross grinding  
slitting

colouring  
varnishing

FILED UNDER [THE DEAD](#) TAGGED WITH [ART](#)

### [Quote #3](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

“Far more than...space...set aside for the burial of the dead, cemeteries are...open texts, there to be read... by anyone who takes the time to learn...their special language”  
*Meyer: 'Strangers in a Strange Land', 2003*

FILED UNDER [THE DEAD](#) TAGGED WITH [CEMETERIES](#), [TEXTS](#)

### [Quote #2](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

“Cemeteries and tombstones...put at our disposal rather dense, albeit essentially impressionistic, information; and this mine of symbolic figurations awaits systematic treatment.”  
*Vovelle: 'Ideologies and Mentalities', 1980*

FILED UNDER [THE DEAD](#) TAGGED WITH [CEMETERIES](#), [INFORMATION](#), [TOMBSTONES](#)

### [Quote #1](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

“To speak of a single death is to speak biographically. In the deaths of others and in the recognition of our own mortality, death cultivates the creation of stories that testify to the quality of life lived as well as to the relative manner of death itself.”

*Wood & Williamson: 'Historical Changes in the Meaning of Death in the Western Tradition', 2003*

FILED UNDER [THE DEAD](#) TAGGED WITH [DEATH](#), [STORIES](#)

### [Evans & Son Ltd: Jenkin William Evans](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

Jenkin William Evans (born Birmingham 1857 and occupation 'die sinker') was the son of Jenkin J. Evans (b. 1828 Llandudno, Wales, occ. 'Court Keeper in Bankruptcy Court') and Martha nee Grimley (b. 1827 Birmingham, same occupation as husband) who married at Kings Norton in 1852.

He grew up (1861 Census) on Waterloo Street, Birmingham and by 1871 was already working as a die sinker while he lived with his uncle Thomas Hunt (occ. pawnbroker) at Stoneyard, Aston.

Jenkin William Evans married Louisa Fawdey or Fawdry in Birmingham in Q3 1884, and had three children: Elfrida Alice Evans b. Q3 1885 d. Q4 1950 Birmingham did not marry.

Harold Jenkin Evans b. Q1 1887 Kings Norton (company partner post-1928).

Austen William Evans b. 30.03.1895 and second generation owner and company partner post-1928 with overall control of operations of Evans & Son Ltd (retired from the business in 1980 aged 85), died Q2 1980 Birmingham, married (Q1 1937 Sutton Coldfield) Maud Miriam Coulthard born West Bromwich Q4 1902 with one son (and third generation owner of Evans & Son Ltd) Anthony C. W. Evans b. Sutton Coldfield Q2 1939.

Jenkin William Evans and family were living at Lyncombe in Kings Norton for the 1901 Census. Jenkin William Evans died in Birmingham in 1928 (aged 78) Louisa nee Fawdry died in Birmingham in 1934 (aged 73).

See: [http://www.rodneymelvilleandpartners.com/files/publications/silver\\_lining.pdf](http://www.rodneymelvilleandpartners.com/files/publications/silver_lining.pdf)

*The founder, Jenkin William Evans (bottom left), with his wife Louisa (bottom right), daughter Elfrida, and sons Austen (centre) and Harold.*

### ['Interviewing the Dead': \[test #1\]](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

The answer to which daughter wanted to get into the cemetery is probably Rose Wilkes.

What is interesting, though, is that this is just a typical 'unknown' JQ family, moving here and there across the district, taking on various indigenous occupations (including two generations of pearl button workers), etc., etc..

The Wilkes Family

*My grandmother used to live with her family off Frederick Street, just over the road from Joseph Gillotts Steel Pen Factory. She had two sisters one was Rose born 1887 and Flossie born 1889 and a brother Howard born 1899. All three girls shared a bedroom on the top floor. Now I am not sure which of nan's sisters it*

was, but one of them was prone to sleep walking. In the middle of the night the sister would come down the stairs and start to clean all the living room. She would wash the pots, lay the table and even clean out the old black lead fireplace. After her chores were done off to bed she would go.

Now one night she had finished all her jobs, she then opened the front door and went out into the street. At this time a friend of the family who was a police officer was on night duty, and he saw her come out of the house. Knowing that she was sleep walking he followed her through the Jewellery Quarter right down to Icknield Street. She went up to the large gates at Warstone Lane Cemetery, which were always locked. She held onto the gates with both hands and shouted let me in; let me in, you know I have to come into you. This went on for a little while, and then she gave up her crying and turned made her way home, still with the family friend behind her. He watched as she went in the front door and he heard the bolts go across and the big key turn in the lock. Next day the policeman returned to the house to tell my great grandparents what had happened, so they could make sure she did not open the door again by taking the key out at night. This tale ends with my great aunt dead and buried in seven days at the cemetery, which she wanted to get into.

[http://astonhistory.net/aston\\_brook\\_through\\_aston\\_manor7a.html](http://astonhistory.net/aston_brook_through_aston_manor7a.html)

Sorting it out:

father:

Richard Walter Wilkes b. Q3 1852 Birmingham 6d 165 & d. age 78 Q2 1930 Birmingham North 6d 411  
son of William Wilkes b. 1819 and Maria nee Eginton b. 1817 d. 1870

mother:

Jane nee Hathaway b. Q4 1849 Birmingham 16 337 & d. age 80 Q3 1930 Birmingham North 6d 396 (occ. brass press worker in 1871)

daughter of John Hathaway b. abt 1823 Stratford on Avon occ. pearl button worker and Eliza nee [possibly Eliza Aston] b. abt 1823 Birmingham occ. japanner in 1861 (possibly married Q4 1846 West Bromwich 18 765)

daughters:

Rose Wilkes b. Q3 1888 Birmingham 6d 122

Florence Wilkes b. Q1 1889 Birmingham 6d 201

Mary A. Wilkes married Albert Harbon Q4 1905 Birmingham 6d 316

sons:

Richard Walter Wilkes b. Q3 1879 Birmingham 6d 20 & d. Q1 1905 6d 1905

Howard Wilkes (actually grandson) b. Q4 1898 Birmingham 6d 149 – served WW1 Duke of Cornwall's Light Infantry 2 years 104 days, address at enlistment (03.12.1916) 2/5 Hadley Street, Key Hill (mother's address) 1891 Census

All Saints District 5 Page 2

7 Bartlett Buildings Key Hill

Richard W. Wilkes age 38 occ. pearl button turner b. Birmingham

Jane Wilkes age 39 b. Birmingham

Richard W. Wilkes age 11 b. Birmingham

Mary A. Wilkes age 6 b. Birmingham

Rose Wilkes age 4 b. Birmingham

Flossie Wilkes age 2 b. Birmingham

1901 Census

All Saints District 7 Page 36

Richard W. Wilkes age 45 occ. pearl worker b. Birmingham

Jane Wilkes age 45 b. Birmingham

Mary Wilkes age 16 occ. solderer b. Birmingham

Rose Wilkes age 14 occ. french polisher b. Birmingham

Flossie Wilkes age 12 b. Birmingham

Howard Wilkes age 2 b. Birmingham

Mary Taylor (adopted) age 14 occ. jeweller b. Birmingham

1911 Census (signed by Florry Wilkes)

All Saints District 12

Hadley Street Back 6 No 2

Richard W. Wilkes age 58 married 32 years occ. pearl button turner b. Birmingham

Jane Wilkes age 58 occ. pearl button finisher b. Birmingham

Charles Wilkes (brother in law, boarder, married) age 66 occ. jeweller b. Birmingham

Howard Wilkes age 22 occ. scholar b. Birmingham

Florry Wilkes age 22 occ. warehouse silversmith b. Birmingham

The 1911 Census shows a number of corrections (total children born = 6 / children living = 3 / children died = 3)

“deceased 3 + 3 did not sleep in this house”:

1. “deceased children” (all born Birmingham)

Walter Wilkes “age 30 married for 12 years occ. stamper”

Willie Wilkes “age 29 single”

Polly Wilkes “age 27 married for 6 years occ. solderer”

Ada Wilkes “age 25 single”

Rose Wilkes "age 22 married for 5 years occ. polisher"  
2. Howard Wilkes b. 1889 is "grandchild" of Richard W. Wilkes and Jane.  
—generation change—  
William Wilkes married Maria Eginton 26.02.1838 at Aston Juxta Birmingham  
1841 Census  
St George District 18 Page 10  
Upper Tower Street  
William Wilkes age 20 occ. pearl ornament maker b. in county  
Maria Wilkes age 20 b. in county  
1851 Census  
St Philip District 13 Page 3  
10 Beak Street  
William Wilkes age 32 occ. pearl worker b. Birmingham  
Maria Wilkes age 33 "at home domestic" b. Birmingham  
William Wilkes age 9 occ. errand boy b. Birmingham  
Charles Wilkes age 6 occ. scholar b. Birmingham  
Thomas Wilkes age 2 b. Birmingham  
1861 Census  
St George District 33 Page 2  
Summer Lane  
William Wilkes age 43 occ. pearl button turner b. Birmingham  
Maria Wilkes age 43 occ. pearl button carder b. Birmingham  
William Wilkes age 19 occ. brass cock founder b. Birmingham  
Charles Wilkes age 16 occ. jeweller b. Birmingham  
Thomas Wilkes age 12 occ. scholar b. Birmingham  
Walter Wilkes age 8 occ. scholar b. Birmingham  
Maria Wilkes nee Eginton age 52 d. Q2 1870 Aston 6d 180  
1871 Census  
New Street Osbourn Buildings  
Aston Erdington District 15 Page 17  
William Wilkes age 52 occ. general pearl worker b. Birmingham  
Charles Wilkes age 25 occ. general pearl worker b. Birmingham  
Walter Wilkes age 18 occ. jeweller b. Birmingham  
William Wilkes marriage#2 Harriet Mead Q2 1872 West Bromwich 6b 981  
1881 Census  
Back of 66 Hockley Hill  
All Saints District 9 Page 6  
William Wilkes age 62 occ. pearl button turner b. Birmingham  
Harriet Wilkes age 63 occ. pearl button carder b. Birmingham  
Elizabeth Mead (daughter-in-law) age 26 occ. pearl button carder b. Birmingham

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#### ['Interviewing The Dead': Methodolgy #1](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

The two cemeteries, Key Hill (opened 23rd May 1836 and operated as a non-denominational 'Birmingham General Cemetery') and Warstone Lane Church of England Cemetery (opened 1847 and also known as Brookfields Cemetery or Mint Cemetery), both served communities beyond the Jewellery Quarter. Consequently, not all those buried in the two cemeteries will have necessarily worked or lived in the Jewellery Quarter.

As the purpose of 'Interviewing the Dead' is to develop new insight into the social, cultural and economic characteristics of the Jewellery Quarter as a 'Marshallian' district based on the filière arrangement, it will be necessary initially to research, say, 60 burials to identify 20 that fulfil the criteria.

Identifying this initial 60 could be via:

- walking the two cemeteries to note gravestones of interest (particularly occupation or place of residence);
  - researching local directories and newspapers of the time (Aris's Birmingham Gazette (from 1741) and Birmingham Post (as Daily Post from 1857); or
  - researching workers associated with local businesses (Evans Building, Newman Bros. Coffin Works, etc.);
- or
- inviting the public to nominate ancestors.

Initial research will be via on-line genealogy databases ([Ancestry.co.uk](#), FreeBMD, [findmypast.com](#), etc.) with more detailed research being carried out at Birmingham Archives & Heritage Service.

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### [Rose Villa Tavern](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

The first listing for the Rose Villa Tavern is in the 1867 Kelly Street Index, when it was run by an Edward Moore. It looks like the pub was built some time 1865/1866 and the site was previously (1864) "Miss Maria Taylor's Ladies School".

By 1890, the Rose Villa Tavern was owned by Charles Woodbridge. Woodbridge commissioned architect Oliver Floyd (3 Temple Row West) to draw up plans for alteration (Archives ref. BP 7591) which were approved in September 1890. These plans show that the Rose Villa Tavern, at that time, comprised just the building that ran along Warstone Lane and not the section that includes the bay window, etc. along Vyse Street.

In 1919-20, Mitchell's and Butler's commissioned the architectural firm of Wood and Kendrick to design a new building at a cost of £15,000. The new building included the stained glass windows and interior tiling still in-situ today. The West Bromwich based practice of Wood and Kendrick also designed the Grade II listed Gem Buildings at 58 Key Hill in 1913 for Ginder and Ginder, diamond cutters and polishers.

"The Rose Villa Tavern was opened in 1920. The interior, with its fine tiling and stained glass, looks older and has thus far escaped the craze for themeing. All the more pity, then, that your abstemious nature precludes you from taking a look inside. The pub was erected by a Mr Rose, who hailed from a long established Jewellery Quarter family. Back in the nineteenth century one of his relatives had emigrated to Australia, where he made a fortune in opal mining. Some of this fortune was spent on building a very fine house, which he dedicated to his favourite Sydney football team, called Aston Villa. When the relative died he left the house to Mr Rose, who built the Rose Villa Tavern with the proceeds."

[http://bobmiles.bulldoghome.com/pages/bobmiles\\_bulldoghome\\_com/walk13.htm](http://bobmiles.bulldoghome.com/pages/bobmiles_bulldoghome_com/walk13.htm)

FILED UNDER [THE DEAD](#), [THE QUICK](#) TAGGED WITH [AUSTRALIA](#),[JEWELLERY QUARTER](#), [ROSE VILLA TAVERN](#), [WARSTONE LANE](#)

### [Filière](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"One manufactured article, which is sold retail for a penny, may go through twenty workshops before it is finished...there is perhaps no town in England where there are so many persons combining in themselves the characters of master and workman, as Birmingham, and none in which there is more observable a chain of links connecting one with another."

*The Penny Magazine 1844*

FILED UNDER [THE DEAD](#), [THE QUICK](#) TAGGED WITH [BIRMINGHAM](#),[FILIÈRE](#)

### [J. W. Evans \(the Evans Factory\)](#)

AUGUST 20, 2010 [LEAVE A COMMENT](#) ([EDIT](#))

"Nos. 54-57 Albion Street were initially built as a row of four terrace houses in 1836, with open yards to the rear. In a development pattern typical of Birmingham's Jewellery Quarter, the rear yards were built over with workshops during the late 19th century." <http://jewelleryquarter.net/about/sub-page/jw-evans/>

1841 Census:

no street numbers but probably...

// Albion Street (54)

SHEPPARD, age 26, occ. ??, b. in county

SHEPPARD, Samuel, age 25, occ. ??, b. in county

TART, Mary, age 65, b. in county

TART, Esther, age 56, b. in county

BROOKS, Mary, age 29, occ. female servant

VAUX, Mary, age 37, occ. female servant, b. in county

// Albion Street (55)

LLOYD, John, age 31, occ. ??, b. Ireland

LLOYD, Mary, age 31, b. not in county

LLOYD, John, age 1, b. in county

LLOYD, Mary, age 2 months, b. in county

HILL, Mary, age 62, occ. nurse, b. in county

CAPEWELL, Ann, age 21, occ. female servant, b. in county

PARKES, Elizabeth, age 21, occ. female servant, b. not in county

// Albion Street (56)

BROMHEAD, Clement, age 20, occ. ??, b. not in county  
 BROMHEAD, Mary, age 20, b. not in county  
 BROMHEAD, Clement, age 2, b. not in county  
 BROMHEAD, Sarah, age 1 month, b. in county  
 MUSGRAVE, Jabes, age 15, b. not in county  
 HOLDEN, Harriet, age 15, occ. female servant, b. not in county  
 // Albion Street (57)  
 THORNWELL, Thomas, age 40, occ. collector, b. not in county  
 THORNWELL, Elizabeth, age 35, b. not in county  
 THORNWELL, Mary, age 15, b. in county  
 1851 Census:  
 54 Albion Street  
 uninhabited  
 55 Albion Street  
 EAST, Alfred William, head, M, age 30, b. Birmingham, occ. Attorney at Law  
 EAST, Caroline Jane, wife, M, age 31, b. Bayswater London, occ. "Lady"  
 EAST, Caroline Amelia, daughter, U, age 5, b. Bayswater London, occ. school  
 EAST, Alfred Edmund, son, U, age 4, b. Birmingham, occ. school  
 EAST, Rudolf James, son, age 1, b. Birmingham  
 MILLER, Emma, servant, U, age 20, b. Shrewsbury, occ. house servant  
 HUNT, Lydia, servant, U, age 16, b. ?, occ. house servant  
 56 Albion Street  
 uninhabited  
 57 Albion Street  
 THORNWELL, Thomas, head, M, age 52, b. Newcastle-u-Lyne, occ. house agent  
 THORNWELL, Elizabeth, wife, M, age 49, b. Bishop Stortford  
 ADRAIN, Harriet, servant, U, b. Birmingham, occ. house servant  
 1861 Census:  
 54 Albion Street  
 CHIRM John Rich'd, head, M, age 55, b. Birmingham, occ. timber merchant  
 CHIRM Rachel, wife, M, age 64, b. Birmingham, occ. Wife  
 CHIRM Joseph, son, U, age 25, b. Birmingham, occ. Attorney Solicitor  
 CHIRM Elizabeth, daughter, U, age 21, b. Birmingham, occ. Daughter  
 CHIRM Helen, daughter, U, age 19, b. Birmingham, occ. Daughter  
 55 Albion Street  
 LINDSAY, John, head, M, age 39, b. Scotland, occ. travelling draper  
 LINDSAY, Marion, wife, M, age 36, b. Scotland  
 LINDSAY, Margaret, daughter, U, age 9, b. Birmingham  
 LINDSAY, Jane, daughter, age 7, b. Birmingham  
 DEMPSTER, Agnes, sister-in-law, U, age 30,  
 STRAGAN, James, boarder, U, age 30, b. Scotland, occ. travelling draper  
 CAMPBELL, Duncan, servant, U, age 21, b. Scotland, occ. travelling draper  
 ROSS, John, servant, U, age 21, b. Scotland, occ. travelling draper  
 COOPER, Emma, servant, U, age 18, b. Birmingham  
 56 Albion Street  
 BARR, John, head, M, age 31, b. Scotland, occ. publisher's agent  
 BARR, Mary C., wife, M, age 25, b. Scotland  
 57 Albion Street  
 THORNWELL, Thomas, head, M, age 62, b. Newcastle-u-Lyne, occ. house agent  
 THORNWELL, Elizabeth, wife, M, age 59, b. Bishop Stortford  
 1871 Census:  
 54 Albion Street  
 CHIRM John R., head, M, age 65, b. Birmingham, occ. timber merchant  
 TURNER Elizabeth, daughter, M, age 31, b. Birmingham  
 TURNER James, son-in-law, M, age 35, b. Birmingham, occ. saddler  
 TURNER Ellen [Helen], granddaughter, -, age 1, b. Birmingham  
 HUGHES Hannah, servant, U, age 15, b. Radway, Warwickshire, occ. domestic servant  
 55 Albion Street (Private School)  
 KENDRICK, Caroline, head, W, age 48, b. Birmingham  
 KENDRICK, Helen, daughter, U, age 20, b. Birmingham, occ. governess  
 KENDRICK, John, son, U, age 15, b. Birmingham, occ. gas fitting assistant  
 KENDRICK, Caroline, daughter, U, age 15, b. Birmingham, occ. school assistant  
 KENDRICK, Emma, daughter, age 13, b. Birmingham, occ. scholar  
 HYSEL, Charles, boarder, M, age 30, b. Birmingham, occ. clerk to button maker, b. St Petersburg Russia  
 HYSEL, Mary, boarder, M, age 29, b. Birmingham  
 56 Albion Street

MELLIS (MILLS), George, head, W, age 44, b. Birmingham, occ. jeweller  
 MELLIS, Maria, daughter, U, age 14, b. Birmingham, occ. assistant in pawnbrokers  
 MELLIS, Florence, daughter, U, age 13, b. Birmingham  
 MELLIS, Ada, daughter, U, age 8, b. Birmingham  
 FOX, Catherine, servant, U, age 23, b. occ. housekeeper, b. Birmingham  
 57 Albion Street  
 THORNWELL, Thomas, head, M, age 72, b. Newcastle-u-Lyne, occ. house agent  
 THORNWELL, Elizabeth, wife, M, age 70, b. Bishop Stortford  
 PICKERING, Mary, granddaughter, U, age 11, occ. scholar, b. Birmingham  
 1881 Census:  
 54 Albion Street  
 JAGGER, John, head, M, age 47, b. Aston, occ. jeweller  
 JAGGER, Lucy, wife, M, age 37, b. Birmingham  
 JAGGER, John, son, U, age 10, b. Handsworth, occ. scholar  
 JAGGER, Florence, daughter, U, age 8, b. Aston, occ. scholar  
 JAGGER, Elsie May, daughter, U, age 6, b. Aston, occ. scholar  
 JAGGER, William, son, U, age 5, b. Aston, occ. scholar  
 JAGGER(?) Elizabeth, servant, U, age 15, b. Birmingham, occ. house servant  
 55 Albion Street  
 DAVIS, George, head, U, age 21, occ. [something] of Music, b. Cardiff  
 DAVIS, Henry, brother,, U, age 21, occ. [something] of Music, b. Cardiff  
 DAVIS, Sissy, sister, U, age 28, occ. [something] of Music, b. Cardiff  
 DAVIS, Fanny, sister, U, age 24, occ. teacher of Music, b. Cardiff  
 DAVIS, Grace, mother, W, age 55, b. Newport  
 56 Albion Street  
 not listed  
 57 Albion Street  
 MILLS (MILLS), George, head, W, age 44, b. Birmingham, occ. jeweller  
 MILLS, George R, son, U, age 21, b. Birmingham, occ. jeweller  
 MILLS, Florence, daughter, U, age 23, b. Birmingham  
 MILLS, Harry, son, U, age 20, b. Birmingham, occ. ??  
 MILLS, ??, daughter, U, age 18, b. Birmingham  
 MILLS, Madeline, daughter, U, age 16, b. Birmingham  
 1891 Census:  
 54 Albion Street  
 "slept elsewhere"  
 55 Albion Street  
 SCHOTTLANDER, Solomon, head, W, age 76, no occupation, b. Germany  
 SCHOTTLANDER, Rachel, daughter, U, age 36, occ. dressmaker, b. Derby  
 SCHOTTLANDER, Jenny, daughter, age 22, occ. dressmaker, b. Hull  
 HUGHES, Eliza, servant, U, age 14, occ. general domestic servant, b. Birmingham  
 56 Albion Street  
 not listed  
 57 Albion Street  
 PHILLIPS, Clive, head, M, age 34, occ. silversmith gold, b. Birmingham  
 PHILLIPS, Sarah, wife, M, age 24, b. Birmingham  
 PHILLIPS, Clive, son, U, age 5, b. Handsworth  
 PHILLIPS, Herbert, son, U, age 3, b. Aston  
 PHILLIPS, Gladys, daughter, U, age 1, b. Aston  
 EVANS, Benjamin, father-in-law, M, age 55, occ. ??, b. Worcester  
 EVANS, Sarah, mother-in-law, M, age 45, b. Dudley  
 EVANS, Alice, sister-in-law, U, age 12, occ. scholar, b. Birmingham  
 POWELL, Elizabeth, servant, U, age 22, occ. general servant, b. Wolverhampton  
 1901 Census:  
 54 Albion Street  
 HITCHENSON, Charles, head, M, age 32, occ. police constable, b. Burntwood  
 HITCHENSON, Alice, wife, M, age 30, b. Birmingham  
 KITTRIDGE, Mary, boarder, U, age 32, occ. metal button presser, b. Aston  
 DAVIS, Fanny, visitor, U, age 22, occ. ivory button gilder, b. Birmingham  
 55 Albion Street  
 not listed  
 56 Albion Street  
 FARNELL, Richard, head, M, age 40, occ. gold ring polisher, b. Birmingham  
 FARNELL, Mary, wife, M, age 44, b. Alderney  
 FARNELL, William, son, U, age 11, b. Birmingham  
 FARNELL, Albert, son, U, age 8, b. Birmingham

FARNELL, Arthur, son, U, age 8, b. Birmingham  
FARNELL, Joseph, son, U, age 2, b. Birmingham  
57 Albion Street

RAVENSCROFT, Eliza, head, W, age 65, occ. jeweller's carder?, b. Birmingham

WARD, Anna, boarder, U, age 62, occ. watch key carder?, b. Holywell, Wales.

WARD, Amelia, boarder, U, age 57, occ. jeweller's warehouse woman, b. Birmingham.

*Images: English Heritage*

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