

HAMPSHIRE

The influence of Carter's in nearby Poole is seen largely in the design of the pubs and shops of Hampshire's large ports. Away from the shore, although the county is by no means a paradise for the tile-hunter, there are several sites of national importance, including the thirteenth century pavement at Winchester Cathedral and the sixteenth century maiolica pavement at The Vyne. Other highlights are the Moorish smoking room in Rhinefield House, Brockenhurst and the huge area of Carter's mosaic on the twin towers of Gosport's 1960s flat blocks. The Isle of Wight, whose sites are listed at the end of the main Hampshire section, is perhaps a more fruitful area for exploration than the county's hinterland, with the seminal Minton's encaustic tile pavements of Osborne House, the unique brickwork of Quarr Abbey and the products of the island's own terracotta works frequently on view. Suggested reading: 'The Floor Tiles at The Vyne', *Glazed Expressions* 41 (2000). The *Gazetteer* entry for Hampshire covers the administrative areas of Hampshire County Council, Isle of Wight County Council, Portsmouth City Council and Southampton City Council.

BORDON WHITEHILL

The seven classrooms at **Woodlea Primary School** (1992) each have a tiled wet floor area, their wide variety of colourful designs being provided by guest artists. The encaustic tiles were supplied by the Life Enhancing Tile Company, whose founder, Robert Manners, contributed one of the designs.

BROCKENHURST

The honeymoon of Mabel Walker, a Nottinghamshire coal heiress, and Captain Lionel Munro was a grand tour which allowed them to take their pick of the world's interior designs for use in their new home, **Rhinefield House** (1888-90). Their architect, W. H. Romaine-Walker, combined the couple's ideas and produced a tudorbethan pile including Hampton Court-style chimneys and Lionel Munro's Moorish smoking room, which was a replica of a room in the Alhambra Palace (Fig 84). It has a mosaic floor in a bold floral pattern outlined in black and white, while the walls are tiled to dado level with cuenca tiles (in orange, green, black and white) manufactured in Triana, Seville; above, the walls are faced with beaten copper. The Walker-Munro family retained the house until the 1950s, and it was eventually converted to an hotel in 1985; the smoking room or Alhambra is now a private dining room.

FARLEIGH WALLOP

The Coade stone mermaids on the gatepiers of **Farleigh House** were made around 1785 (for Lord Portsmouth at Hurstbourne Priors) and later removed to Farleigh Wallop. Around 2000 they were joined by another mermaid, part of the Whale Fountain which was executed in neo-Coade stone by Thomason Cudworth for the Earl and Countess of Portsmouth. The whale itself weighs one and a half tons and took two weeks to fire.¹

FARNBOROUGH

The mansion **Farnborough Hill** (now a school) was built in 1863 by the architect Henry E. Kendall (1805-85) for the publisher T. G. Longman, and bought in 1881 by the Empress Eugénie (d1920), widow of Napoleon III, last Emperor of France. The facade of this unusual house, where English half-timbering meets Germanic gothic, includes a frieze of small plasterwork relief panels showing angels, galleons and swans; this runs around most of the house generally between ground and first floor levels. Inside, the entrance hall has an encaustic pavement, probably by Minton's, in which groups of four decorated tiles are divided by strings of plain red and black tiles. In the library and lower gallery are pretty window boxes faced with Minton's tiles, and other rooms have tiled fireplaces. There are ornate fittings throughout the house, particularly the sunflower-themed ironwork on the staircase.

FARRINGDON

Apart from the many medieval tiles that have been relaid in the chancel of **All Saints Church**, the great ceramic attraction of Farringdon is the **Village Hall**, an idiosyncratic bright red brick and terracotta monster designed and mostly built by the Reverend Thomas Hackett Massey, who came to the village as rector in 1857, having been ordained four years earlier. He rebuilt the chancel of All Saints and put up a new rectory before turning to Stone House, a former school. He bought the property and around the late 1880s began to build, with the assistance of bricklayer Henry Andrews (1838-1924), carpenter George Gilbert (1867-1930) and young labourer Frank Bone (1871-1936). The strange construction, made from red brick and decorative terracotta from Rowlands Castle brickworks, quickly became known as Massey's Folly. The reverend would demolish parts of the building and add other sections as the whim took him; not surprisingly, it was still unfinished when he died in 1919, and lay boarded up for many years afterwards .

GOSPORT

The ferry journey across Portsmouth Harbour provides a dramatic view of **Seaward Tower** and **Harbour Tower**, a pair of sixteen-storey tower blocks built in 1963 on the ESPLANADE; the brick campanile (1889) of Holy Trinity Church rises incongruously beside them. Both blocks of flats have pairs of 135' murals of Carter's unglazed mosaic in red, white, blue and black running the whole height of the buildings (Fig 85). These staggering murals were designed by Kenneth Barden, although the initials JET are also to be found on two of them. Between the blocks is **Timespace**, a public timepiece (a sundial with 50' high gnomon) and arena installed around 2001 as part of the Millennium Promenade development; its theme is Einstein's theory of relativity. Running round the edge of the circular space is a mosaic by Mosaic Works of London showing events and characters from the town's maritime history. Now that Gosport has recognised the value of its 'initially controversial' (according to the Millennium Promenade Trail Guide) tower block mosaics, the town seems to have gone mosaic mad, with further recent installations in the bus station and near the ferry landing.

One of the glories of Gosport is its collection of small but very ornate public houses, built to serve the 7,000 or more people who lived within the bounds of the town's ramparts in the late nineteenth century.² Perhaps the prettiest is the **Fox Tavern** in NORTH STREET (north of the High Street), with a glazed brick facade in green, yellow, red, blue and black which includes a tiny pair of faience fox heads; the fascia lettering reminds us that the pub was part of the estate of Long's Southsea Brewery. Gosport's own breweries, notably Blake's, also attempted to entice customers into their pubs with colourful ceramics. Of their thirty Gosport pubs, the **King's Head** in BROCKHURST ROAD and the former **Royal Oak** in AVERY LANE (both west of the centre), and the **Royal Arms** in STOKE ROAD (west of the High Street) have fancy displays of tiling in green and yellow featuring the Blake's name. The brewers Brickwoods, from over the waters in Portsmouth, made their contribution with the green tiles and glazed brick of the **Gipsy Queen**, WHITWORTH ROAD (west of Stoke Road).

There are many more examples of brewer's ceramics throughout the town, but once the pub crawl is complete, head for BEMISTER'S LANE, which links the High Street with South Street, to relax on an unusual, cone-shaped commemorative seat (1999) with ceramics designed by Jan O'Highway.

HURSLEY

All Saints Church was rebuilt in 1847-8 for its incumbent during 1836-66, John Keble, pioneer of the Oxford Movement; the architect was J. P. Harrison of Oxford. Its extensive encaustic tiling includes large red, buff and blue roundels depicting the four evangelists; these were made by Minton's to designs by Pugin. Following bad rain damage, All Saints was extensively restored in 1910, the rotten wooden side aisle flooring being replaced with floral encaustics and a border of swirling grapes and vine leaves. There is a memorial brass to Keble, designed by William Butterfield.

ITCHEN STOKE

The floor of the apsidal chancel of **St Mary's Church** (1866) takes the form of a maze around 15' in diameter made from plain glazed reddish-brown and green tiles of various shapes, the design being based on that of the labyrinth laid in 1202 at Chartres Cathedral, perhaps the best known of the medieval Christian labyrinth designs and certainly one of the most frequently copied (Fig 86). The design of the church itself was by the architect Henry Conybeare, brother of the incumbent (who paid for its construction), and was inspired by the then recently restored Sainte Chapelle in Paris. The church, which is in the care of the Churches Conservation Trust, also has many unusual furnishings including a pulpit with cast iron tracery.

LISS

At the **Newman Collard Recreation Ground** is the Liss Millennium Mosaic, a colourful 35' by 8' tile and mosaic mural incorporating about 100 contributions from local groups, organisations and individuals which was completed in 2000.

A river flows along the mural's base while the various scenes are divided by trees; the project was overseen by the artist Sally Maltby.

PETERSFIELD

The reredos of **St Peter's Church**, on THE SQUARE, was made by Powell's of Whitefriars in 1902 to a design by Charles Hardgrave. Most of the remaining decoration in the chancel, which includes tiling and terracotta to shoulder height, was added by Sir Arthur Blomfield in 1873-4, although the terracotta, which may have been made in Newick, East Sussex, is possibly slightly earlier.

PORTSMOUTH

Portsmouth's main contribution to ceramic history results from competition between two of its brewers, Brickwoods and Portsmouth United Breweries (whose apposite acronym is PUB), from the 1900s into the interwar years. Their tied estates included many pubs with memorable ceramic facades designed to attract customers. Brickwoods were first to use glazed bricks and faience, normally in dark red or brown with white lettering, while United preferred green; most of the ceramics used on the pub facades, along with the doorway mosaics, came from Carter's of Poole. Many pubs with relatively plain ceramic facades still survive, but three of the more ornate deserve mention.³

The former **Mediterranean**, just north of Portsmouth's centre in STAMSHAW ROAD, was built in 1904 by the local architect Arthur E. Cogswell (1858-1934), who was something of a pub specialist. It has been converted into flats but retains its Carter's tiled mural of Gibraltar at first floor level. Also by Cogswell is the **Tangier**, TANGIER ROAD, Baffins (well east of the centre), built for United. This was licensed in 1911 and has a green glazed brick and faience facade; it was the first to be designed in what became the typical United style. There is also much faience lettering as well as two tile murals, both by Carter's, depicting a market in Tangiers and an Arab horseman. The pub (and the road) took their names from the nearby Tangier Farm, and it is said that the design of the pub tiles resulted from a holiday taken in Morocco by the chairman of Portsmouth United Breweries, Sir William Dupree.⁴

Southsea

On the northern edge of Southsea, just south of Portsmouth's main railway station, is the former Yorkshire Grey public house (1897, architect A. H. Bone, now **Grey's**) at 25 GUILDHALL WALK. Inside are two large Carter's pictorial tile panels, a third having been destroyed. Head south to find another good ceramic pub, the **India Arms**, GREAT SOUTHSEA STREET, the north part of which was designed by A. E. Cogswell and built in 1902; next door is a former butcher's and fishmonger's shop (1900) which became part of the pub around 1980. The original section of the pub has a tiled ground floor with a tile mural bearing the pub's name and the date 1902, while the old shop has two tiled panels by Carter's showing a shooting party and fishing boats. Continuing seaward, the **Queen's Hotel** (1903), CLARENCE PARADE displays some excellent salmon-pink terracotta dressings including a pair of domes and elaborate figurative corbels.

Finally, just east along Osborne Road is NETLEY ROAD and a smaller pub, the **Auckland Arms**, with a colourful facade of glazed brick and faience. It was once part of the estate of Long's Southsea Brewery, and is very similar to the same brewer's Fox Tavern in Gosport.

SELBORNE

Resited around the altar of **St Mary's Church**, Selborne is a collection of thirteenth and fourteenth century inlaid tiles, some found at nearby Selborne Priory during excavations begun in 1953 and others from beneath the floor of the church itself, in the south aisle. The motifs include eagles, birds, fish and a pair of castles with a fault caused by a damaged stamp, the latter design being identical to tiles found in Winchester and made at the Otterbourne tiler⁵.

SHERBORNE ST JOHN

The Vyne (NT) stands about a mile north of Sherborne St John. It is a large red brick house built in 1526-8 by William Lord Sandys, a member of the court of Henry VIII; additions were made in the seventeenth, eighteenth and nineteenth centuries. Over the fireplace in the Stone Gallery is a large early renaissance terracotta roundel. The sumptuous private chapel, built by Lord Sandys and as lavish as any in the country at the time, has three areas paved with early sixteenth century maiolica tiles made in Antwerp, several panels of early sixteenth century Spanish cuenca tiles and two fourteenth century medieval inlaid tiles set amongst the maiolica tiles (Fig 87). The maiolica tiles are brightly coloured and have a wide range of renaissance motifs including portraits and a surprisingly cheery skull and crossbones. Similar maiolica pavements, dating from the 1520s to the 1540s, a period when new renaissance-style interiors were fashionable, are known to have existed at a number of high-status sites in England.⁶

The Vyne's maiolica tiles were thought for many years to have come from Italy, but in 1926 Bernard Rackham suggested that they were in fact Flemish in origin, made at the workshops of Guido Andries, an Italian immigrant who established a workshop in Antwerp in the early sixteenth century.⁷ None of the tiles at The Vyne are in their original position, the tradition being that they were laid in a part of the house which was demolished around 1654 and were subsequently rediscovered in the gardens towards the end of the nineteenth century before being relaid in the chapel. However, the *Journals* of Wiggett Chute, owner of the house during much of the nineteenth century, state that he repositioned the tiles during the 1840s; he thought that Lord Sandys brought some of the tiles from France in the sixteenth century. An alternative theory is that they were collected during the second half of the eighteenth century by John Chute, then owner of The Vyne, and his friend Horace Walpole during their frequent trips to the continent; Chute and Walpole's 'gothicising' of the house can be seen as a forerunner of the nineteenth century gothic revival.

The maiolica tiles fall into four distinct groups: rectangular border tiles, hexagonal tiles which surround small square tiles, and large square tiles. There

are three different combinations of hexagonal and small square tiles, each of slightly differing size, suggesting that the tiles came from different workshops and/or were made at different times. There are only small areas of each type, not enough to make up a whole room floor, and this, together with the inclusion of the Spanish tiles, indicates that the tiles are more likely to have been acquired piecemeal by Lord Sandys or by Chute and Walpole. It is almost certain that some, if not all the maiolica tiles at The Vyne were made at the Antwerp workshops of Guido Andries, probably at different periods, but until further research on early Flemish tile production has been undertaken, no firm attribution can be made.⁸

SOUTHAMPTON

From the main **Railway Station**, where a tile and mosaic frieze of a liner may be found on the footbridge, the heart of Southampton lies to the east, just beyond the major public buildings which overlook Guildhall Square. The square is bordered by ABOVE BAR STREET, where there is a former **Prudential Assurance** building designed by Waterhouse & Son and built in 1901-4, with much red terracotta and a dramatic double porch and window surrounds. The building is something of a curiosity as it was the last Prudential to be erected in the lifetime of Alfred Waterhouse (1830-1905), although it was almost certainly designed by Paul Waterhouse as his father had a stroke in 1901 and passed control of the firm to his son. The Prudential has been restored after being damaged by fire.⁹

Southward to BARGATE STREET, where a statue of George III (in Roman dress) may be seen in a niche high on the south face of the gateway, **The Bargate**. It is signed Coade and Sealy and dates from 1809, the design being a copy of a statue of Emperor Hadrian originally in the British Museum. The statue was given to the Mayor of Southampton by the 2nd Marquess of Lansdowne in 1809, and took the place of a statue of Queene Anne which had previously occupied the niche.¹⁰ Continue southward into the HIGH STREET to find the former **Post Office** (now housing) at number 57-58, with a decorative red terracotta facade including scrolls and shields. At 56 are the former premises of the fruit merchants **Oakley and Watling**, built in 1890 and faced in Doulton's white Carraraware, a material introduced by the firm in 1888. The facade displays lively decorative touches including roundels of fruit and a Southampton Hulk (a sailing vessel). Almost opposite at 123-4 High Street is **Market Chambers**, a former fishmonger's (now restaurant), whose interior has very fine Carter's painted tile panels showing subjects linked to the sea: boats, fish, goddesses and whales amongst them. The surrounds of the panels are moulded shells and fish in shades of ochre.

In contrast, just east of the High Street on BACK OF THE WALLS is a modern office building, **The Friary**, on the side of which is a series of fifteen tile panels by John Hodgson, installed in 1987 and showing the activities of medieval friars. Further east along Bernard Street is OXFORD STREET; at its junction with John Street is

a former shipping office with good red terracotta dressings. At the corner of Oxford Street and TERMINUS TERRACE is the **London Hotel**, with spectacular, heavily rusticated green Carter's tiling.

Freemantle

Christ Church, PAYNE'S ROAD, Freemantle was built in 1865-6 and designed by the architect William White, but the chancel tiling - a Godwin encaustic pavement in red, cream, black and glazed green with some uncommon designs - was laid in 1897. Just over half a mile north west in ENGLISH ROAD is the **Englishman**, a pub with an unusual art deco tiled frieze in red and white on its fascia. The tiles probably date from the early 1920s, when the pub was owned by the Winchester Brewery; the design is made up from elongated repeats of the letters 'WB'.

Portswood

St Denys Church, ST DENYS ROAD, was designed by George Gilbert Scott and built in 1868 on a site close to that of the Augustinian Priory of St Denys, which was founded in the twelfth century. Some medieval encaustic tiles from the Priory are mounted as a wall panel inside the church, which also has a Godwin tile pavement and a reredos (1871) comprising three opus sectile and mosaic panels by Powell and Son.

Powell's also supplied the superb opus sectile and mosaic reredos to be found at **Christ Church**, HIGHFIELD LANE, Highfield. The church was built in 1846-7, with additions in 1855, 1878, 1915 and later. The 1878 work included the construction of a new chancel, which was paved with Minton tiles; if these are still extant, they are now hidden by carpet. The reredos, which was probably given by the family of the Reverend Thomas McCalmont after his death, shows the Last Supper and was purchased from Powell's in 1885 for £160. Its design was carried out for the firm by Harry Burrow, who died in 1882; designs were often used by Powell's on more than one occasion. This colourful reredos is flanked by panels of red glass tiles with grain and grape motifs (symbols of the Eucharist), making a very striking composition.¹¹

TITCHFIELD

The remains of thirteenth century **Titchfield Abbey** (EH) stand half a mile north of Titchfield, and are overlooked by the massive Tudor gatehouse of Place House, the (otherwise mostly demolished) mansion formed by the conversion of part of the Abbey buildings following the Dissolution. There are several areas of late thirteenth or early fourteenth century encaustic tiles in the former Abbey cloister, which was retained as the mansion's courtyard. The tiles may have been manufactured locally or at the Otterbourne tiliary, although some of their designs are common to other Premonstratensian foundations; they show birds, beasts and a variety of heraldic motifs, as well as two contemporary portraits: a man with a round cap and a woman with a chin-strap and thrust-back hair-net.

WINCHESTER

The thirteenth century tiling in the three-aisled retrochoir of **Winchester Cathedral** is one of the most important surviving indoor medieval pavements in the country. There are over 5,000 five-and-a-half inch square Wessex tiles, most of which are in their original positions, laid around 1260-80 in carpet patterns using over sixty different designs.¹² The pavement was recorded and successfully conserved during 1990-6; the work included the introduction of some replica tiles made by Diana Hall (Fig 88).¹³ Another medieval tiled floor is still in situ beneath boarding in the Cathedral Verger's office, and in the Muniments Tower of **Winchester College** are two medieval tile pavements, one in excellent condition.

In SOUTHGATE STREET, running south of the Cathedral, is the former **Church of St Thomas and St Clement** (1845-6) which has been converted to office use with the sanctuary partitioned off as a storeroom. Hidden away in the store is a very fine Powell's of Whitefriars opus sectile, tile and mosaic reredos, ordered from the firm in 1893. The design, Christ in Majesty flanked by a band of angels, was by George Parlby. Also in Southgate Street is **Fiennes House**, with heavily ornamented terracotta cladding. Half a mile further along the street, which continues as ST CROSS ROAD, is the **Hospital of St Cross**, founded in 1132, although the church is rather later, being completed in the thirteenth century. There are medieval inlaid tiles in its porch, west end and side aisles; these are mainly thirteenth century but some, dating from the late fourteenth century, are thought to have come from the Otterbourne tiliary. The Minton encaustic pavements in nave and chancel date from alterations made by William Butterfield in 1864-5; he was architect to the hospital (which Pugin chose as his symbol of medieval charity in *Contrasts*) from 1853 until the end of his career. Butterfield's work also included the application of colourful wall decoration, following what survived of the original Norman fresco designs; however, this outraged local antiquarians and was later removed.

Isle of Wight

Apart from the locations listed below, terracotta produced by Pritchett & Co is widespread. The firm made bricks, tiles, pottery and terracotta around the early 1900s, with works near Cowes and Carisbrooke. Harry Pritchett was their architectural modeller, and his lively, often hand-crafted figures (including many dragon finials) may be seen throughout the island.

COWES

In the main shopping area, the **butchers** at 62 HIGH STREET has unusual starburst-style ventilators and a mostly hexagonal, white-tiled interior with strips of coloured relief tiles. **Holy Trinity Church**, CHURCH ROAD has an excellent encaustic tile pavement by Maw & Co.

EAST COWES

The grandly Italianate pile **Osborne House** (EH), just east of East Cowes, was built for Queen Victoria and Prince Albert following their purchase of a smaller house on the site overlooking the Solent in 1845. Construction began in 1845,

with the Pavilion Wing being completed in 1846 and the Household Wing in 1851; the Durbar Wing was added in 1890-1. Prince Albert, who was responsible for the design of the house, attended an exhibition of tile pressing by Herbert Minton in 1843, and was so interested in the process that Minton prepared a description of it for him. Soon afterwards Minton's made a geometric and encaustic tile pavement for Osborne, and tiles were used widely in the the house and grounds, leading to a growth in their popularity in the domestic market (Fig 89). Blue, green and white geometric tiles decorated the ornamental fountains on the terraces (1847-53) of Osborne House, while the kitchen of the Swiss Cottage (1853), built for the royal children and standing half a mile to the east of the house, has wall tiling in white with a pattern of dark blue spots.¹⁴

Inside the house, there are many tiled fire surrounds, including one with royal monograms by Minton's, and the Marble Corridor has ornate Minton's encaustic floor tiles. The lavish Minton tile pavement in the Grand Corridor of the Household Wing includes many heraldic and other symbols, but is covered along the whole of its central length by a beige carpet. This fantastic pavement, along with those of St George's Hall, Liverpool (on view occasionally) and the Palace of Westminster is one of the three grandest and most complex encaustic tile pavements in the country. Surely the conservation difficulties associated with allowing full access to these pavements have contributed to their being undervalued in terms of the decorative arts; the appearance of the Grand Corridor would certainly be transformed by substituting the bold colours and patterns of the tiles for the grim carpet.

QUARR ABBEY

Quarr Abbey, a mile and a half west of Ryde, was built for French Benedictine monks in 1907-14 and designed by the architect-turned-monk Dom Paul Bellot (1876-1944). His church (1911-12) was built from rough Belgian bricks, left bare inside and out, with decoration in the form of cut-brick friezes and stepped patterns (Fig 90). With its almost-Byzantine campanile and raw brick, it is an entirely unexpected architectural event, adrift in the lush countryside of the northern part of the island. Bellot studied architecture at the École des Beaux-Arts in Paris during 1894-1901, but in 1902 joined a Benedictine community from Solesmes which had settled at Appuldurcombe House on the Isle of Wight. He designed monastic buildings in the Netherlands in 1906, then was recalled to Appuldurcombe where he designed Quarr Abbey, the community moving there in 1908. He went on to build in France, Belgium and the Netherlands in his distinctive style, experimenting with polychromatic brickwork, parabolic arches and dramatic lighting.¹⁵ Quarr Abbey is his only British building, and though rather restrained in comparison with his later output, is a stunning essay in the use of brick to create soaring spaces and spiritual feeling.

RYDE

St Michael's Church, WRAY STREET, Swanmore was built by the Reverend William Grey, supervised by the Ryde architect Richard J. Jones, in 1861-3; the

chancel was completed in 1874. A large and ritualistic church, the polychromatic interior features red, yellow and black brick as well as stone, and the tiling by Maw & Co dates from around 1865.

SANDOWN

Southern Water's **Pumping Station** sports a mosaic (2001) by Rebecca Newnham featuring images of primitive fish.

WHIPPINGHAM

St Mildred's Church, the Osborne House estate church, was built in 1854-5 (chancel only) and 1861-2; the design was by the architect A. J. Humbert with strong input from Prince Albert, who died in 1861. There is a good encaustic tile pavement.

Hampshire Roundup

The interior decorative scheme of St Joseph's R. C. Church (1912-13), QUEEN'S ROAD, **Aldershot** includes terracotta and multicoloured brick and tiles. St Mary's Church, Eastrop Lane, **Basingstoke** has glazed tiling with prayers, commandments and biblical creeds on the east wall; this probably dates from the 1886 alterations. There are many thirteenth and fourteenth century inlaid floor tiles in the chancel of St Andrew's Church, **Chilcomb**. Christ Church (1870), **Colbury** has a glittering mosaic reredos, either side of which are vertical panels of red and buff stencilled tiles produced by Maw's. The elaborate pinnacles and chancel screen of All Saints Church (1818), **Deane**, are of Coade stone, as are the windows. There are elaborate Minton encaustic tiles in the sanctuary of St Mary's Church, **Monxton**, installed during its 1852-3 rebuilding by the architect Henry Woodyer. A large tile mural showing yachts, windsurfers and swimmers features on the Public Baths at **New Milton**; it was made in 1990 from plain coloured 6" tiles manufactured by H. & R. Johnson, cut where necessary to form the required shapes. In the chancel of **Old Burghclere** parish church (in the grounds of the manor house) is a tiled wall memorial to members of the Herbert family of nearby Highclere Castle; the memorial predates the estate church at Highclere, which was built in 1870. The Church of St Peter and St Paul (1853-5), Market Place, **Ringwood** has ornate chancel tiling bearing inscriptions. There is a good early Minton tile pavement in the sanctuary of the Church of St Peter and St Paul, **Thruxton**. The facade of the Rising Sun pub, by the quay at **Warsash**, sports an unusual pictorial tile panel possibly dating from the 1950s.

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