

## LEICESTERSHIRE

Until its closure in summer 2004, Leicestershire had its own terracotta and faience manufacturer, originally known as the Hathern Station Brick & Terra Cotta Company, at whose works near Loughborough terracotta manufacture began around 1883. Notable locations where the firm's products may be seen include Leicester, with its massive Odeon, and of course the Hathernware heaven of Loughborough itself. Despite having a ceramics firm based in the county, the wares of other manufacturers have probably contributed more to Leicestershire's architectural history. Hathern's production was modest until the late 1890s, and then much of it was directed outside the county, for instance to Birmingham for turn-of-the-century public house construction. In addition, the faience products of Hathern's interwar years can be found country-wide, for instance on the facades of the Odeon cinema chain, rather than locally.

Nationally important locations for Burmantofts wares can be seen in Leicester at the Alexandra House warehouse and the Church of St James the Greater, while in the same city Doulton's were responsible for the delightful facade of the Turkey Café. Leicestershire was not enthusiastically anglo-catholic, so although much church building was carried out in the late Victorian period, highly decorative interiors are at something of a premium. Leicestershire is, however, the county where the greatest concentration of Queen Victoria terracotta plaques can be found. These were manufactured by Stanley Brothers of Nuneaton to mark the 1887 and 1897 jubilees, the latter being much more commonly seen; a good example is at Witherley.

The interwar years are represented in the county by several super-cinemas, but early postwar work is sparse; the most significant site is St Aidan's Church (1957-9), Leicester, which has a large mural by William Gordon, probably his sole extant architectural work of any size. Soon afterwards, ceramic history was changed as the University of Leicester's Engineering Building (1959-63) provided a great impetus to the use of tile cladding. After the generally lean years of the seventies and eighties, when restorations were much more common than new installations, in the late 1990s ceramic public artworks became an accepted means of emphasising town regeneration, marking the presence of cycleways and footpaths, and establishing company identity. Suggested reading: Jean Farquhar and Joan Skinner, *The History and Architecture of the Turkey Café* (Sedgebrook Press, Leicester, 1987); TACS Tour Notes *Leicester* (1997) and *Loughborough* (2003). The *Gazetteer* entry for Leicestershire covers the administrative areas of Leicester City Council, Leicestershire County Council and Rutland County Council.

## IBSTOCK

The **Ibstock Landmark Sculpture** (unveiled 1998) stands on the HIGH STREET, at the corner with Hinckley Road. It is a glazed stoneware column bearing images related to Ibstock and topped by a stubby tree representing the National Forest

and the town's regeneration. The sculptor was Ailsa Magnus, Ibstock's artist-in-residence during 1997, who worked with local children on the project. They also produced tiles and 'Welcome' plaques which decorate the Youth Centre, the Community College and the town's Junior and Infant Schools. Materials for the Landmark Sculpture were donated by Ibstock Building Products Ltd.<sup>1</sup>

## LEICESTER

Leicester is not as well endowed with decorative claywork as other Victorian cities, but it does have a few outstanding examples, notably the Burmantofts interior at the Church of St James the Greater, along with many minor uses of tiles, terracotta and faience. The main locations are listed here on a two-mile circular route, beginning and ending at London Road railway station and extending west to Bede Park; a few sites south of the central area and in the suburbs are also described. The identity of the manufacturers and designers is often difficult to discover; the nearest works is that of Hathern, near Loughborough, but no Hathernware earlier than that of the 1937-8 Odeon has yet been identified in a Leicester building.

LONDON ROAD **Railway Station** was rebuilt for the Midland Railway in 1892; the design was by Charles Trubshaw (1841-1917), the company architect. A long screen broken by massive archways culminates in a clock tower, the whole being decorated with much orangey-brown Burmantofts terracotta (Fig 134). Inside, the walls of the booking hall have cream embossed tiles combined with various patterns of moulded tiles by Minton Hollins. (In 2003 it was proposed to redevelop the station site while retaining the frontage.) From the station, head north-west along GRANBY STREET, passing **Balmoral House** with its buff and brown-tiled name strip; the building was designed by Shenton and Baker in 1873 for boot and shoe manufacturers Charles Bruin & Son. The flamboyant buff terracotta of the former **General News Rooms** (corner with Belvoir Street) is rather more impressive, and indeed featured in a Burmantofts catalogue of 1902. The building was designed by the Leicester architectural practice Goddard & Co in 1898, and the terracotta sculptures are allegorical male and female figures designed and modelled by E. C. Spruce.

The highlight of Granby Street is the **Turkey Café**, designed by the local architect and developer Arthur Wakerley (1862-1931) and built in 1900-1 (Fig 135). Its narrow Moorish-style facade in coloured Doulton Carraraware is topped by a huge fan-tailed turkey at whose feet are the words 'Doulton' and 'Dimsie 1901'; it appears that Dimsie may have been the model for this handsome turkey (Fig 136). The Turkey Café was one of a series of popular cafés built for John Winn around the turn of the century, each of which followed the stylistic impulse of its name: Oriental, Sunset, Café Royal. The ground floor frontage of the Turkey Café has been altered at least twice. Brucciani's bakery installed a turkey-patterned tile mural in 1968, but this was later covered over and the café was restored in 1984, although not exactly to the original design; some replacement ceramic blocks were obtained from Hathernware.<sup>2</sup>

Left into HORSEFAIR STREET for the 1978 extension to the Victorian **Fish Market**. Inside, near the steps on the south-east, is a tile panel full of colourful fishy motifs and dating from 1998; it was made by Louise Skinner of De Montfort University. Continue through the market to Market Place and thence HOTEL STREET for the **County Rooms** (now City Rooms), intended to be an hotel but opened as assembly rooms; it was built in 1792-1800 and designed by the architect John Johnson. Ornamentation on the facade includes a pair of Coade stone bas reliefs, a popular design known as *The Borghese Dancers*, reminiscent of the three (rather higher) relief panels on Johnson's slightly earlier Shire Hall, Chelmsford. The figures of *Dancing* and *Music* in their niches are in artificial stone (not Coade stone) or possibly terracotta and are by J. C. F. Rossi and John Bingley, with whom Rossi was in partnership for a short time.

Continue west along Friar Lane to SOUTHGATES for the **Southgate Subway Mural**, an extensive mosaic mural designed by Sue Ridge with Christopher Smith (an expert on roman mosaic), and made by Hamilton Smith Associates in 1991. As well as references to Leicester's roman history, the complex design also involves representations of air, earth, water and fire; it is one of the largest areas of mosaic in the world. Leave the subway at the western exit, almost immediately turning right into Castle View to reach **St Mary De Castro Church** in CASTLE YARD. Around the font (beneath the tower) are fourteenth century heraldic tiles in twenty-seven different designs.

Return along Castle View to THE NEWARKE and **Trinity Hospital Almshouses**. The hospital was founded in 1331 by Henry, Earl of Lancaster and Leicester, to care for the poor and infirm. Henry gave four acres of land next to his castle for the hospital buildings and gardens, and endowed it financially. Many changes have been made to the structure, most of which now houses the offices of De Montfort University, although the late fourteenth century chapel still remains. It has a tile pavement of sixteen different designs including the arms of the founder, which appear in four-tile groups. The Nottingham-type tiles, which appear to be in their original position, include three designs not found elsewhere that seem to be printed rather than inlaid. The chancel pavement has been repaired with modern tiles, but the medieval arrangement and a large proportion of the tiles have been retained.<sup>3</sup>

Almost opposite the Almshouses is GATEWAY STREET and the former **Harrison & Hayes** hosiery factory (1913, architect S. H. Langley, now flats). The external walls of this turn-of-the century building are all of glazed-brick in creamy yellow, green and brown. Ahead in MILL LANE, which crosses Gateway Street, is the red brickfest of the **Queens Building** (1989-93, architects Short & Ford), De Montfort University. This low energy-consuming structure with its towering ventilation stacks has won several architectural awards. Mill Lane leads on to Western Boulevard, which gives access to BEDE PARK, opened in 1999 as part of Leicester's twelve-mile Riverside Park green corridor. Bede Park, a transformation of the previously industrial Bede Island, is flanked by the River

Soar and the Grand Union Canal. The park includes a footpath and a Sustrans cycle route marked by the landmark sculpture **Making a Place**, a glazed ceramic map of Leicester designed and made in 1999 by Rory McNally and Chloe Cookson; it comprises 180 separate sections in the form of a column resting on a circular plinth. Nearby is the **Wildlife Map** (1999) by the same artists working with local schoolchildren; the ceramic map features images of wildlife common in the surrounding area and tops a broad circular plinth which acts as a roundabout for cyclists and walkers.

From the park head north to WEST BRIDGE and the terracotta spandrels of the **Mermaids Archway**. This pair of rather manly mermaids, embraced by coils of swirling water, were designed by William Neatby in 1900 and executed by Doultons. They were the spandrels in the entrance to the Wholesale Market in Halford Street, but were removed when the market was demolished in 1972 and reset on the West Bridge in 1980. Just east is ST NICHOLAS CIRCLE, the site of the Wathes Building, originally a nineteenth century cheese factory, until its demolition in 2003. Mounted on its facade were sixteen panels of mostly inlaid tiles by various manufacturers including Maw's and Mintons China Works; these are now on display inside the **BBC Radio Leicester** building, which opened on the site in 2005. Left in HIGHCROSS STREET (across the dual carriageway) is the redundant **All Saints Church** with fourteenth century heraldic tiles in around forty different designs.

Back to the HIGH STREET for the lengthy form of **Coronation Buildings** (1902-4, architect Arthur Wakerley), clad in Doulton's blue-grey Carraraware and their grey and cream terracotta. The building was designed to celebrate the coronation of Edward VII and is packed with pictorial references to the British Empire. A series of faience cartouches at first floor level each enclose a coloured Union Jack and are topped by name panels for the Empire's constituents along with a representative animal, for instance Australia with its kangaroo. Below the large fanlight, really too high up to make much of a showing, are three ceramic panels, two of which still have their original tiles showing galleons. The building was the main showroom of the Singer Sewing Machine Company from 1904 until the 1960s, and is commonly known as the Singer Building. Also in the High Street is Butler's chemist's shop (now **Joseph's**) which dates from the 1890s and bears a pictorial tiled advertisement for 'Sea Breeze' liver salts. Samuel Butler's Sea Breeze Factory once stood nearby, and a mosaic image of an imposing chemist is also part of the shop facade.

At the east end of the High Street is GALLOWTREE GATE and the former **Thomas Cook Building** (1894, architects Goddard, Paget & Goddard) with its ornate terracotta facade and puzzling set of four relief panels located between first and second floors. The pictorial panels commemorate Cook's first excursion, by train to Loughborough (1841); an excursion to the Great Exhibition (1851); General Gordon's voyage along the Nile (1884); and the firm's golden jubilee (1891). All show suitable forms of transport in splendid detail, but the material

from which they are made is unclear. They each appear to have been manufactured in several sections, and could be of terracotta with a metallic or vitreous finish. Continue east into HUMBERSTONE GATE to find the **Old Black Lion** and its pair of outsize black ceramic lions (overpainted in gold during 2003), a Delft mark clearly visible. Nearby is the **Secular Hall** (1881) and its quintet of red terracotta busts of free-thinkers by the London sculptor Ambrose Louis Vago; much offence was caused by the inclusion of Jesus in such company as Robert Owen, Thomas Paine, Voltaire and Socrates.<sup>4</sup>

Turn south into RUTLAND STREET to see the opulent decoration of **Alexandra House** (1895-8, architect Edward Burgess), a massive warehouse built for Faire Brothers and partly clothed in buff Burmantofts terracotta so ornate that it was featured in the 1902 catalogue of the Leeds firm. There are many Faire symbols including 'F' motifs and their trademark elephants by the main door; the vestibule has a vaulted ceiling in blue mosaic. Opposite is the huge **Odeon** (1937-8, architect Robert Bullivant for Harry Weedon, closed 1997), a striking contrast to Alexandra House with two bold brick slab towers and its curving, winged green and white mottled vitreous Hathernware faience frontage on a black faience base. To return to London Road railway station, turn left into Granby Street.

Before looking at the suburbs of Leicester, there are four sites of interest just south of the central area. The basilica-style **Church of St James the Greater** stands about half a mile south of the railway station on the LONDON ROAD, at its junction with Victoria Park Road. It was built in 1899-1901, although the west end was not completed until 1914 due to lack of funds. The architect was Henry Langton Goddard, who originally suggested a gothic design, but - following a visit to northern Italy, where he saw the Cathedral at Torcello, amongst others - produced a plans for a basilica church including faience panels in the sanctuary inspired by the majolica work of della Robbia.<sup>5</sup> The proposed campanile was never built, leaving the west facade looking rather unfinished, but the interior is beautifully spacious, with much use of pale buff terracotta in the arches and the pulpit. A frieze of buff on dark blue majolica angels helps divides the chancel from the nave, and similar figures decorate the apse (although these may date from 1938). The terracotta was by Burmantofts, who had also supplied the terracotta for the Goddard-designed General News Rooms of 1898; Burmantofts featured St James the Greater in their 1902 catalogue.<sup>6</sup> Church folklore suggests that the Hathern Station Brick and Terracotta Company was the source of the terracotta, but the firm - although local and presumably less expensive - was then relatively newly-established; as Hathern were definitely sent some of the church plans, perhaps they were simply asked for a quotation as to the cost.

To the west, bordering on VICTORIA PARK ROAD, is the campus of the University of Leicester. The unmistakable red-tiled **Engineering Building** (1959-63), designed by James Stirling & James Gowan, was crucial to the increasing use of tile cladding for concrete as its Dutch-tiled, boxy, geometric form was

generally well-received by the architectural press.<sup>7</sup> About half a mile north-west on REGENT ROAD is **Holy Trinity Church** (1838 and 1871-2), internally remodelled during the 1960s but still retaining its opus sectile reredos of the Last Supper supplied by Powell's of Whitefriars in 1901. The drawing was by the artist Ada Currey (1852-1913), who worked for Powell's from 1890 until 1901; it took her 196 hours.<sup>8</sup> Just west is the **Leicester Royal Infirmary** on INFIRMARY CLOSE; in the Balmoral Building is a bronze lustre glazed stoneware sculpture by Jim Robison. Entitled *Voyages of Discovery*, it was inspired by standing stone circles and dates from 1980.

### Belgrave

At seven feet high by six feet wide, the faience relief of Cardinal Wolsey over the entrance to the **Sangra Building**, ABBEY PARK STREET, Belgrave is surprising in its scale as well as its colour, the Cardinal's portrait being set on a blue circular ground within a yellow frame. The building, formerly Wolsey's warehouse, was built in 1922-3 and designed by W. Riley. The source of the faience is likely to be either Carter's of Poole or Burmantofts.

### New Parks

**St Aidan's Church**, NEW PARKS BOULEVARD was designed by Basil Spence & Partners and built in 1957-9. In the porch is a large (24 feet by 17 feet) contemporary stoneware mural by William Gordon depicting scenes from the life of St Aidan.<sup>9</sup> This was the first major tile commission obtained by Gordon, who produced studio pottery at the Walton Pottery in Chesterfield throughout the 1950s, when he also experimented with salt-glazed porcelain tiles. Following the closure of the Walton Pottery in 1956, William Gordon concentrated on tile production; amongst other architectural commissions, he designed the Carter & Co abstract tile mural (now lost) installed at Basildon Bus Station in 1958.

## LOUGHBOROUGH

Loughborough was a hosiery town that expanded in the nineteenth century from a population of 4,500 in 1801 to 21,000 a century later. During Edwardian times and the interwar years, when street widening and new building took place, the wares of the Hathern Station Brick & Terra Cotta Company, based at Normanton on Soar, three miles to the north, contributed in large measure to the townscape. The Hathern works was founded by George Hodson, the sanitary inspector for Loughborough Board of Health; designs for architectural forms in terracotta, such as window surrounds, were published in 1883 and the terracotta section developed rapidly from 1896.

The earliest Loughborough projects supplied by the firm, including the Great Central Hotel, date to 1898. Grey terracotta became increasingly popular just before the First World War, but glazed finishes dominated into the twenties and thirties. The company was particularly successful during the interwar years in supplying shopfronts and cinema facades, and was responsible for some striking polychromatic schemes. Loughborough became a major showcase for Hathern's ceramics and the firm fought hard to ensure that no other

manufacturer gained contracts on their home patch. Most of the buildings are relatively modest in scale and in the lavishness of their decoration, but they provide a remarkable three-dimensional catalogue of twentieth century terracotta and faience. This ceramic profusion makes the town a very special place; as a brewery tap is to a brewery, so Loughborough is to Hathern.

As there are so many ceramic locations, only the highlights can be described here, beginning at the north end of the main shopping area with the Echo Press (now **Loughborough Echo**) building in SWAN STREET; the white faience frontage dates from 1931-2 when street widening took place. Its design was by the local architect E. J. Allcock; elegant Hathernware details include the Echo Press logo topping the pediment and colourful egyptianate column capitals. Opposite the Market Place is BAXTER GATE and the streamlined form of the **Odeon Cinema** (1936, now Beacon Bingo), small but still a corker, and looking rather out of place in downtown Loughborough. It was possibly the largest contract that Hathern ever gained in their home town. The facade was designed by Arthur J. Price of the Harry Weedon practice, who gave it stylish cream fins in mottled vitreous faience above a base of black and green faience banding. The buff faience slabs in the upper part of the facade were set in pairs with the joint at right angles to that of the adjacent pair, the resulting visual effect imitating a woven pattern.

Back to the HIGH STREET for **Lloyds Bank** (1907), on the corner with Market Place (Fig 137). Hathernware decoration on this well-handled, commanding corner site includes a pair of dolphins and an elaborate parapet with pilasters carrying urns, all topped by an allegorical female figure enthroned on the skyline. Further along the High Street the variety of Hathernware facades takes in **Argos** (probably 1980s) with its series of deep chestnut brown slabs at first floor level; these unusual but little-noticed ceramic squares proved to be a major design challenge for Hathern. Return to the MARKET PLACE where the first floor facade of **Etam** (early twentieth century) sports three semicircular terracotta reliefs of nude children dancing and playing music in woodland settings - a rampant Bacchanalia. The style is similar to that of the Hathern frieze on the NatWest Bank (1903-4), Shepshed which was modelled by George Harry Cox. Continue into CATTLEMARKET for the jazzy, towered white faience facade of the New Empire Cinema (now **Curzon**), remodelled from its predecessor the Empire Palace of Varieties in 1936 by the Birmingham architect A. Hurley Robinson. Its Hathernware facade includes green, blue and yellow art deco detailing; the multi-angled tower holds the water tank.

Opposite the Curzon is GRANBY STREET, at the far end of which is the **Central Library** (1903-5), a Carnegie Library in Edwardian baroque style with much terracotta. The design was selected by competition, the winners being architects Barrowcliff & Allcock; the builder was William Moss & Sons, the bricks were supplied by Tucker & Son, and the tawny unglazed terracotta was supplied by Hathern, of whom George Hodson, the assessor of the competition, was a

founder member. All these firms were local. The library extension (1965-6) in the CLASP prefabricated system has bright red tile hanging. Finally into MARKET STREET, mostly rebuilt in the 1930s, with a variety of Hathern faience and terracotta, mainly at first floor level. Best is a run of three stylish thirties buildings on the north side, which use brick and Hathern faience in inventive combinations with much emphasis on the horizontal.

Further from the centre, on the the exterior walls of **Burleigh Community College** (no public access), THORPE HILL is a series of polychrome tin-glazed earthenware reliefs of the *Signs of the Zodiac* by the Austrian-born sculptor Willi Soukop (1907-95), all executed around 1957; for similar sets, see Anstey and Wigston.

#### LUTTERWORTH

In the MARKET SQUARE is the **Lutterworth Market Place Sculpture**, a tapering ceramic tower about nine feet in height, designed by Martin Williams and unveiled in 1997. Motifs on the glazed tiling mostly relate to the town's medieval history. The Godwin encaustic pavement in the chancel of nearby **St Mary's Church** dates from its restoration of 1867-9 by George Gilbert Scott.

#### OAKHAM

The interior of **All Saints Church**, CHURCH STREET underwent a no-expense-spared restoration at the hands of George Gilbert Scott in 1857-8. The somewhat unimpressive Minton tiles forming the chancel pavement were designed by Lord Alwyne Compton, chairman of the Architectural Society of the Archdeaconry of Northampton, a man felt by Scott to exceed Pugin in terms of skill in the overall arrangement of tile pavements (although not in pattern design).<sup>10</sup> On the facade of **Somerfield**, WESTGATE is a 1984 stoneware tile relief by Martin Minshall, then Director of Art and Design at Oakham School. It depicts a scene of old Oakham and was modelled and fired at Oakham School.<sup>11</sup>

#### SHEPSHED

In the BULL RING, right at the centre of Shepshead, is the **NatWest Bank**, built for the Nottingham and Nottinghamshire Banking Company in 1903-4 and designed by A. E. King. Its size is such that local lore suggests the bank was intended for a site in Derby until the plans were mixed up. The buff Hathern terracotta decoration is exceedingly ornate, and includes the long, high-level 'Four Seasons' frieze by the Leicester-based modeller George Harry Cox in which putti carry out the relevant labours.

#### THEDDINGWORTH

**All Saints Church** was restored in 1857-8 by George Gilbert Scott at the same time as he was working on All Saints, Oakham. As at the Oakham church, Minton tiles designed by Lord Alwyne Compton, chairman of the influential Architectural Society of the Archdeaconry of Northampton (ASAN), were introduced, perhaps understandably as Theddingworth's rector was the Rev. Thomas James, secretary of ASAN.<sup>12</sup>

#### THRINGSTONE

**Grace Dieu Manor** (now a school) was built in 1833-4 for Ambrose Lisle March Phillipps, and quickly became a centre for the revival of Catholicism; Phillipps and A. W. N. Pugin met at Grace Dieu in 1837. Pugin worked for Phillipps on the design of nearby Mount St Bernard Abbey in 1839-44, and also extended the house and chapel at Grace Dieu from 1841. The chapel, although much altered during the 1960s, retains its original floor tiles.

#### TUR LANGTON

**St Andrew's Church** was built in 1865-6 by Henry Goddard & Son of Leicester, with Henry's son Joseph Goddard taking responsibility for its unusual design. It is mostly of brick, the interior being of red brick banded with black; there is frequent use of shaped brick. The floor tiles are strongly patterned.

#### WALTHAM ON THE WOLDS

Although Pevsner's *Leicestershire* suggests that the Powell's of Whitefriars 'tile and mosaic' reredos of **St Mary Magdalene Church** dates from 1872, the firm's records state that at least part of the reredos, an opus sectile panel of the Last Supper, was supplied in 1918 at a cost of £60.<sup>13</sup> The later panel may have been a replacement for or an addition to an earlier reredos.

#### WHITWICK

In 1835 Ambrose Lisle March Phillipps of Grace Dieu, near Thringstone, donated land at Mount St Bernard, two miles south-east of the manor house, for the building of a Cistercian monastery which opened in 1837. A. W. N. Pugin met Phillipps at Grace Dieu in 1837, and agreed to design a much larger abbey just north of the original site; this was partly funded by the Earl of Shrewsbury and construction began in 1839. The first monks occupied the **Mount St Bernard Abbey** buildings in 1844. There were many subsequent alterations including an octagonal chapter house designed by E. W. Pugin and opened in 1860. Although converted to a library (the Abbey is still a monastic foundation), this retains its elaborate encaustic tiled floor.

#### WIGSTON

The weird, wave-like brick frontage of **Sainsbury's** (1977), BELL STREET was designed by the sculptor George Pickard. Nearly a mile west of Bell Street, on the the exterior walls of **Guthlaxton Community College** (no public access), STATION ROAD is a series of polychrome tin-glazed earthenware reliefs of the *Signs of the Zodiac* by the sculptor Willi Soukop (1907-95), all executed around 1957; for similar sets see Anstey and Loughborough.

#### WITHERLEY

On a house in CHURCH ROAD is a two-foot square red terracotta commemorative plaque showing a relief bust of Queen Victoria and produced by Stanley Brothers of Nuneaton. Initially these plaques were made to mark the Queen's fiftieth jubilee in 1887, but the design was later adapted for the 1897 Diamond Jubilee, as in this example. Although the plaques were sold throughout the country, they tend to be found mainly in central and southern England, and Leicestershire has a particularly high concentration. The reason for this appears to have been a

connection between Stanley's and Broadbent's, a Leicester builder's merchants, who probably acted as agents for the Nuneaton firm.<sup>14</sup>

### Leicestershire Roundup

On the the exterior walls of the Martin High School (no public access), Link Road, **Anstey** is a series of polychrome tin-glazed earthenware reliefs of the *Signs of the Zodiac* by the sculptor Willi Soukop (1907-95), all executed around 1957; for similar sets see Loughborough and Wigston. At St Peter's Church, **Barrowden** is a majolica tile reredos by Maw & Co, dating from the 1875 restoration when the chancel floor was also paved with Maw's tiles.<sup>15</sup> Coade stone statuary in the gardens of Coleorton Hall (1804-8), **Coleorton** includes busts of Milton and Shakespeare. St Andrew's Church, **Hambleton** stands on a peninsula protruding into Rutland Water; the remodelling of its chancel in 1892 included the installation of wall tiling. A Minton tiled floor and dado were installed at the Church of the Assumption of St Mary, **Hinckley** during 1880-1.<sup>16</sup> The encaustic tile pavement at All Saints Church, **Husbands Bosworth** dates from restoration during the 1860s. On the Market Bosworth Hall estate, **Market Bosworth**, the former Home Farm (1888) buttery, Barton Road has blue and white pictorial tiling showing farm work. The brick relief (on the theme of the former cattle market) on the side of Sainsbury's (1993), St Mary's Place, **Market Harborough** was designed and executed by the letter-cutter Richard Kindersley. There is an encaustic tile pavement in the sanctuary of Christ Church (1848-9), **Smeeton Westerby**, which was designed by the gentleman architect Henry Woodyer.

### References

1. Terry Cavanagh, *Public Sculpture of Leicestershire and Rutland* (Liverpool University Press, Liverpool, 2000), pp63-5.
2. Jean Farquhar and Joan Skinner, *The History and Architecture of the Turkey Cafe* (Sedgebrook Press, Leicester, 1987).
3. Norma R. Whitcomb, *The medieval floor-tiles of Leicestershire* (Leicestershire Archaeological and Historical Society, Leicester, 1956), p21.
4. Cavanagh, *Leicestershire and Rutland*, pp132-4.
5. Alan McWhirr, 'The building of St James the Greater, Leicester', *Transactions of the Leicestershire Archaeological and Historical Society*, 60 (1986), pp63-77.
6. Burmantofts Catalogue (1902), Ironbridge Gorge Museum Trust Library, accession number 1900.3736.
7. Michael Stratton, *Clad is bad? The relationship between structural and ceramic facing materials*, in *Structure and Style: Conserving Twentieth Century Buildings*, ed Michael Stratton, (E. & F. N. Spon, London, 1997), pp164-92.
8. Dennis Hadley, 'Ada Currey (1852-1913): a forgotten artist', *The Journal of Stained Glass*, 24 (2000), pp29-37.
9. 'Tiled Church Wall', *Architectural Review*, 126 (1959), p287.

10. Geoffrey K. Brandwood, *Bringing them to their knees: church-building and restoration in Leicestershire and Rutland 1800-1914* (Leicestershire Archaeological and Historical Society, Leicester, 2002), p30.
11. Cavanagh, *Leicestershire and Rutland*, p298.
12. Brandwood, *Bringing them to their knees*, p31.
13. Dennis W. Hadley, *James Powell & Sons: A listing of opus sectile, 1847-1973*, (2001).
14. Arthur Sadler, 'Victorian Commemorative Plaques', *Leicestershire Historian*, (1999) 35, pp1-2.
15. Brandwood, *Bringing them to their knees*, p75.
16. Brandwood, *Bringing them to their knees*, p93.