

LONDON

'Westminster' tiles, along with Penn (Buckinghamshire) tiles the most common types of decorated medieval floor tiles found in the London area, were named after Westminster Abbey, where there are still several extant groups. At least some of the 'Westminster' tiles were made in London, but they were technically of much poorer quality than the thirteenth century Chertsey-Westminster tiles found in Westminster Abbey's Chapter House. The production of 'Westminster' tiles ceased around the beginning of the fourteenth century, when the initial demand for floor tiles had been largely satisfied.

The next phase of London's tile making began when the Antwerp potter Jacob Jansen (d1592) established a pottery at Aldgate in 1571, and was assisted there by six other Flemish potters; this produced tin-glazed earthenware, including floor tiles, and continued until about 1615. Other potteries making tin-glazed floor tiles were set up in Southwark around this time, the best known being the Pickleherring pottery, which acquired exclusive rights to the manufacture of tin-glazed tiles and earthenware for a twenty-one year period from 1628. Demand for fashionable delftware wall tiles led to the establishment of a works in Vauxhall by the Delft potter Jan Ariens van Hamme in 1676, and by the early eighteenth century tiles were being produced at several delftware potteries on the south bank of the Thames.¹ They were used mainly for fireplaces but few remain *in situ*, even in London, whereas Dutch-made tiles of the same period do survive in several London locations.²

In the early sixteenth century relatively small amounts of decorative terracotta had been used in the construction of Hampton Court (Richmond upon Thames), setting off a short-lived enthusiasm for the material, especially in East Anglia. However, London's earliest large-scale producer of architectural ceramics was Coade's, manufacturers of Coade stone, a type of stoneware. The business was established in Lambeth in 1769 by Eleanor Coade and her daughter Eleanor, the latter normally known as Mrs Coade (1733-1821). By 1799 her cousin John Sealy had become a partner, the firm then being known as Coade and Sealy, but after Sealy's death in 1813 the business name reverted to Coade. The firm considered its best work to be the Nelson pediment (1810-12) on the King William Building at the Royal Hospital for Seamen in Greenwich, but there are many other examples of Coade ornament in London. J. C. F. Rossi, who at one time worked for Coade's, modelled the terracotta caryatids at St Pancras New Church (1819-22, Camden); this early appearance of terracotta was followed from the 1860s by its use, along with faience, in the seminal buildings of South Kensington (Kensington & Chelsea). The terracotta of the Charing Cross Hotel (1863-5, Westminster) represents an early and extensive use of the material in a commercial building.

The first significant encaustic tile commission carried out by the Stoke-on-Trent tile manufacturer Herbert Minton was in the City of London at the Temple Church. Most of the designs of the pavement laid during the 1841-3 restoration

of the church were based on those of the newly-rediscovered medieval tiles in Westminster Abbey Chapter House; the installation won general acclaim and resulted in much publicity for the firm. Equally influential in the secular rather than the ecclesiastical context was the encaustic tiling carried out at the Palace of Westminster, where the best of the Pugin-designed Minton pavements date from 1847 and 1852.

Although Minton tiles were used in a significant number of London buildings, the city's major tile and architectural ceramics manufacturer was Doulton's, established when John Doulton bought the Vauxhall Pottery in 1815. He went into partnership with John Watts, initially the pottery's manager, and the firm traded as Doulton & Watts during 1820-58; they began producing terracotta building components in the 1820s, and by 1828 had moved to High Street, Lambeth. After the death of Watts, John Doulton continued in business with his sons John and Henry as Doulton & Co. The Lambeth Pottery finally closed in 1956, and only one corner of the works - Doulton House (1878, Lambeth) - survives, complete with a terracotta tympanum modelled by George Tinworth which shows Henry Doulton amongst his artists. The company's headquarters between 1939 and 1971 was the art deco Doulton House (1938, architects T. P. Bennett & Son), which stood on the Albert Embankment. After the firm moved out, the building remained empty, still sporting its immense polychrome stoneware frieze modelled by Gilbert Bayes and entitled *Pottery Through the Ages* (1939). When the building faced sudden demolition in 1978 the frieze, comprising over 300 stoneware blocks, was taken down (in wintry conditions) by volunteers from Ironbridge Gorge Museum; it was restored at the Museum and eventually returned to London where it is on display at the Victoria & Albert Museum (Fig 139). Mounted on the side of Doulton House was the much smaller *Dutch Potters* stoneware panel, also by Bayes; this can now be seen at the Jackfield Tile Museum.

Burmantofts of Leeds produced large blocks and slabs of glazed and unglazed faience from the early 1880s, but this was intended for internal work, as the material was not resistant to frost damage. Their coloured faience made frequent appearances in London's clubs and restaurants during the 1880s, but the first major interiors were at the National Liberal Club (1884-7, Westminster). The same material appeared on the exterior of 47 Maddox Street (1892, Westminster), but it was really Doulton's development of frost and pollution-resistant Carraraware in 1888 which allowed faience to emerge into the daylight, an early example of its use, and the most extensive ever, being the polychrome Carraraware-clad Birkbeck Bank (1895-6, demolished 1965) near the north end of Chancery Lane.³

From the mid-nineteenth century Doulton's had a close relationship with the licensed trade. This resulted in the installation of hand-painted pictorial tile panels in many turn-of-the-century London pubs, for instance the St James's Tavern (Westminster); similar work from the tile-decorating firm W. B. Simpson

& Sons survives at the Ten Bells (Tower Hamlets). Simpson's was founded in 1833 and from 1868 was based at premises in St Martin's Lane, where the upper floors were used as a tile painting studio and for the production of stained glass and opus sectile panels. The stained glass firm Powell's of Whitefriars were the most important producers of opus sectile work, which was generally found in churches such as St Mary's, Balham (Wandsworth). Outstanding examples of ecclesiastical tile murals are at All Saints Margaret Street (Westminster) and St Augustine (Kensington & Chelsea), both by William Butterfield.

Into the twentieth century, colourful faience made up the facade of a series of London Underground stations, but as these share many characteristics they are summarised below, along with the London-wide Blue Plaques scheme, a pleasing ceramic byway. It is interesting to note that the use of decorative ceramics on the Underground network never appealed to architectural critics, despite its success in creating a brand image for the various lines. The Dutch modernist faience-clad Holland House (1914-16, City of London) proved uninfluential, and it was cinemas such as Southall's Palace (1928-9, Ealing) which kept architectural ceramic innovation alive between the wars. Victor Pasmore's groundbreaking 1951 mural at the Regatta Restaurant was lost along with all the other Festival of Britain buildings, apart from the Festival Hall, although the Susan Lawrence School (1951, Tower Hamlets), part of the Festival's 'Live Architecture Exhibition', survives with its well-publicised Peggy Angus pattern-making tiles.⁴ In the capital, postwar ceramic mural work tended towards corporate imagery and public art projects of varying degrees of sophistication; a notable example of the latter is Jean Powell's mural at Stepney Green School (2002, Tower Hamlets).

Blue Plaques

The Blue Plaques scheme for the erection of plaques to commemorate famous people was founded by the Society of Arts in 1866, their first ever plaque, to Lord Byron, being erected in 1867.⁵ This was lost due to demolition in 1889, and the oldest surviving plaque is for Napoleon III (1808-73), which was put up in 1867 in King St, St James's, Westminster. It is a circular, sky blue encaustic plaque with white lettering, but the manufacturers, Minton Hollins, found these hard to produce and most pre-1901 plaques were chocolate-brown in colour, as these could be made more easily and cheaply; an example is the Michael Faraday plaque at 48 Blandford Street, Westminster, which dates from 1876. The Society of Arts erected 35 plaques (of which only 13 remain) before the scheme passed into the hands of London County Council (LCC) in 1901.

The first LCC plaque was put up in 1903, and the Council continued erecting plaques at a rate of about eight per year until the First World War. Although retaining Minton Hollins as manufacturers, the LCC made many experiments with design and materials, and some of the most distinctive examples date from the Edwardian period, for instance William Wilberforce at 111 Broomwood Road (Wandsworth, 1906). This is a square, encaustic-tiled

plaque in white on brown with an ornate border. By 1921 the LCC's architect had decided that glazed Doulton stoneware would be cheaper and easier to clean than the encaustic plaques, and a circular Doulton plaque in blue with a wreath surround became the norm, for instance William Ewart Gladstone at 11 Carlton House Terrace (Westminster, 1925). A simpler design, minus the wreath border, was proposed in 1938 and continues in use today. Doulton's produced the plaques until 1955, when their Lambeth factory was on the point of closure, after which Carter's of Poole took on the job. Doulton's made over 200 blue plaques for the LCC, each costing around eight guineas.⁶ In numerical terms, some of the rarest surviving plaques are those made by Carter's for the LCC, which was only putting up a handful every year by 1965, when the scheme was taken over by the Greater London Council (GLC). Two such are to Sir Charles Stanford, 56 Hornton Street, Kensington (1961) and the plaque marking the historical associations of Essex Street, off the Strand (Westminster, 1962, re-erected 1964).

The GLC installed an average of 13 plaques per year; Carter's produced them in their Faience Department at Hamworthy until 1977, when the work was transferred to the East Quay site where over 70 slip-trailed faience plaques were decorated by Cynthia Bennett, Julie Williams and Hilda Smith before 1981, when Carter's ceased making them.⁷ The Gerald Du Maurier plaque at 14 Cannon Place, Hampstead (Camden, 1967) was made by the Faience Department, while the East Quay was responsible for Wilfrid Scawen-Blunt's plaque at 15 Buckingham Gate (Westminster, 1979) and George Orwell's at 50 Lawford Road, Kentish Town (Camden, 1980).

After 1981, production of the blue plaques, with their distinctive lettering designed by Harry Hooper, was taken over by independent craftspeople; the first was Alan Dawson, who had previously worked for sanitaryware manufacturers Armitage Shanks. By 1985 the number of commissions had increased to the point where Dawson could not fulfil them alone, and some of the work went to Frank and Sue Ashworth of Blackheath, London. In 1986 the scheme itself passed from the GLC to English Heritage (EH), who produced their own font for the plaques and commissioned Dawson to make them. Following Dawson's death in 1994, the Ashworths continued the work, with Richard Wildblood of Burton upon Trent being brought in to share production.

An example of an EH design is the Jimi Hendrix plaque at 23 Brook Street, Mayfair (Westminster, 1997), made by Frank and Sue Ashworth; on average it takes two months to produce a standard glazed ceramic plaque, which is 50mm thick and 495mm in diameter. By 2004, EH had erected about 400 new plaques in London at a rate of around 20 per year, bringing the total to over 760, with the scheme being extended into the English regions from 2004. Bloomsbury (Camden), particularly Bedford Square and the adjoining section of Gower Street to the north, is an excellent area for plaque-spotting with 11 ranging in date throughout the whole of the twentieth century and erected by the LCC, GLC and EH. There are plaques by all three of the major manufacturers as well as the post-

1981 makers, including a rare LCC/Carter's - Thomas Wakley, 35 Bedford Square (1962) - and William Butterfield's 1978 plaque at 42 Bedford Square.

London Underground Stations

The world's first underground passenger railway was opened by the Metropolitan Railway in 1863, its steam-operated track connecting Paddington and Farringdon Street; what is now the Circle line was completed in 1884. The development of electric traction and improved tunnelling techniques led to the construction of deep-level 'tube' lines, the first of which - the City & South London Railway - opened in 1890. In 1900 came the Central London Railway (CLR), running between Shepherd's Bush and Bank (now part of the Central line), the surface buildings at each station being designed by architect Harry Bell Measures (1862-1940) and faced in pinky-brown terracotta produced by J. C. Edwards of Ruabon.⁸ It seems that the terracotta was only partly fired in order to achieve the colour required; this led to the relatively rapid deterioration of what one critic described as 'wretched terracotta structures, apparently cast from one badly detailed mould'.⁹

The CLR platform tunnels were lined with functional white tiles, unlike those of the deep-level tube lines built in 1906-7 by four companies which eventually came under the control of the Underground Electric Railways Company of London, normally known as the Underground Group; these now make up the central sections of the Bakerloo, Northern and Piccadilly lines. The architect Leslie William Green (1875-1908) designed over 40 stations for the Underground Group, using bright, fully glazed Burmantofts oxblood red faience for the exterior of the surface buildings, green wall tiles for the booking hall and coloured tiling in distinctive geometric patterns on the platforms; it seems, however, that Green had little influence on the design of the subterranean areas, with the tile fixing contractors probably taking much of the responsibility.¹⁰ The wall tiling came from several firms including George Wooliscroft & Sons, Craven Dunnill and Maw's, the latter products being supplied by W. B. Simpson & Sons, who fixed the tiles. About 1.5 million 9" by 3" tiles were used along 94 platforms at 43 stations, the general scheme comprising a white or cream ground with horizontal bands of different coloured tiles at bottom, top and waist level. Vertical coloured bands were introduced at fairly regular intervals, and the station name was generally shown in 15" high letters on three panels.¹¹

Of Green's 43 stations, 12 are still operational but have lost most of their original features, while 6 are disused but retain largely intact facades. The 25 operational stations with original features include Tufnell Park (1907), where the tiling - as at the disused Aldwych (1907) - was by the Permanent Decorative Glass Company, a small concern which ceased to function in 1913. The best of Green's surviving stations is Russell Square (1906), where the tiling is by Wooliscroft's, with several original direction signs and a trade tile on one of the bridges connecting the lower lift landing with the platforms. Regent's Park (1906)

is the oldest station to have survived at platform level, and a Maw's/Simpson's trade tile can be seen at the lower lift landing (Fig 140).

In conjunction with Green's work on the Piccadilly line, several stations on the District Railway were rebuilt by the architect Harry Ford (1875-1947), who also specified faience for the station facades, but in more muted brown shades. Hathern's light brown vitreous faience was used by Ford at Earl's Court (1906), its duller finish now sometimes being confused with that of Burmantofts oxblood faience following cleaning with hydrofluoric acid, which destroys its glazed surface. The deep buff and chocolate coloured faience frontage of Ford's Barons Court (1905) has also lost most of its glazed finish through over-zealous cleaning.¹² The Metropolitan Railway and its architect Charles W. Clark began modernisation of its stations in 1914, the work being interrupted by the First World War. Farringdon (1923), Edgware Road (1928) and Great Portland Street (1930), amongst others, were rebuilt in conservative neo-classical style using pale buff Gibbs & Canning faience.

Interwar platform tiling tended towards the relatively bland, with large areas of white or cream tiles and minimal coloured banding which often highlighted entrances and exits; much of this was supplied by Carter's of Poole.¹³ A variation was introduced at the instigation of the administrator and design reformer Frank Pick (1878-1941), who began working for the Underground Group in 1906 and ended his career in 1940 as vice-chairman of the London Passenger Transport Board. In 1936 Pick commissioned Harold Stabler (1872-1945) to design a series of eighteen London-themed tiles with low-relief moulded decoration which were produced by Carter's. These were installed as random ornamental insets at Aldgate East and St Paul's (where they can still be seen today) in 1938 and were in use until 1947; the Aldgate East tiling is the most complete remaining scheme, but was threatened by proposed refurbishment in 2005. *The Builder* considered the tiles to be 'an excellent notion, and one which will certainly arouse popular interest', but the architectural critic J. M. Richards felt they represented 'a kind of anti-craftiness' out of character with the Underground's modern standardised detailing.¹⁴

The Victoria line, connecting Victoria and Walthamstow, was first mooted in the 1930s and finally opened in stages during 1968-71. Its twelve stations were designed 'in-house' under the direction of the London Transport Design Panel, one of whose members was the industrial designer Misha Black. Apparently at Black's suggestion the platform tiling (by Carter's) was largely grey, but with colourful seat-back alcoves whose designs reflected the locality; the artists involved were Julia Black (Walthamstow), Hans Unger (Blackhorse Road, Seven Sisters, Oxford Circus and Green Park), Edward Bawden (Tottenham Hale, Highbury & Islington and Victoria), Tom Eckersley (Finsbury Park, King's Cross and Euston) and Alan Fletcher (Warren Street). Platform tiling on the Jubilee line (opened 1979), connecting Baker Street to Charing Cross, was altogether brighter, and included a leaf pattern on red ground for Green Park. This was designed by

June Fraser (b1930) and fired by Michael Douglas, and - in a different colourway - was also used in 1979 to replace the badly faded Hans Unger abstract panels on Green Park's Victoria line platforms.¹⁵ The Bond Street Jubilee line platforms were tiled with a stylish hat box motif designed by Tom Eckersley.

During the 1980s the Underground's design strategy changed from one of overall uniformity to emphasis on individual station identity; specific artists worked with the architects on every updated station.¹⁶ Bond Street's Central line platforms were tiled with a 'wrapping paper' motif in 1982, Baker Street's Sherlock Holmes silhouette tiling (designed by Michael Douglas and over-glaze printed by Pamela Moreton) was installed around 1983 (Fig 141), and the spectacular Eduardo Paolozzi (1924-2005) glass mosaic mural scheme at Tottenham Court Road dates from 1983-5 (Fig 142). The 1984-6 Piccadilly Circus refurbishment used specially-made German tiles with high-gloss glazes, and the 1984-7 works at Paddington included the construction of a new ticket hall with tiling designed by David Hamilton depicting early tunnelling machines. At Waterloo (Northern line, 1987) jazz-themed tiling by Avril Toplee Tipping delineates the exits, while the South Kensington (1988, Piccadilly line) platform tiling design by Mary J. Woodin was inspired by inhabitants of the Natural History Museum (Fig 143).

The outcome of the race to refurbish the network was called into question in 1987 when the Victorian Society and the Thirties Society published their joint report *End of the Line?* which described lost and endangered features, particularly tiling, in splendid detail.¹⁷ The authors were not keen on new tiling 'of strident and often lurid colours' and shared this view with other architectural critics, including Colin Amery of the *Financial Times*, who described Baker Street's tiling as 'meretricious'.¹⁸ The report created a storm of publicity, and although modernisation continued, there has since been a stronger input from the conservation lobby, and many stations are now listed buildings. The policy of individualisation became more conservative, with installations such as the 1993 Tessera Designs full-height tiling in the Elephant & Castle booking hall, which reproduces an early twentieth century local street scene. Replacement tiling was still being introduced during the 1990s, notably at Mornington Crescent and Earl's Court, in the latter case using tiles made at H. & E. Smith's Britannic Works, Stoke-on-Trent.

It is unfortunate that one unforeseen result of the otherwise totally laudable *End of the Line?* appears to have been to inhibit experiments with modern ceramic tiling on the Underground network. The only relatively recent tiling tends to take the form of reproductions, not even always exact copies, for instance the Edwardian-style booking hall at Edgware Road with its ticket window faience surrounds. The Jubilee line extension stations of 2000 featured much attractive mosaic work but no ceramic tiling. However, enough remains of the Leslie Green stations - especially their platform tiling, which is still not fully

published - along with the 1930s Stabler tiles and the 1960s-1980s artist-designed installations to make every underground journey a ceramic adventure.

Suggested London-wide reading: Paul Atterbury and Louise Irvine, *The Doulton Story* (Royal Doulton Tableware, Stoke-on-Trent, 1979); Ian M. Betts, *Medieval 'Westminster' floor tiles* (Museum of London Archaeology Service, 2002); Emily Cole, *Blue Plaques: A Guide to the Scheme* (English Heritage, Swindon, 2002); Desmond Eyles and Louise Irvine, *The Doulton Lambeth Wares* (Richard Dennis, Shepton Beauchamp, 2002); David Lawrence, *Underground Architecture* (Capital Transport Publishing, Harrow, 1994); David Leboff, *The Underground Stations of Leslie Green* (Capital Transport Publishing, Harrow, 2002).

The *Gazetteer* entries for London are listed alphabetically by borough; within each borough entries are listed by area and then alphabetically by street.

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13. Jennifer Hawkins, *Poole Potteries* (Barrie & Jenkins, London, 1980), p138.
14. 'Decorative tiles on the Underground', *The Builder*, 157 (1939), p163.
15. Lawrence, *Underground Architecture* (1994).

16. Hans van Lemmen, 'New tiles and mosaics in London Underground stations', *Glazed Expressions*, (1986) 12, pp6-8.
17. Alan Powers, ed, *End of the Line? The Future of London Underground's Past* (Victorian Society and Thirties Society, London, 1987).
18. Colin Amery, 'Tube design has hit the buffers', *Financial Times*, 13th April 1987.

Barking and Dagenham

Barking

Barking Magistrates Court (1893-4, architect C. J. Dawson), EAST STREET, has extensive dado tiling throughout its interior, which includes an impressive stair hall.

Barnet

Finchley

College Farm, FITZALAN ROAD, was erected as a model farm for the Express Dairy Company in 1883. Its ornamental dairy is lined with Minton tiles including some from the 'rustic figures' series, and there was tiling elsewhere in areas where animals were housed. The dairy was used as a tea house for some years.

Golders Green

Golders Green Crematorium, HOOP LANE, was opened by the London Cremation Society in 1902, the buildings dating from between 1905 and 1939. In the main cloister (1912-16), amongst the multitude of memorials, is a series of glazed polychrome ceramic plaques, mostly in the form of wreaths; there is also an ambitious terracotta monument to Ethel Watkins, dating from around 1920 and featuring two angels.¹ The West Chapel (1905), leading off the cloister, has a Jones & Willis opus sectile panel of 1915. In the east end of the Ernest George Columbarium (1922-8) is a superb Doulton polychrome stoneware funerary casket designed by Gilbert Bayes and made for Basil Edwin Lawrence and Mary Lawrence, who both died in 1928.

High Barnet

St John the Baptist Church, WOOD STREET, was rebuilt by William Butterfield in 1871-5, with the fittings being installed during 1878-85; these included a fine hand-painted tiled reredos depicting the *Nativity*. Butterfield went 'to meet Standish for the reredos painting' in 1880 and charged for 'superintendance of the picture'.² The stained glass of the east window (1880-2) was supplied by Alexander Gibbs, who had worked with Butterfield on the tile paintings at All Saints, Margaret Street, Westminster during the mid-1870s. Most of the actual painting had been carried out by his younger brother Isaac Alexander Gibbs, who set up a stained glass and tile painting business in the early 1880s with W. W. Howard. The style of the Margaret Street and High Barnet paintings are very similar indeed, and it is possible that the otherwise unknown Mr Standish worked for Gibbs & Howard.

Holdes Hill

The chapel at **Hendon Cemetery**, HOLDERS HILL ROAD, was built in 1899 but later re-ordered when it became the north chapel of the crematorium complex; its monumental glazed ceramic reredos is therefore at the rear of the current lay-out. The reredos was made at the Fabbrica Cantagalli of Florence, established in the fifteenth century and used by William De Morgan in the late nineteenth century.³ The firm, which specialised in majolica ware, was probably responsible for the production of most of the small, highly-glazed reliefs with religious themes, often copies of della Robbia originals, popular in England during the mid to late nineteenth century as church decoration. The unusually large Hendon example is a copy of a Luca della Robbia *Resurrection* relief in a sacristy of Florence Cathedral.

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Bexley

Bexleyheath

The **Red House** (NT), RED HOUSE LANE, was commissioned by William Morris in 1859 and designed by Philip Webb; it was Morris's home for five years. The most interesting of the remaining tiles, some of which post-date Morris's occupation of the house, are two groups of Morris tiles, possibly the first made by the firm. One hundred tiles of three different designs survive as a lining to a garden porch seat; these were designed - and reputedly painted by William Morris himself - around 1861. Original tiles may also be seen in two bedroom fire surrounds, but the identity of the designer is unclear.¹ The Dutch tiles in the dining room fireplace date from around 1880.

References

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Brent

Kensal Green

The interior decoration of the **Paradise PH**, 19 KILBURN LANE, includes a late 1880s Burmantofts faience panel showing a woman in classical dress gathering grapes; it was marketed as one of a pair entitled *The Gatherers*.¹

Kensal Rise

There is good, varied porch tiling (and terracotta roofware) on many of the houses occupying the slopes above Kensal Green, notably in CLIFFORD GARDENS NW10, developed in the 1890s, and the half-dozen or so roads running parallel and to the north.

Kilburn

The passageway at 275 KILBURN HIGH ROAD, on its west side between the **Tricycle Theatre** and Brondesbury Medical Centre, is faced with a tile mural designed and produced around 1998 by Clifford Strong and Richard Wells (Fig 144). The design, based on the local street map, successfully combines small-scale silk-screened images with bold visual impact. Nearby on the High Road are the Cock Tavern, rebuilt in 1900 with (just inside the door) a fine tube-lined plaque showing a cockerel; shops near the market with 1960s wall tiling; and the former Gaumont State Cinema (1937, architect George Coles), its cream and black faience supplied by the Hathern Station Brick and Terra Cotta Company.²

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Bromley

Beckenham

The glazed faience relief in the tympanum of the west door on the exterior of the **Church of St Michael and All Angels** (1955-6, architects Hobday & Maynard), RAVENSCROFT ROAD, was made by Carter's of Poole. It was designed for the architects by Jessie Bayes and depicts St Michael with a dragon and figures of angels. Jimmy James, the Deputy Decorating Department Manager, carried out some of the filling-in painting, and the background tiles were by A. B. Read and Peggy Angus.¹

Bromley

The thirteen hand-made relief tile panels on the exterior of **Sainsbury's**, Walter's Yard and WEST STREET, were designed and made by Kenneth Bright. The high-fired panels show aspects of the local townscape and were installed around 1993-4.

Chislehurst

In exile from France, Emperor Napoleon III (1808-73) and his wife, the Empress Eugénie, came to live in Chislehurst in 1870. After the Emperor's death, the Empress ordered the construction of a mortuary chapel (1874, architect Henry Clutton) as an extension of **St Mary's R. C. Church**, HAWKWOOD LANE; however, the Emperor's grand tomb was removed from Chislehurst to Farnborough Abbey in 1887, following the Empress Eugénie's 1881 purchase of the mansion

Farnborough Hill (see Farnborough, Hampshire) and the construction, from 1886, of the associated abbey and mausoleum. The pavement of the Chislehurst mortuary chapel includes decorative encaustic tiles made by the French firm Boulenger, established near Beauvais in 1848 (Fig 145).² One of its founding brothers, Jean-Baptiste Aimé Boulenger (1825-87), specialised in the manufacture of encaustics, and was commissioned to make the Chislehurst tiles, some of which bear Napoleonic motifs.³

Orpington

The splendid faience ram, about three feet in height, on the outer end wall of **Hillside Primary School** (formerly Orpington-Ramsden County Primary School), DYKE DRIVE, was made by Carter's and probably dates from the 1960s. The black-glazed ram is incised with white lines to the design of the school's architect, Oliver E. Steer.⁴

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Camden

Belsize Park

The **Washington PH**, 50 ENGLAND'S LANE has a floor mosaic reading 'Washington Hotel Billiards' and an unusual, delicately painted tiled wall panel showing George Washington in a pseudo-classical surround, with the name W. Holman (probably the then-proprietor) in a prominent position above. This late Victorian panel is signed 'Carter, Johnson & Co London & Worcester'. There is an abundance of interesting and varied late Victorian porch tiling in Belsize Park, with good architectural detailing, including the use of tiles and terracotta on facades, continuing north into Hampstead.¹

Bloomsbury

The offices of the publishing company Thames & Hudson formerly occupied 30-34 BLOOMSBURY STREET, and could be identified by the three sets of tiled steps sporting the firm's logos; one set has been removed, but the tiles at 32 and 34 are extant (Fig 146). The tiles were designed by William Gordon and probably produced by Carter's.

Hathernware terracotta was used in the late 1990s in the restoration and conversion of Alfred Waterhouse's massive red brick and terracotta University College Hospital (1894-1903), GOWER STREET, to a research and teaching centre known as the **Cruciform Building** from its cross-shaped plan. The Hospital was one of only two buildings where Waterhouse specified painted tile panels for the

interior, in this case for the children's ward, where twenty-four Doulton nursery rhyme and fairy tale panels were installed, some signed by Margaret Thompson.² Many of these were covered or removed during earlier alterations, and one is in the collection of the Bethnal Green Museum of Childhood (Tower Hamlets).³

Waterstone's bookshop, on TORRINGTON PLACE (between Gower Street and Malet Street) is a frilly, pale buff terracotta confection built in 1907 and designed by the architect Charles Fitzroy Doll (1851-1929); its detailing includes figurative gargoyles and diminutive turrets. The terracotta may have been supplied by Doulton; Doll certainly used the firm for his nearby but earlier **Russell Hotel** (1896-1900), RUSSELL SQUARE, a chateau-like pile with excellent terracotta detailing including portrait busts, cherubs and sculptures by Henry Charles Fehr (1867-1940).⁴

The former J. Evans dairy (now **Fitzroy Tiles**), on the corner of Conway Street and WARREN STREET, dates from the early twentieth century. The exterior is faced with blue and white glazed brick and tiles, and inside the walls are white tiled with some blue-framed blank panels; the marble-topped counter (is this original?) is fronted by three pictorial tile panels of rural scenes.

Hampstead

The former Congregational Church (1883-4, architect Alfred Waterhouse), LYNDHURST ROAD, was converted to house a concert hall and recording studios in 1991-2, and is now known as **Lyndhurst Hall**. The dark red terracotta of its exterior came from J. C. Edwards of Ruabon.⁵

Holborn

The spectacular interior of the **Princess Louise PH**, 208-9 HIGH HOLBORN, dates from its refurbishment in 1891 by the architect Arthur Chitty. The lavish - although non-pictorial - tilework, including full-height tiling in the gents' toilets, was supplied by W. B. Simpson & Sons and is most probably by Maw & Co (Fig 147).

The massively red **Prudential Assurance** building, on the north side of HOLBORN, was erected in four stages over 1876-1905 to the designs of Alfred Waterhouse; it was the first of twenty-seven commissions received by Waterhouse from the Prudential. The vast scale of the building can best be seen from the semi-public Waterhouse Square - a reminder of the great court of Furnival's Inn, previous occupier of the site - reached through an imposing archway from Holborn. The company's new head office of 1876-9 was the first section to be built, and was faced in red brick and buff terracotta, the latter from Gibbs & Canning who also supplied the red terracotta used in the later phases of construction. The colour red, a contrast to stone and London stock brick, was the choice of the Prudential rather than Waterhouse.⁶ The present appearance of the building results from demolition of the 1876-9 block in 1930; its replacement, complete by 1932, used red terracotta from the Hathern Station Brick and Terra Cotta Company.

The building as a whole offers little in the way of external terracotta decoration apart from an allegorical figure of *Prudence* (1898) by the Scottish sculptor William Birnie Rhind (1853-1933) above the entrance arch. Ward-Jackson suggests that this was made by Edwards of Ruabon, apparently because the rather different *Prudentia* at Liverpool's Prudential Assurance building (1885-8, terracotta by Edwards of Ruabon) predates the London statue.⁷ It seems far more likely that Gibbs & Canning supplied all the terracotta for the pre-1930 Holborn building, including the figure. Internally, the 1895-1905 range, fronting on to Holborn, has much Burmantofts faience decoration including arcades, cream and ochre facing on columns and a lavish multi-coloured stairway. Ibstock Hathernware made over 500 terracotta blocks for the building's 1990 restoration and redevelopment.

On the exterior of **Sir John Soane's Museum**, 12-14 LINCOLN'S INN FIELDS, are Coade stone caryatids of 1812. Set into the fire surround of the second floor front room are 42 early eighteenth century Chinese blue and white decorative porcelain tiles, with another 32 in the fireplace of an adjoining room; over 200 more such tiles are held in storage by the museum. The tiles may have been added to the fire surrounds in 1891 by the then-curator, James William Wild, who had a strong interest in oriental art.⁸

The architect Percy Westwood was a personal friend of the tailor Austin Reed, commuting daily with him to London. Reed naturally turned to Westwood and his partner Joseph Emberton for a new headquarters office building, and the result was **Summit House** (1925), RED LION SQUARE.⁹ The steel-framed block is faced in smooth Gibbs & Canning amber-coloured faience, with minimal decoration in the form of repeated oblongs.¹⁰ The architects were much influenced by Berlage's strange faience-clad Holland House (1914-16, see City of London), indeed Summit House may be its sole British progeny; it was certainly a sophisticated contract for Gibbs & Canning.

SICILIAN AVENUE (1906-10, architect Robert J. Worley), off Southampton Row, was a purpose-built classical-style pedestrianised shopping street; the facades and terminating screens are clad in Doulton's Carraraware.¹¹ Even the central lamp-posts have blue faience pedestals.

Kentish Town

The Egyptian-style black and cream faience of the former **Forum Cinema** (1934, architect John Stanley Beard, interior by W. R. Bennett), HIGHGATE ROAD, was probably supplied by Shaws of Darwen; Beard used the firm for his very similar Forum Ealing, also 1934.

St Luke's Church (1867-9, architect Basil Champneys, now in the care of the Churches Conservation Trust), OSENEY CRESCENT, has a rich encaustic pavement in its sanctuary including distinctive sixteen-tile groups designed for Maw & Co by the architect George Goldie. The same group can also be found in Chester Cathedral, where they were installed in the 1860s, and at St Asaph Cathedral, where they date from 1867-75.

St Pancras

The entrance hall of **St Pancras Chambers** (1868-76, architect George Gilbert Scott, formerly the Midland Grand Hotel), EUSTON ROAD, was complete in time for the opening of the hotel on 5th May 1873; its floor is of Minton geometric tiling with mosaic insets.

In **St George's Gardens**, HEATHCOTE STREET, stands the Doulton buff terracotta figure of *Euterpe* (sculptor John Broad) which was originally part of the decoration of the Apollo and the Muses PH on Tottenham Court Road (1898, C. Fitzroy Doll); the pub was demolished in 1961 and the figure presented to the Mayor of St Pancras (Fig 148).

In the entrance of **Thameslink Station**, PENTONVILLE ROAD, is a full-height modern tile mural installed by W. B. Simpson & Sons showing hurrying passengers; the mural is under threat as the station is due to be moved by 2007 as part of the Channel Tunnel Rail Link works (Fig 149).

St Pancras New Church (1819-22), UPPER WOBURN PLACE, was designed in Greek Revival style by the London architect William Inwood and his son Henry William Inwood (1794-1843). During 1818-19 Henry Inwood travelled in Italy and Greece, later publishing what became the standard work on the Erechtheion, an Ionic temple on the Acropolis in Athens. The north and south porticos of St Pancras are based on the Porch of the Caryatids at the Erechtheion; Henry took complete casts of the Greek caryatids, which John Rossi then copied in terracotta. The colossal grey terracotta caryatids are load-bearing and have cast iron cores (Fig 150).

Somers Town

The anglo-catholic priest Basil Jellicoe founded the St Pancras Home Improvement Society (now St Pancras & Humanist Housing Association) in 1924, declaring a 'war on slums' in Somers Town; the intention was to provide high quality homes with facilities such as nursery schools for the poorest tenants. The Sidney Street Estate, now known as the **Sidney Estate**, lies west of CHALTON STREET and is bounded by Werrington, Bridgeway and Aldenham Streets (Fig 151). This compact area formed the final phase of the Society's second major scheme in Somers Town, planned in 1929 and completed in 1939. Its flats, which are arranged around a central courtyard, were designed by the Society's architect Ian B. Hamilton. The great delight of the development is the Doulton polychrome stoneware decoration by Gilbert Bayes (1872-1953), who - as a result of his concern with the role of colour in sculpture - had experimented with designs in Doultonware from the early 1920s.¹² Bayes worked with Hamilton during the 1930s on decorative features for all the Society's Somers Town estates, but the Sidney Street scheme was the most complex and varied, originally including sculptured finials, many of their designs inspired by nursery rhymes, on the washing-line posts; these did not survive beyond the 1970s (Fig 152). Still extant, however, are the low relief lunettes showing fairy tale scenes and the *Four Seasons* clock overlooking the courtyard.¹³ The housing association is currently

(2004) undertaking a major programme to renovate the Somers Town estate courtyards and to install replica washing-line posts and finials.

Less than a quarter mile south of the Sidney Estate is DORIC WAY and the **Drummond Estate**, with the earliest flats put up by the St Pancras Home Improvement Society, three five-storey blocks erected between 1926 and 1936; the architect was Ian B. Hamilton. Decoration includes the cast stone *Eagles and Fish* balcony panel by Gilbert Bayes, and on St Mary's (completed 1930) are hand-painted Dunsmore tiles showing assorted fish and crustaceans (Fig 153).

On EUSTON ROAD, in front of Euston Station, is the former **London, Edinburgh & Glasgow Assurance** building (1906-7, architect Beresford Pite) which retains its original decorative scheme in the currently disused entrance hall. The walls are clad with Doulton's Parian ware in pale yellow and sage green, and the floor mosaic, by Rust's Vitreous Mosaic Co of Battersea, incorporates the signs of the zodiac; Doulton's Parian ware, developed by W. J. Neatby, was earthenware with a dull, eggshell-like finish. The brown and yellow dado tiling in adjoining corridors is also by Doulton's.¹⁴

St Aloysius R. C. Church (1966-8, architect John Newton), PHOENIX ROAD (between the Sidney and Drummond Estates) has an elliptical interior with striking abstract stained glass by Whitefriars Studios. The apsidal recess of the Blessed Sacrament Chapel is faced with a brightly coloured ceramic mural by Adam Kossowski (Fig 154).

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City of London

Twentieth century ceramic tablets erected by the Corporation of the City of London to mark sites of demolished buildings can be found throughout the City; the manufacturer is unknown, although Doulton of Lambeth produced very similar plaques. The twenty-one site description boards of the London Wall Walk, created in the 1980s to follow the route of the medieval wall between Tower Hill and the Museum of London, have blue ceramic surrounds and tile numbers by Maw & Co (then part of H. & R. Johnson).

In **Postman's Park**, just west of ALDERSGATE STREET, is an open lean-to sheltering the Memorial to Heroic Sacrifice, instigated by the artist George Frederic Watts, designed by the architect Ernest George and opened in 1899; the first memorial tablets, recording the name of the victim and details of their fate, were installed in 1900 (Fig 155).¹ In all there are 53 memorial tiles, the first 24 of which were made by William De Morgan at Sands End; the first four of these comprise just two large tiles, rather than the cheaper and smaller tiles used in all the other memorials. The tiles installed from 1908 onward (apart from the final tile) were manufactured by Doulton's of Lambeth; the Doulton name appears at the bottom left of the lowest row of tiles. The last memorial, added in early 1931, was a replacement for a De Morgan tile bearing incorrect information. It was made by the tile painter Fred Passenger, one of De Morgan's partners at Sands End, who in 1931 was working at the Bushey Heath Pottery. The De Morgan tiles can be identified by their slightly greenish glaze, flowing lettering and occasional ornament (including a ship motif), while the Doulton tiles are whiter and more regulated in appearance.²

The **Bishopsgate Institute** (1892-4), BISHOPSGATE (on the corner with Brushfield Street) was designed by the arts and crafts architect Charles Harrison Townsend, who produced a highly original design with twin towers and cupolas above an arched entrance. The facade is entirely constructed of Gibbs & Canning's buff block terracotta, with some decoration including a *Tree of Life* motif stretching across the narrow frontage; this was modelled by William Aumonier. The Institute's facade demonstrated terracotta's great ability to provide naturalistic decoration combined with plain walling. The tiled dado in the entrance hall is by Maw & Co.³ Just south at 178 Bishopsgate is the 1930s **Sir Robert Peel PH**, (opposite the entrance to Liverpool Street station) retains the upper part of its facade with blue and yellow Carter's tiling including a large figure of the man himself.⁴ The almost adjacent police station dates from the late 1930s.

The peculiar little glazed brick and terracotta structure protruding from BISHOPSGATE CHURCHYARD was the entrance kiosk of **Nevill's New Turkish Baths**, built in 1894-5 on a very cramped site, thus the tiny surface building through which bathers passed on their way to the complex of rooms below (Fig 156). The architect was the little-known Harold Elphick, who employed Craven Dunnill in 1894 to make several ranges of Islamic-style interlocking tiles to his own designs; these were used, along with other Craven Dunnill products, in an elaborate scheme which runs throughout the surviving rooms.⁵ The building ceased to function as a Turkish baths in 1954 and was converted to its present restaurant use during the 1970s.

The **pedestrian underpass** at the south end of BLACKFRIARS BRIDGE, still within the City of London, was decorated in 1995-6 with an overglazed mural showing a series of historical images from the Guildhall Library; the tiles were designed and supplied by Langley Architectural.⁶

Holland House (1914-16), 32 BURY STREET, was designed by the Dutch architect Hendrick Petrus Berlage (1856-1934) for a Dutch shipping firm run by A. G. Kröller-Müller, who wanted a landmark commercial building to impress the City; most of the building materials were brought over from Holland in the company's own ships, although some white glazed brickwork is by the Leeds Fireclay Company. Apart from its black granite plinth, Holland House was clad in semi-matt blue-green faience made by the Delft factory De Porceleyne Fles, which often worked with Berlage and specialised in ceramic cladding (Fig 157). Porceleyne Fles products were normally supplied in Britain through the agency A. Bell & Co of Northampton, and were used for facing commercial premises.⁷ Berlage's design for Holland House was slightly compromised by an argument with his client, resulting in the interior work (1916), by the Dutch artist Bart van der Leek, being completed under the supervision of the Belgian architect Henri van der Velde.⁸ The walls of the entrance lobby are faced in white glazed brick with string courses made by De Porceleyne Fles, and the ceiling is mosaic work.

The windows of Holland House are set so closely that - when viewed at an angle - the outer wall becomes a flat plane. This use of faience as cladding for an overtly modern steel-framed structure inspired the design of Summit House (1925, see Camden) but little else, as faience became associated with external decoration, on interwar cinemas for instance, and modernist architects tended to prefer other facing materials. In 1931 the architectural critic Christopher Hussey picked out Summit House and Spicer Brothers' warehouse (1913-17, see New Bridge Street, below) as examples of 'outstanding experiments in the application of faience to modern designs'; Holland House was probably omitted as Hussey appears to have only considered the work of English architects.⁹ Hussey's vision of faience providing a route to increased colour in architecture had, however, become something of a curiosity just fifty years on, when a Building Centre exhibition on modernist building materials described these faience-clad structures as 'the very last flowerings of a great tradition'.¹⁰ The use of

architectural faience in twentieth century Britain emphasised decorative mouldings rather than expression of structure.

The **Law Society's Hall** in CHANCERY LANE was extended in 1902-4; the architect was Charles Holden (1875-1960), who was then chief assistant to Percy Adams and later became famous for his work with London Underground. Holden was always keen to collaborate with artists, and commissioned tiles from Conrad Dressler's Medmenham Pottery for the Grand Staircase. The Persian-enamelled ceramic reliefs (1904) by Dressler in the first floor Common Room, however, were commissioned by the Law Society and installed against Holden's wishes.¹¹ The polychrome frieze comprises two large panels, depicting Human Justice and Divine Justice, and eleven smaller panels representing various attributes including Truth and Prudence. The Common Room also has a fire surround with tiles by William De Morgan.

On the south side of CORNHILL at 39-41 is the former **Union Discount Company** (1889-90, now part of Union plc), designed by the architect John Macvicar Anderson (1835-1915), which retains its banking hall with elegant cream and white tiles and faience, including the ceiling, by Burmantofts, the firm he normally used for such schemes; it was shown in their 1902 catalogue. Also on the south side at **54-55 Cornhill** is a good salmon-pink Doulton terracotta facade of 1893 by architect Ernest Runtz; the sculptural details, including two devilish finials, are by W. J. Neatby.¹²

Bolton House (1907), 14-16 CULLUM STREET, has a white faience facade with green and turquoise decoration including the heraldic device of Prior Bolton, after whom the building was named; Bolton House was renovated in 1984.

On the FARRINGDON STREET facade of the **Fleet Building** (1956-60, architect W. S. Frost for the Ministry of Works), a huge slab block which originally housed a telecommunications centre and telephone exchange, are nine 7' by 5' abstract stoneware tile panels (1960) with a 'communications' theme designed by the mural painter Dorothy Annan (Fig 158).¹³ They were intended to 'add interest at street level to Farringdon Street' and may have been made by Hathernware, who were credited with the building's decorative ceramic tiles.¹⁴ The panels remain in good condition, although their future must be in doubt as the building is empty in 2004 and the site may be redeveloped. Nearby, the **stairwell** connecting Farringdon Street and Holborn Viaduct is lined with tiling (2002) depicting the construction of the viaduct, which was completed in 1869. The tiles were supplied by the London firm World's End Tiles, and designed and made by July Ceramics of Newcastle under Lyme.

The **Lamb Tavern** in Leadenhall Market (1880-1), GRACECHURCH STREET, has full height porch tiling with a pictorial panel by W. B. Simpson & Sons depicting Sir Christopher Wren and the construction of the Monument; the panel is faintly dated 12th March 1882 (possibly 1889). The Lamb's cellar bar is also

fully tiled, in cream and shades of green, and there is wall tiling on the stairway to the dining room.

In GREYSTOKE PLACE are the former **offices** (1961) of architects Yorke, Rosenberg & Mardall, clad in the firm's trademark white Twintiles. Eugene Rosenberg advocated tiles rather than exposed concrete as a modernist response to the British climate, and experimented with them on the Greystoke Place offices; the dimensions of the building were such that no tiles needed to be cut.¹⁵

The **Temple Church**, INNER TEMPLE LANE, was consecrated in 1185. Early works carried out during the 1841-3 restoration by Sydney Smirke and Decimus Burton included the excavation of its floor, when traces of the original medieval tile pavement came to light.¹⁶ It was decided to replace the floor with modern encaustic tiling, and to ascertain an appropriate layout, the architect and restorer Lewis N. Cottingham was asked to investigate the medieval pavement of the Chapter House at Westminster Abbey, which had lain unseen for many years beneath wooden boarding while the room was in use as a store; access was via one of two trapdoors let into the boards.¹⁷ Cottingham made tracings of the tiles, and Herbert Minton agreed to undertake the manufacture of the new pavement, carrying out the work on this prestigious project at nominal cost.¹⁸ This was the first significant encaustic tile commission carried out by Minton; the tiles for the encaustic pavement at Kilmory Castle, Argyll & Bute, had been supplied by Minton in 1837 out of stock taken over from Samuel Wright. The designs for the Temple pavement were mostly copies of those in the Chapter House, and the commission turned out to be a huge success; Smirke described the tiles as 'a new manufacture of great beauty'. However, a century after its installation, the pavement was badly damaged in a bombing raid of 1941, and some of the remaining tiles were eventually taken up and relaid in the triforium of the circular nave (normally no public access) (Fig 159). Aside from the Chapter House designs, there are four-tile groups bearing the Agnus Dei (symbol of the Middle Temple) and Pegasus (for the Inner Temple).

Oriental figures sculpted by John Broad form part of the white Doulton Carraraware facade of **Asia House** (1912-13), 31-3 LIME STREET.

The streamlined moderne **Ibex House** (1935-7, Fuller, Hall & Foulsham), 41-7 MINORIES, a six-storey office building, is faced in creamy-yellow and black faience, mostly standard slab blocks apart from those which curve around its pair of towers. Restoration in 1994-5 involved replacing the faience of its north tower, where many blocks had become crazed or suffered frost damage. New faience blocks were supplied by Gladding McBean of Lincoln, California.

On the west side of NEW BRIDGE STREET is the former Spicer Brothers warehouse and office, **Blackfriars House** (1913-17, F. W. Troup), a proto-modernist eight-storey grid faced in white Doulton Carraraware. Across the street is **100 New Bridge Street**; its rear facade - actually in Waithman Street, approached from the main street by Pilgrim Street - springs a surprise with a series of twenty-three large hand-made stoneware tile panels of 1992 by the

potter Rupert Spira (b1960), all with different Escher-like patterns (Fig 160). The glazes are a mix of beautifully mottled reds, blues, turquoise, green and grey, and it is hard to believe the panels are flat rather than three-dimensional. In the early 1990s Spira was producing pots at Lower Froyle, Hampshire, when he was offered a commission for tiles.¹⁹ At Swallow Tiles in Cranleigh he discovered how to produce tiles by hand, in interlocking shapes and with a full palette of glaze colours; he then made 18,000 tiles for a garden in Paris (1991) and carried out the 1992 commission from developers Rosehaugh Stanhope for 100 New Bridge Street. Financially secure from the tile making, Spira returned to making pots, experimenting with simpler forms and monochrome glazes, totally different from the New Bridge Street panels, his sole British tile commission.

The complex of former GPO offices just north of St Paul's Cathedral takes in **King Edward Buildings** (1907-11), on NEWGATE STREET and King Edward Street. The site (no public access) includes an older cellar with a large nineteenth century brick-built water tank lined with tin-glazed tiles of unusually varied design, including parts of four tile pictures, letter tiles and designs by Sadler & Green of Liverpool; they date from around the middle of the seventeenth to eighteenth centuries.²⁰

The gentlemen's cloakroom in the basement of the City Club (now **City of London Club**), OLD BROAD STREET, has retained its floor-to-ceiling Burmantofts tile and faience decorative scheme of 1907.

The three walls above the central circular lightwell at **No 1 Poultry**, a complex of shops and offices completed in 1998 (architects James Stirling, Michael Wilford & Associates), are lined with startling blue faience cladding from Hathernware. The site was formerly occupied by assorted late-Victorian buildings, notably Mappin & Webb's; one result of the bitter fight over its redevelopment was the retention of a few Victorian decorative elements, notably the red terracotta *Reliefs of Royal Progresses* of 1875, sculpted by Joseph C. Kremer, which can now be seen above the archway on POULTRY. Each panel comprises up to ten separate terracotta sections.²¹

On the PRIMROSE STREET and Appold Street corner of **Exchange House**, part of the Broadgate development, is a recessed hand-painted tiled fountain (1990) several storeys in height. The artist was the Spanish ceramicist Joan Gardy Artigas (b1938), who worked with Joan Miró for many years, collaborating on works such as the ceramic mural at Barcelona airport. The fountain's concave surface is pleasingly colourful but the waters appear to have ceased flowing some years ago, and the installation is looking increasingly shabby.

The banking hall of the former British Linen Bank (1902-3, John Macvicar Anderson, now **Bank of Scotland**), THREADNEEDLE STREET, retains its striking pastel-coloured Burmantofts faience ceiling, which extends into a subsidiary hall.²²

The bright red high-relief terracotta frieze (1887) on the exterior of **Cutlers' Hall** (1886-7), WARWICK LANE, realistically depicts late Victorian cutlery

production; the sculptor was Benjamin Creswick (1853-1946) of Sheffield, Ruskin's protégé and once a cutler himself (Fig 161). Creswick, who opened his London studio in 1884, was Master of Modelling and Modelled Design at Birmingham School of Art during 1889-1918, and carried out several terracotta commissions in Birmingham. The frieze was made by E. Goodall & Co of Manchester.²³

On the exterior of the former **Nordheim Model Bakery**, WIDEGATE STREET, are four blue and white glazed faience reliefs (1926) of bakers in action, rare ceramic works designed by the London sculptor Philip Lindsey Clark (1889-1997) and made by Carter's of Poole.²⁴

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Croydon

Croydon

St John the Baptist Church (rebuilt 1870, architect George Gilbert Scott), CHURCH STREET, has a fine display of Godwin's encaustic floor tiling in the chancel, which was reconstructed in 1892-3.

South Norwood

The Stanley Works in South Norwood, founded by the inventor and philanthropist W. F. R. Stanley (1829-1909), manufactured and exported scientific instruments. Stanley relinquished control of his firm in 1900 and thereafter devoted his time and fortune to the betterment of South Norwood, initially by the construction of a public hall. He designed, financed and supervised the building of the Stanley Hall and its art gallery in 1901-3, later adding a smaller hall (1904), the Trade Schools (1907) and several additional rooms, the whole being completed only after his death in 1909.¹ The **Stanley Halls** complex on SOUTH NORWOOD HILL has been owned by the Borough of Croydon since 1944. Although some of the original elaborate decoration has disappeared, much remains including the odd earthenware flowerpots mounted above the gable end and a pair of green-glazed cherubs on the facade. Inside, there is extensive wall tiling and a stunning ceramic stair, all by Burmantofts, as confirmed where their trademark 'propellor blade' tile back has made an impression on the wall. The Halls were refurbished in 1987 and English Heritage installed a blue plaque on the facade in 1993.

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Ealing

Ealing

Sir John Soane bought **Pitzhanger Manor**, Walpole Park, MATTOCK LANE, in 1800, replacing much of the existing building in 1801-3. The figures topping the four grand Ionic columns of the facade are of Coade stone; Soane is known to have ordered more than three dozen Coade caryatids, also using them on his

home in Lincoln's Inn Fields (see Camden).¹ There is more Coade ornament inside the Manor, whose Victorian wing is now a museum, the PM Gallery; it holds a large collection of pottery by the Martin Brothers, who moved their works from Fulham to Southall in 1877. The collection includes a Martinware fire surround (1891) designed by the architect William Aitken Berry, and the upper part of an elaborate fountain designed and made by Robert Wallace Martin in 1901-6 which was originally located in Southall Park.

Also on Mattock Lane is the **Questors Theatre**, part of its facade comprising the faience fascia saved from the demolished Walpole Picture Theatre (1912, architect John Stanley Beard), which stood in Ealing's Bond Street. Beard designed several other cinemas with eccentric faience facades including the Forum Cinema (1934, now **UGC Cinema**) just north on NEW BROADWAY (part of Uxbridge Road), which has an impressive colonnaded faience frontage by Shaws of Darwen. The building is due to be redeveloped as a sixteen-screen cinema opening in 2006; its facade is to be retained.

Half a mile east along UXBRIDGE ROAD, opposite Ealing Common underground station (at 2 The Bridge) is **Mo's Fisheries**. Its splendid interior, dating from the early 1900s and complete with marble display fittings, has six hand-painted tile panels, four of fish and game birds, the others showing Calais Harbour and the Royal Yacht Britannia. The latter pair are marked Malkin Tile Works Co Ltd, but designs for the fish and bird panels, some by the artist Albert H. Wright, are held in the Minton archives. It appears that Wright was a freelance who sold his work to several manufacturers.²

East Acton

St Aidan's R. C. Church (1958-61, architect John Newton), stands amidst an interwar shopping parade on OLD OAK COMMON LANE, south-west of East Acton tube station. Its fine collection of contemporary furnishings includes ceramic reliefs of angels and a dove (representing the Holy Ghost) by Adam Kossowski on the baptistery wall.³

Hanwell

The dark green faience facade of the **Forester PH** (1909), LEIGHTON ROAD, is typical of the style of its architect T. H. Nowell Parr (see Hounslow).

Perivale

The white concrete and glass facade of the art deco **Hoover Factory** (1931-5, architects Wallis, Gilbert & Partners), WESTERN AVENUE, is enlivened by Carter's tiling in brilliantly coloured strips. Supposedly Egyptianate in style, it was the fanciest in the series of Wallis, Gilbert 'Fancy Factories' which included Firestone (1928), a few miles south on the Great West Road in Brentford; its partial demolition in 1980 aroused great protests.⁴ The rear of the Hoover Factory was rebuilt as a supermarket in 1992, and the front section serves as offices.

Southall

The exterior of the former Palace Cinema (1928-9, architect George Coles), SOUTH ROAD, is a Chinese fantasy with a pagoda-style pantiled roof, dragon finials,

ornate ridge tiles and a multicoloured faience facade, the ceramics being supplied by the Hathern Station Brick & Terra Cotta Company.⁵ The Palace was converted to house an indoor market before being gutted by fire in 1998; after complete restoration, it reopened as the **Himalaya Palace Cinema** in 2001.

Twelve of the Carter's tile panels (1934) from the children's ward of Ealing's King Edward Memorial Hospital have been restored and re-sited at **Ealing Hospital**, UXBRIDGE ROAD, on the eastern fringe of Southall. The panels, most of which depict nursery rhymes, were decorated by Phyllis Butler, senior paintress at Carter's during 1927-72, and fired four times to provide the required detailing.⁶

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Enfield

Enfield

The elaborate encaustic tile pavement in the sanctuary and chancel of **St Mary Magdalene Church** (1881-3, William Butterfield), WINDMILL HILL, was made by Godwin's and includes their 'Green Man' design.

Greenwich

Charlton

The Jacobean mansion **Charlton House** (now a community centre), CHARLTON ROAD, was built around 1607-12 and contains many fireplaces, some of extremely elaborate design; most of them include hand-painted tin-glazed tiles with polychrome floral or geometric patterns. Two fireplaces have eighteenth century Spanish or seventeenth century Dutch tiles, but the majority of the fireplace tiles were produced in Millwall by Frederick Garrard, who made copies of Spanish cuenca tiles and early polychrome Delftware designs towards the end of the nineteenth century. The ground floor 'Delft Corridor' is lined with nineteenth century machine-made blue and white tiles.¹

Eltham

The luxurious mansion on BEXLEY ROAD rebuilt by the nitrate speculator Colonel John Thomas North in 1889-91 was mostly destroyed during the Second World

War, but the remainder, with its splendid winter garden, is now part of the **Avery Hill Campus of the University of Greenwich**. The Colonel's villa included a spectacular private three-roomed Turkish bath (lost in the war), with an octagonal frigidarium (cold room) featuring red and white Burmantofts faience arcading.² The same firm's faience in shades of blue, green, grey and white was used for the walls and ceiling of the tepidarium (warm room), and on the walls of the calidarium (hot room).³ Still surviving in the entrance hall is a fireplace with tiling which bears the W. B. Simpson & Sons 'WBS' monogram; the tiles show allegorical female figures and the matching hearth tiles depict a pair of heads. The room (of around 1890) which now serves as the women's staff locker room and toilet is a Burmantofts tour-de-force with relief patterned floral wall tiles in yellow ochre, a patterned faience dado, cream faience panelled ceiling and an elaborate olive-green faience mirror fitment.⁴

Greenwich

The most southerly of the structures on the **Royal Observatory** site (now part of the National Maritime Museum) on BLACKHEATH AVENUE in Greenwich Park are the Altazimuth Pavilion and the South Building, both put up in 1894-9 to the designs of the eighth Astronomer Royal, William Christie, and the London architect William Crisp. The Altazimuth Pavilion, which held a small telescope, is mainly brick with a terracotta porch and entrance. The larger South Building, originally the New Physical Observatory, currently houses a Planetarium and has much external terracotta ornament including the names of famous astronomers and instrument makers, and a bust of the astronomer John Flamsteed above the entrance. There are also allegorical figures with symbols of the Zodiac; these were modelled by W. J. Neatby for Doulton's of Lambeth, their marks appearing on the buff terracotta.

On CROOM'S HILL, which runs along the western edge of Greenwich Park, is the **R. C. Church of Our Lady Star of the Sea** (1851, architect W. W. Wardell), with a mildly decorative Minton encaustic tiled chancel pavement. Its lay-out was planned by A. W. N. Pugin, whose detailed drawing survives, complete with identification of the tile designs and the quantities required.⁵

In the middle of Greenwich on ROMNEY ROAD is the former Royal Hospital for Seamen, now largely the **Maritime Greenwich Campus of the University of Greenwich**. Its construction began in 1696, and the Queen Mary Building (now Queen Mary Court), which included the Chapel, was completed in 1751. The Chapel was gutted by fire on the 2nd January 1779; its refitting and redecoration carried on until 1789, and included the use of a significant amount of Coade stone: 32 pilaster capitals and bases, 32 cherub heads, the Hospital arms, 6 angels supporting the communion table, 4 oval medallions of prophets and 6 circular medallions of apostles. The medallion designs were provided by the artist Benjamin West, who also designed the four Coade stone statues in the Chapel's entrance vestibule. Following the death of Lord Nelson in the Battle of Trafalgar in October 1805, his body lay in state in the Hospital's Painted Hall in

early January 1806. Soon afterwards, Benjamin West produced several paintings and sketches on the theme of Nelson's death, including *The Immortality of Nelson*, in which Neptune delivers the heroic figure of Nelson to Britannia; he chose this image for the Nelson pediment of the King William Building (now King William Court). This huge pediment sculpture, 40 feet wide and 10 feet high at its apex, was modelled in Coade stone by West and Coade's Joseph Panzetta in 1810-12 (it is marked 1813), and was considered by the firm to be its finest achievement (Fig 162). The Nelson pediment was intended to be the first in a series of Hospital pediment sculptures commemorating naval actions, but was the only one executed. West had seen and been much impressed by the Elgin Marbles when they were first displayed in London in 1807, and felt that in regard to the Nelson pediment, both his artistry and the sculptural qualities of Coade stone, particularly its durability, were at least the equal of the Greeks.⁶ The final Hospital order from the Coade works (in 1814) was for a frieze of the Hospital arms for the west front of the Civic Offices or Trafalgar Quarters (1813-15), just east of the main site on Park Row; the building required suitable decoration as it terminated the eastward view through the grounds.

The **Greenwich Mural** (1972), in WOOLWICH ROAD, was commissioned from Philippa Threlfall and Kennedy Collings by the architects of Greenwich District Hospital, which was completed in the late 1970s but closed in 2001; the 60' long mural, however, remains *in situ* (Fig 163). The mural, whose theme is the maritime history of Greenwich, is made from glazed and unglazed ceramics and stone; it was one of the earliest large-scale murals to be produced by Threlfall and Collings.⁷

Woolwich

On the south platform of **Woolwich Arsenal** railway station, in the centre of Woolwich on WOOLWICH NEW ROAD, is a large high-relief terracotta mural entitled *Workers of Woolwich* (1993) by Martin Williams. Just west of the station at 15 THOMAS STREET is the **Earl of Chatham PH** (1903); the impressive floral tile panels on its facade were supplied by tile merchant Alfred Carter (a son of Jesse Carter of the Poole firm Carter's) from his Brockley works, a few miles southwest of Woolwich. Slightly north in the main shopping area, POWIS STREET, is the massive former **Central Store** (rebuilt 1903, now offices) of the Royal Arsenal Co-operative Society; the design was by the Society's architect Frank Bethell. Its elaborate red brick and pale brown terracotta facade includes a statue of Alexander McLeod, one of the founders of the Society, by the well known sculptor Alfred Drury (1856-1944).⁸

At the west end of Powis Street is JOHN WILSON STREET and the former Odeon Cinema (1937, architect George Coles, now **New Wine Church**) with its sensational curved wall and fin of buff mottled Hathernware with black highlights.⁹ Continue about a quarter mile west, crossing the main road; take Leda Road northward, then Venus Road which leads to the river and RESOLUTION WALK to see the colourful **Sealife** tile mural (1987) by Charlie Pig,

installed as part of the Elfrida Rathbone Society's 1980s Riverside Walk Project. Just west in DEFIANCE WALK (off Antelope Road) is the **Clockhouse Community Centre**, home to two large pictorial tile panels which were part of the decoration in the Clarence Arms PH in Plumstead Road, near Woolwich Arsenal, until its demolition in 1980. One shows sailors manning a machine gun, the other a muzzle-loading gun, and both are signed by W. Lambert, dated 1896 and marked 'G. W. & S. Ltd'. William Lambert was a glass and tile painter who set up his own firm in the early 1890s but went bankrupt in 1895, after which he designed and painted tiles for George Wooliscroft & Sons of Stoke-on-Trent.

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Hackney

Dalston

The interior wall tiling at the former **Cooke's Eel, Pie & Mash** shop (now a Chinese restaurant), 41 KINGSLAND HIGH STREET, dates mostly from its opening in 1910, although the rear dining room was added in 1936. The plain tiling has maritime-themed pictorial insets.

Hackney

The **Dolphin PH**, 165 MARE STREET, was remodelled around 1900 with elaborate tiling by W. B. Simpson & Sons including two large hand-painted panels near the original entrances, one showing the Greek poet Arion who was saved from drowning by a dolphin. Further north on Mare Street is the **Hackney Empire** (1901, architect Frank Matcham), with an exuberant buff terracotta exterior (by the Hathern Station Brick and Terra Cotta Company) including twin domes,

taken down for safety reasons in 1979 along with the Doulton statue of *Euterpe*, the muse of music. All were reinstated in 1988 after a public enquiry report insisted on their restoration in terracotta rather than substitution with another material or removal, and Shaws of Darwen produced all the new terracotta work; the building, used for bingo for many years, was returned to theatre use in 2003.¹ At the road junction just to the north, facing AMHURST ROAD, is **Hackney Central** railway station, marked by its streamlined 'BR' leaning tower forecourt sign in pale blue, white and red tiles; it probably dates from around 1980.

Haggerston

The **Suleymaniye Mosque** (1993-8, architect Osman Sahan), 212-6 KINGSLAND ROAD, is decorated with much Iznik-style tiling (1999) made by the Guven Cini factory at Kutahya in western Turkey. The firm, which has produced art tiles since 1940, has supplied tiles for many recent mosques in Germany and Turkey.

Homerton

The 1915 frontage of the **Adam and Eve**, HOMERTON HIGH STREET, is in purple faience with Doulton Carraraware above, the latter including a large pub sign modelled by John Broad.²

Hoxton

In CHARLES SQUARE, off Old Street, is the **Charles Square Mural** (1999) designed by Neil Irons and made at Hackney City Farm by Irons and S. Bird. The ceramic mural, commissioned by Hackney Council, is nearly 70 feet long and about 6 feet high, and uses on-glaze enamels to portray local scenes.

Lea Bridge

The *Rise and Shine Magic Fish* (1990-1, designed and made by Kate Malone) protrude from the waters of the **Hackney Marshes Nature Reserve**, part of the Lea Valley Park off LEA BRIDGE ROAD. The massive stoneware forms of two carp, a pike and a rudd, all English freshwater fish, are between three and four feet in height and were intended to educate and entertain visitors to the Reserve.

Stoke Newington

Inside the **Rochester Castle** (1892-3, architects G. R. Crickmay & Sons), 143-5 Stoke Newington High Street, is lavish wall tiling including several pictorial panels of allegorical figures.

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Hammersmith and Fulham

Hammersmith

Six hand-painted tile panels of domestic and agricultural scenes by W. B. Simpson & Sons (two given by the Simpson family) installed at the former

Charing Cross Hospital during the 1890s were removed in 1978-9, restored and resited on the first floor of the hospital's main entrance area at its new site in FULHAM PALACE ROAD.¹

The **Church of St John the Evangelist** (1857-9, William Butterfield), GLENTHORNE ROAD, has typically elaborate east wall decoration including yellow zigzag tiling; there are also two memorial tiles, one by the font and the other near the choir steps. The Craven Dunnill encaustic tile pavement in the Lady Chapel (1898, J. F. Bentley) includes a four-tile 'green man' group.

The **Salutation Inn** (1910, by the London architect A. P. Killick), 154 KING STREET W6, with its strange blue and mauve faience and red brick facade, was a showpiece pub for the local brewers, Fuller, Smith & Turner, whose Griffin Brewery still stands under a mile away in Chiswick.

In an office on the first floor of **Hammersmith Library** (1904-5), SHEPHERDS BUSH ROAD, is a ceramic fireplace made at the Fulham Pottery (see below, Parsons Green) in 1879 for the Pines, the Putney home of the novelist Theodore Watts-Dunton (1832-1914). The fireplace was one of matching pair; both were removed from the house in the late 1930s and returned to the pottery, where one was re-erected. The other was kept in parts until being donated to the Library in 1970.

William Morris (1834-96) moved to a Georgian house on UPPER MALL in 1878, naming it **Kelmscott House** after his country retreat, Kelmscott Manor. There is no public access to the main part of the house, which has two fireplaces with Morris & Co *Poppy* tiles in a first floor room, but the basement - the headquarters of the William Morris Society - is opened regularly to the public, and has a fireplace with Dutch tiles commissioned by Morris and probably designed by Philip Webb (1831-1915).²

Parsons Green

Inside the **Duke of Cumberland PH** (1892-3), 235 NEW KINGS ROAD (on the south edge of Parsons Green itself), is a large area of mostly floral wall tiling by the Brierley Hill firm Gibbons, Hinton & Co; it is split into three main areas centred on figurative relief panels, above a dado including three panels of nesting birds. Almost at the west end of New Kings Road, on the corner with BURLINGTON ROAD, is an unusual survivor: a brick-built nineteenth century **bottle kiln**, the last remnant of the Fulham Pottery, which occupied the site from around 1672 until 1986. John Piper was one of the artists involved with its production of art ceramics during the late 1940s and early 1950s.

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Haringey

Crouch End

The **Queen's Hotel**, 26 BROADWAY PARADE (1899-1901), was built as a combined pub and hotel by the Scottish developer and architect John Cathles Hill (1858-1915), who was responsible for the construction of much local housing and an even more spectacular suburban pub in nearby Haringay (see below). The facade of the Queen's includes art nouveau tiled stall risers.

Haringay

The interior of the **Salisbury PH** (1898-9, designed and built by John Cathles Hill), 1 Grand Parade, GREEN LANES, is relatively untouched and retains extensive mosaic flooring and good wall tiling.

Highgate

Highpoint Two (1935-8), NORTH HILL, was the second of two modernist blocks of flats in Highgate designed by Berthold Lubetkin and the Tecton group; the entrance vestibule is lined with plain Carter's tiles.

Muswell Hill

The cream and black faience forming the stepped facade of the **Odeon Cinema** (1936, architect George Coles), FORTIS GREEN ROAD, was made by the Hathern Station Brick and Terra Cotta Company.¹ The former shop, possibly a florist's (now **Prickett & Ellis**, estate agents), on PARK ROAD at the corner with Etheldene Avenue has a tiled facade and pretty interior tiling by T. & R. Boote dating from around 1910. This complete decorative scheme includes a tiled dado and high level frieze with panels of patterned tiles in between.

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Harrow

Canons Park

The ceramicist Philippa Threlfall (b1939), who went on to produce many large-scale mural works from the late 1960s onward, spent her early teaching career at the **North London Collegiate School**, CANONS DRIVE, where her head of department was the designer Peggy Angus (1904-93), who taught at the school during 1947-65.¹ An early Threlfall construction, a freestanding wall made from concrete blocks, glazed ceramic ware and pebbles brought in by the pupils, still remains in the school grounds.²

Harrow on the Hill

The Chapel (1854-7) of **Harrow School**, HIGH STREET, has an opus sectile reredos (1899) and wall panels designed by Sir Arthur Blomfield and made by Powell's of Whitefriars. The firm's principal designer John W. Brown (1842-1928) also had a hand in the designs, as he was paid £42 for his work on the commission.³

Wealdstone

On the first floor landing of **Harrow Civic Centre** (1966-72), MILTON ROAD, is the Kodak Mural (1974), a brilliantly colourful wall comprising nearly 1,000 different 6" tiles designed by Pentagram and made by Kenneth Clark Ceramics; Kodak Ltd have been associated with Harrow since 1890. All the tiles show Harrow-related images, which were either screen-printed or decorated by a photographic process in a bravura display of the art of tile making. The original design of the Civic Centre complex included a raised piazza, which was never built, leaving the proposed entrance area stranded on the present first floor; it would seem that the Kodak Mural was intended to be seen in the main entrance.⁴

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Havering

Rainham

Rainham Hall (NT), in the centre of Rainham on THE BROADWAY, was built in 1729 for the merchant and ship owner John Harle; its interior includes six delft-tiled fireplaces, with many of the tiles depicting nautical subjects. The majority of the tiles were Dutch-made (others were produced in London), and despite the Hall's interior being generally unaltered, most of the fireplace tiles are not original but later replacements. The basement room appears to have been used as a dairy, and has four (re-ordered from five) panels of plain and decorative delft tiles.¹ Just north of the Hall is the **Church of St Helen and St Giles**, restored between 1892 and around 1902 by the Essex architect-priest Ernest Geldart, who was responsible for the striking patterned floor in red, black and yellow tiles.²

Wennington

A couple of miles south-east of Rainham is Wennington and the **Church of St Mary and St Peter**, where Ernest Geldart added a new south aisle in 1883-6. This work was recorded on one of Geldart's trademark glazed tiles, which formed part of the decorative scheme.³

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Hillingdon

Hayes

The London ceramicist Lubna Chowdhary was commissioned by Hillingdon Council to produce a tile installation for the walls of the pedestrian underpass at **Hayes and Harlington Railway Station**, STATION ROAD, Hayes. The resulting work, installed in 2003, combined hand-glazed and industrially-made tiles, with designs based on stylised plant forms.¹

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Hounslow

Bedford Park

The overmantel in the rear bar of the **Tabard Inn** (1880, architect Richard Norman Shaw), BATH ROAD, includes a pair of two-tile panels depicting *Nursery Rhyme* scenes hand-painted in blue enamel on plain Dutch tin-glazed tiles. These were most probably designed by Walter Crane and decorated in the Morris & Co workshops.¹ The front bar's high-level frieze of tiles by William De Morgan runs on into the porch.

Brentford

The architect T. H. Nowell Parr (see below, Hounslow) often used coloured Doultonware for his pub facades, as at the **Beehive** (1907), 227 HIGH STREET; only the colour is unusual here, a mottled bluish-green.² South of Brentford's centre is **Syon Park**, PARK ROAD, where the ornamental dairy, built after 1847 by Decimus Burton, has internal Wedgwood encaustic tiling; the earliest Wedgwood encaustic tiles were produced in the late 1860s.

Hounslow

The **Treaty Centre** (1984-7), a combination of shopping mall and library on the HIGH STREET, occupies the site of the library, baths and council house complex of 1904-5 designed by Thomas Henry Nowell Parr (1864-1933), architect to Brentford Urban District Council during 1897-1907. The old group of civic buildings was rich in faience, terracotta and internal tiling, and a single pathetic remnant has been preserved above the High Street entrance of the new structure.³ T. H. Nowell Parr also worked privately from around 1900, and was appointed architect to two local breweries, Fuller, Smith & Turner's Griffin Brewery, Chiswick, and Brentford's Royal Brewery. His pubs, mainly in the west

London suburbs, tended towards the domestic in scale and were often faced with dark green or brown Doulton faience at ground floor level (see above, the Beehive, Brentford; and the Forester, Ealing).⁴

Isleworth

The **Church of St Mary the Virgin**, WORTON ROAD, was designed in 1937 by the architect H. S. Goodhart-Rendel and built during 1952-5. It has a colourful tile reredos (1955) measuring about 20' high by 10' wide which was designed by Joseph Ledger for Carter's of Poole; the tiles were hand-painted by Phyllis Butler directly on to raw glaze and fired at around 1100°C.⁵ The reredos depicts a series of scenes centred on the Virgin and Child. Ledger designed two other large-scale Carter's ceramic reredoses for Goodhart-Rendel, both at Roman Catholic churches: St John Fisher, Rochester, Kent (1955) and Our Lady of the Rosary (Westminster, 1966).

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Islington

Clerkenwell

The art nouveau pale green and white faience facade of the **Fox and Anchor PH** (1898, architect Latham Augustus Withall), CHARTERHOUSE STREET, is signed by both Doulton's and their designer W. J. Neatby; its motifs include a fox, an anchor and assorted gargoyles.

The exterior of the late nineteenth century former **dairy** (now studio spaces) at 30a GREAT SUTTON STREET is decorated with a frieze of framed Minton China Works picture tiles of rural scenes designed by William Wise.

Finsbury Health Centre (1935-8, architects Berthold Lubetkin and Tecton), PINE STREET, had plain tiles lining its internal walls in accordance with Lubetkin's views on the positive effects of clean and bright surfaces. Its exterior was partly clad with cream tiles, which by the early 1990s had become cracked and filthy. Restoration by Avanti Architects during 1994-5 included the replacement of some tiling on the left hand entrance wing; after trials with samples from Shaws of Darwen, the architects finally used tiles glazed in northern France, which were blander and not an ideal match.¹

Inside the George and Dragon PH (now **Peasant**), 240 ST JOHN STREET, is good turn-of-the-century tilework including a depiction of St George and the dragon.

Finsbury Park

In the café of the **Centre for Lifelong Learning**, City and Islington College, which is housed in a renovated nineteenth century school building on BLACKSTOCK ROAD, is a wall of around 3,000 ceramic tiles made by the London textile designer Kate Blee (b1961); the wall is in shades of white and its design was inspired by Victorian institutional tiling.

Islington

The red terracotta ornament of the huge former **Leysian Mission** (1901-6, architect J. J. Bradshaw, now lofts and flats), CITY ROAD, was supplied by Dennis Ruabon; the building was mentioned in the firm's catalogue.

The faience of the temple-like Egyptian facade of the former Carlton Cinema (1930, architect George Coles, now **Mecca Bingo**), ESSEX ROAD, was made by the Hathern Station Brick and Terra Cotta Company and included much polychrome decoration.²

The architect and speculative builder Herbert Huntly-Gordon (1864-1926) used terracotta for several of his (now mostly demolished) London buildings including the combined shops and offices at 140-3 UPPER STREET (1891, on the corner with Almeida Street), which has a terrifically ornate salmon-pink terracotta facade. Huntly-Gordon worked in association with Doulton's to produce a rough-faced brown terracotta specifically suited to renaissance architectural ornament.³

Pentonville

Inside the **Killick Street Health Centre**, 77 KILLICK STREET, is a large W. B. Simpson & Sons hand-painted tile panel entitled 'Playing Bowls on Copenhagen Fields in the Reign of George III'; this was originally at the Star & Garter PH in adjacent Caledonian Road, and was restored by the Jackfield Conservation Studio in 1996.

Upper Holloway

The former **William Plumb's butcher's shop** at 493 HORNSEY ROAD has a magnificent turn-of-the-century art nouveau tiled interior by Burmantofts including two pictorial panels of pastoral scenes on the front of the marble-topped counter; the building underwent conversion to living and working spaces during 2003-4.

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Kensington and Chelsea

Brompton

The monumental domed pile of **Harrods** store, which occupies a site near the north end of BROMPTON ROAD, originated as a small grocery shop owned by Charles Henry Harrod in 1853. As the business grew, adjoining properties were purchased, and the architect C. W. Stephens was appointed in 1894 to oversee the complete rebuilding of the four and a half acre site. The first stage included the erection in 1902-3 of the elaborate salmon-pink Doulton block terracotta Brompton Road facade, which is topped by a high-relief figure of Britannia modelled by John Broad, along with the Harrods motto *Omnia Omnibus Ubique* - All things, for all people, everywhere. The same shade of terracotta continues on the south (Hans Road) elevation, also by Stephens and mostly dating from 1910-12, although the entrance to the flats which originally comprised four of the upper floors was built in 1895. Stephens was also responsible for the east (Basil Street) facade, but this was rebuilt in 1929-30 by Louis D. Blanc, who was the Harrods house architect during 1920-35. Blanc chose matching unglazed brown Doulton terracotta and the same firm's stoneware in a new bronze finish for the neo-classical facade.¹ The north (Hans Crescent) side of the block was largely rebuilt in 1939 by the architect John L. Harvey.

The store's original internal plan was cellular, with a series of separate units lit by light wells, which continued through to the flats above; the flats were replaced by sales floors in the early 1930s. One relatively unchanged - although restored - survivor is the ground floor Meat Hall (1902-3), which centres on its infilled lightwell and is decorated in Doulton's Parian ware with a delightful scheme including twenty medallions of stylised images of farming and hunting scenes designed by W. J. Neatby. Further tiling was provided for the Meat Hall in 1911 by the Art Pavements & Decorations Co, a London firm founded by Conrad Dressler.² Next door to the Meat Hall is the Tea, Coffee and Chocolate Hall (originally the Bakery) of 1902-3, where the wall tiling, with its floral frieze and flowered dado, was supplied by Malkin Tile Works.³ The two adjoining halls, Floral and Charcuterie, were built in 1925 and have some (restored) Doulton tile decoration. Other minor pieces of ceramic decoration inside Harrods include a modern panel showing polo players; this can be found in the fifth floor Riding Department.

The open porch of 1 CADOGAN GARDENS (built in the 1890s) has a tall and elaborate dado of mainly late nineteenth century Spanish *cuerda seca* tiles whose designs are mostly copies of fifteenth to sixteenth century Spanish motifs. There are also some earlier Spanish tiles, a four-tile group of Moorish design and a few small painted tiles. Set into the wall are two tile plaques bearing crowns and

lettering; they were made in Seville around 1700 and were originally fixed to a property which belonged to the city's Royal Hospital.⁴

At 52 CADOGAN SQUARE (1885) is an example of the typically flamboyant use made of terracotta by the architect Ernest George (1839-1922) of George & Peto; its buff Doulton terracotta ornament includes a group of three grotesque figures above the main window, the central one being a jester playing a violin.
Chelsea

The large hand-painted, tin-glazed tile installation depicting Chelsea scenes completed for the interior of the **Waitrose** store at 196 KING'S ROAD in 1999 was designed and made by Reptile (Edward Dunn and Carlo Briscoe of Carmarthen); it was Reptile's thirty-third commission from the supermarket chain, which has their tiling in about 40% of its branches.

The former dairy, at the rear of the house now known as the **Old Dairy**, 46 OLD CHURCH STREET, was rebuilt in 1908 and has a terracotta bull's head protruding just below its pediment. Another such head ornaments the house itself, along with three tile panels, two on the front and a larger pastoral scene on the side; all seem likely to date from 1908. The front panels show a dairymaid and 'The early mower whets his scythe'; in fact he is about to take a drink from his flask.

Kensington

The **Debenham House** (1904-7), 8 ADDISON ROAD, allowed the theories of its architect, Halsey Ricardo, their fullest expression. He was an enthusiast for colour in the townscape, for building materials which could resist the corrosive effects of city air, and rejected elaborate external ornament in favour of polychromy (Fig 164). The facade of his villa designed for Ernest Ridley Debenham, chairman of the department store Debenham & Freebody, combined cream Doulton Carraraware with glazed bricks by Burmantofts in shades of deep green, reflecting the colours of the garden, and light blue, to mirror the sky.⁵ The brick backs carry the Leeds Fireclay Company mark. The house is approached through a covered walkway decorated with tiles by William De Morgan; Ricardo was the architect of De Morgan's Sands End Pottery (1888) and was De Morgan's business partner during 1888-98. De Morgan shared Ricardo's views on colour and architecture, and the remaining stock of the Pottery, from which De Morgan retired in 1905, was used up in and around the Debenham House. The walkway has some of the best tiles, including trial runs for De Morgan's P&O liner panels, which can also be seen to the rear of the house in the loggia and breakfast room, while a peacock design appears in the vestibule.

The focal point of the interior is the central domed hall, clad in richly coloured mosaics which were commissioned separately after completion of the house. The design, by George Jack (1855-1931), better known as principal furniture designer for Morris & Co, included mythical and legendary figures, signs of the Zodiac and small portraits of the Debenhams and their children; Gaetano Meo supervised the execution of the mosaic work.⁶ The main rooms of

the house contain a starry array of arts and crafts fittings, notably a series of De Morgan tile panels of wonderfully varied design; the strange beasts populating the lustre tiles of the several bathrooms are especially memorable. Whether or not De Morgan ever saw the house is unknown, although he did describe it as a 'beautiful palace' after having read an article about it sent to him by Ricardo.⁷ It is certainly the most wide-ranging architectural use of De Morgan tiles in Britain. The tiling was restored in 2002-3 by conservator Clare Spicer, after Debenham House had reverted to private domestic use following its stint as an institutional base.

The Jacobean mansion **Holland House**, at the centre of HOLLAND PARK, was damaged during the Second World War and mostly demolished in the 1950s, leaving just a shell and some interesting outbuildings. Running in front of the house is an unusual pierced block wall, probably part of the 1839-46 alterations to the gardens, which uses an early form of buff terracotta from Broseley; terracotta was being made in the East Shropshire coalfield by the mid nineteenth century.⁸ Connecting the house with the stables, to the south-west, is the covered arcaded Causeway (1890); its ground floor is decorated with panels of large tiles depicting grapes, while above are more tile panels and benches with brightly coloured heraldic tiles. The Causeway - now part of the tea garden - would look equally at home in Spain or southern Italy, which is where the tiles may have originated.⁹

Many pubs originally in the estate of the London brewers Charrington's have white faience facades, most likely in Doulton's Carraraware, but the **Castle**, on the corner of HOLLAND PARK AVENUE and Clarendon Road, is an exception, with an interwar facade of olive green faience including good lettering. On the Clarendon Road side, above a doorway, is large, unsigned, pictorial panel of a castle on a hill.

Leighton House (1866, now a museum), 12 HOLLAND PARK ROAD, was designed for the artist Frederic Leighton (1830-96) by his friend George Aitchison, who later added the Arab Hall (1877-9), which was intended to house Leighton's collection of Middle Eastern tiles brought back from his travels through Damascus, Cairo, Jerusalem and Rhodes in the 1860s and 1870s. He also bought tiles from others who visited the same areas, and the tiles became so popular with European collectors that large panels were often split up. Leighton commissioned Walter Crane to design a mosaic frieze for the Arab Hall, and asked William De Morgan to make additional tiles to fill gaps in panels where tiles were broken or missing. The majority of the tiles in the Arab Hall were produced in Damascus during the sixteenth and seventeenth centuries, and De Morgan was able to create replacements which can only be distinguished from the originals by their slightly yellow ground and crackly glaze.¹⁰ Leighton's collection, with its De Morgan additions, extends elsewhere on the ground floor, but the centrepiece is the exotic Arab Hall with its marble pool.

The creation of the Arab Hall was the high point of the fashion for eastern-style interiors which followed the publication of Owen Jones's books on the Alhambra during the 1840s. Home-produced versions of Moorish, Iznik, Persian or even Alhambra styles varied considerably in quality, and after initial adoption by the wealthy, often for smoking or billiard rooms, the style became watered down and appeared more frequently in Turkish baths and public houses. One of the more successful of these interiors, still extant in 1971, was at 12 KENSINGTON PALACE GARDENS, which the architect Matthew Digby Wyatt (1820-77) redecorated for its new owner, city merchant Alexander Collie, around 1866.¹¹ Digby Wyatt's work included a Moroccan billiard room incorporating the fireplace he had designed for London's International Exhibition of 1862. It was adapted from the 'style of the Alhambra' and set with Maw's majolica tiles; the same firm supplied tiles in similar style for the billiard room dado.¹²

William Burges built the **Tower House** (no public access), 29 MELBURY ROAD, for himself in 1876-8. Its ambitious interior decorative scheme - the architect's own 'Palace of Art' - which mostly remains in place, included a tile frieze in the dining room showing scenes from fairy tales and folk stories; the style is very like that of the Nursery tile frieze at Cardiff Castle, which was executed around 1878-9 by Horatio Walter Lonsdale, who often worked with Burges.

Notting Hill

The **Church of St John the Evangelist** (1844), on the corner of LANSDOWNE CRESCENT and Ladbrooke Grove, at the top of Notting Hill, has a Doulton terracotta reredos of 1890 designed by Aston Webb. It depicts the life of St John in a series of high relief (almost three dimensional) panels within a perpendicular gothic framework; the sculptor was Emmeline Halse (1853-1923).

The flat-iron shaped combined florists and **public lavatories** (1991-3) at 222 WESTBOURNE GROVE was designed by architects CZWG and clad in a specially produced shade of green glazed brick from Ibstock Brick.

South Kensington

The **Victoria and Albert Museum**, CROMWELL ROAD, occupies the south-easternmost portion of the estate purchased for educational purposes from the proceeds of the 1851 Great Exhibition, but it was not the first structure to be put up on the estate; this was the garden of the Horticultural Society. The notion of constructing a garden, surrounded by buildings, on the site had originally been promoted by Sir Henry Cole, one of the committee members of the 1851 exhibition and later Secretary of the Department of Science and Art (DSA). With the assistance of his architect, Captain Francis Fowke (1823-65) of the Royal Engineers, and the artist Richard Redgrave (1804-88), adviser to the DSA, Cole produced a site plan into which the Horticultural Society's garden was incorporated. Sydney Smirke was appointed as architect although all the DSA planning team, which from 1859 also included the artist Godfrey Sykes (1824-66), contributed to the design. The garden, which included a series of brick and

terracotta arcades designed by Fowke and decorated by Sykes, was opened in 1861; Sykes's slender, twisted terracotta columns - inspired by Italian renaissance models - won much praise. The terracotta, which was supplied by Mark Henry Blanchard, the leading British manufacturer at the time, was carefully tested by the DSA for its load-bearing capacities. The Horticultural Society garden was largely demolished between 1889 and 1892, but its design had already established the essential characteristics of the later South Kensington style, and showed that terracotta was a structurally sound and cost-effective means of providing decoration.¹³

Work on Fowke's designs for the South Kensington Museum, now the V&A, began with the construction of the North (1860-2) and South (1861-2) Courts, on the east side of what is now the central quadrangle. These inward-facing facades were decorated with Blanchard's pale buff terracotta, its forms designed and modelled by Sykes; the frieze running between first and second floor windows was designed by James Gamble (1835-1911) of the DSA team. The more elaborate north range, intended as the main entrance, followed in 1864-6, although work on decorative details continued until 1872; its facade used glazed ceramics on a scale not seen before in Britain. Topping its prominent pediment is a terracotta putto designed by Gamble; the two other high-level sculptural groups were designed and modelled by Percival Ball of Doulton's and made from their 'best imperishable material'. Beneath the terracotta cornice is a ceramic mosaic commemorating the 1851 exhibition by Reuben Townroe (1835-1911), also of the DSA team, and above the lecture theatre entrance are two faience panels designed by Sykes and supplied by Minton Hollins. The Blanchard terracotta columns, which enclose iron stanchions, were designed and modelled by Sykes on the theme of the stages of human life; these 15' high columns were probably Sykes's last work. The identical columns on the outside of the Science Schools (1867-74, architect Henry Scott), now known as the Henry Cole Wing, were modelled by Gamble in terracotta supplied by A. Wilson of Dunfermline. Much of the terracotta used on the Science Schools, to the north-west, was supplied by Blanchard, but the second floor windows came from James Pulham & Son of Broxbourne, Hertfordshire (a firm better known for the artificial stone Pulhamite), and the street-level balustrading from Doulton's. Minton's and Gibbs & Canning supplied majolica tiling or panels. Finally, the south side of the quadrangle was built from 1874, with the terracotta contract being awarded to Doulton's, but its facade was not finished until 1901, as part of Aston Webb's 1899-1909 scheme to complete the main Cromwell Road frontage.

Inside this complex building are some of the finest products of British nineteenth century ceramic design, installed to display the possibilities of contemporary building materials. The decorative scheme of the Ceramic Staircase (on the north-west edge of the quadrangle) was designed by Frank Moody (1824-86) in 1866 and completed around 1877. Two of its three flights are clad with Minton Hollins majolica, the themes being arts on the first flight and

science and manufacture on the second; much of the work was modelled by Moody, assisted by R. Lunn, Albert Gibbons and E. Wormleighton. Moody, with the assistance of William Wise and Owen Gibbons, also painted the ceilings and spandrels, using Colin Minton Campbell's newly-developed vitrified ceramic painting process. The tiles of the stair risers are by Minton Hollins, and on the lower landing is a memorial to Henry Cole designed by Moody, a majolica panel with a mosaic portrait of Cole executed by Florence Cole.¹⁴

Leading off the Ceramic Staircase was the first floor Ceramic Gallery, where the original late 1860s decorative scheme included ten Minton Hollins majolica-clad columns in grey and white featuring the names of famous ceramicists lettered in the pictorial alphabet designed by Sykes. The columns were dismantled in 1914 but the tiles were stored, and two columns (including some new tiles faithfully copied by Charlotte Hubbard of the V&A) were reinstated when the rooms reopened as the Silver Galleries in 1996. Similar columns first appeared in the Centre Refreshment Room (Gamble Room), opened in 1868 but whose thoroughgoing ceramic decoration, possibly inspired by the Royal Dairy, was not completed for some years. The design was by James Gamble and includes Minton Hollins majolica-clad columns, a Sykes letter frieze (also Minton Hollins), Maw's majolica panels above the doors, and mirror frames by Gibbs & Canning (Fig 165).

East of the Gamble Room is the Grill Room, where a series of large tile panels depicting the seasons and months, designed by Edward Poynter, is arranged above a dado of blue and white floral and landscape tiles painted in 1867-71 on Minton blanks by female students from the National Art Training School. Much else of ceramic interest remains in the frequently altered V&A, including - in the Henry Cole Wing - a grand staircase whose terracotta balustrade was designed by the London architect James William Wild (1814-92).¹⁵

Just west of the V&A on Cromwell Road is the **Natural History Museum**, built in 1873-81 on the site of the 1862 International Exhibition (Fig 166). The 1863 competition for its design was won by Francis Fowke, but following his death in 1865 the project was taken on by Alfred Waterhouse, who changed the appearance of the elevations from renaissance to romanesque whilst retaining the spirit of Fowke's original plan. Waterhouse specified terracotta block construction for the whole of the interior and exterior walling, because of its resistance to atmospheric pollution and its relative cheapness, and was largely responsible for the appointment of Gibbs & Canning as the suppliers; he had been working with them since 1868 on the construction of Manchester Town Hall, completed 1877. Building work on the Museum began in 1873, but severe difficulties in obtaining sufficient quantities of the buff and pale blue terracotta led to delays, and Waterhouse never again used block terracotta as his main constructional material.¹⁶

Not only was the Natural History Museum the first major public building in Britain to be built with an entire facing of terracotta, the scale and richness of its decoration was unmatched (Fig 167). Beasts peer down from the parapet, clamber around windows and are entwined with foliage, while monkeys skitter up arches in the entrance hall and the ornament continues on a smaller scale throughout both wings. The driving force behind the use of 'objects of natural history' as decorative features was the Museum's founder and first superintendent, Richard Owen (1804-92), who also suggested the division of species between living (west wing) and extinct (east wing). Owen, who in 1842 had been first to coin the term 'dinosaur', was a creationist at a time when this view was seen as somewhat old-fashioned following the publication of *On the Origin of Species* in 1859. Waterhouse produced detailed drawings for all the ornamental features, which tread a path between scientific correctness and artistic freedom. They range from low relief to completely three-dimensional and comprise some 272 species. To model his designs, Waterhouse - having rejected sample models from three firms - turned to the architectural carvers Farmer & Brindley, who took on a young Frenchman, Monsieur Dujardin, to carry out the contract. Little is known about Dujardin, who appears to have returned to France after completing work on the Natural History Museum. Once the clay models were made, at one-twelfth over size, they were passed to Gibbs & Canning, who made plaster of Paris moulds and thence the final terracotta blocks.¹⁷ The end result of this collaborative process was a magical architectural bestiary, which initially pleased the critics but was then generally ignored until cleaning in 1975 effected a transformation of the facade; this, however, was achieved with the use of hydrofluoric acid, which scored and bleached the surface of the terracotta. Replacements for some of the parapet sculptures, including a lion and a wolf, were made in 1998 by Hatherware.

The **Michelin Building** (1910), on the corner of FULHAM ROAD and Sloane Avenue, was commissioned in 1909 as the British headquarters of the Michelin Tyre Company; this three-dimensional advertisement for the pneumatic tyre opened in 1911 (Fig 168). It was designed by Michelin's own engineer-cum-architect, François Espinasse, probably with substantial input from the brothers André and Edouard Michelin, who both had artistic backgrounds. Hiding its reinforced concrete frame is mostly white Burmantofts Marmo cladding with blue, yellow and green highlights, and a series of high relief faience blocks with assorted tyre-related imagery from rubber plants to interlocking wheels. This eccentric structure is replete with decoration, including stained glass and mosaics depicting Bibendum (the Michelin man), glass cupolas in the form of piles of tyres, and thirty-four tile panels, most of which show motor racing scenes (Fig 169). These were replicas of a set originally made for the Michelin headquarters in Paris by the architectural tile painting firm Gilardoni Fils et Cie, also of Paris, with images largely taken from drawings by the poster artist Ernest Montaut. Gilardoni Fils et Cie went out of business shortly after making the

second run of tile panels, which are of rather more mixed quality than the first set. One panel, made of smaller, more detailed tiles with a richer glaze, celebrates the royal warrant granted to the firm in 1908; it was made, probably in England, near the end of 1910.¹⁸ Michelin left the building in 1985; following restoration, completed in 1987, the Michelin Building reopened as an office, shop and restaurant (Bibendum) complex.

The typically polychromatic interior of **St Augustine's Church** (1870-7, William Butterfield), QUEEN'S GATE, was further decorated in 1889-91 with the addition of an astonishing series of pictorial tile paintings running around the entire nave and culminating in a large east wall mural (Fig 170). Towards the end of his career, Butterfield came to prefer the more permanent medium of tile paintings to mural decoration, and favoured the London stained glass firm Bell & Beckham, whose James Sinclair Beckham (1838-1930) would have prepared cartoons under Butterfield's direction from the architect's designs; Butterfield's final two tile paintings at All Saints Church, Margaret Street, Westminster, were executed in 1888 and 1890-1 by the firm. The St Augustine series, which also includes three pairs of small murals in the spandrels of the nave arches, depicts scenes from Genesis to the Ascension. Amongst the north aisle murals are Adam and Eve, Noah and the Tower of Babel; the style is bold, with black lines delineating the figures, almost as if in stained glass. The more delicate south aisle murals begin with the baptism of Jesus and end with the Ascension. All the murals were designed by Butterfield, but only those in the south aisle are known to have been executed by Beckham; some of the north aisle murals have been fired unevenly.¹⁹ The paintings have not always been popular - one turn-of-the-century critic thought their colours 'puerile in the extreme' - and they were whitewashed during the 1920s, when the reredos, which still hides the east wall mural, was added.²⁰ However, the other murals were revealed during a restoration programme which began in the mid 1970s.

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Kingston upon Thames

Kingston upon Thames

High up in the lofty atrium of the **Bentall Centre**, a massive shopping centre which opened in 1992 on CLARENCE STREET, is the *Bentall's Clock*, signalling the location of the Food Court. The clock, which features ceramic number markers in the form of edible items like cakes and fruit, was designed by the ceramicist Kate

Malone; the number markers were made under her direction by Jola Spytzkowska. Just east along Clarence Street is **Pizza Hut** with its colourful, pizza-themed ceramic mural designed by Scurr & Partners using mostly Portuguese commercially-manufactured tiles supplied and hand-cut by Paul J. Marks, a mosaics firm. Similar tilework was installed in about sixty British Pizza Hut branches from 1998 onward, with the standard format being varied to suit site requirements. On the right at the end of Clarence Street is WHEATFIELD WAY, where there is a large, highly-textured external tile mural of local historic scenes, probably dating from the 1980s and made by the North Wales (now Shropshire) ceramicist and painter Maggie Humphry.

Lambeth

Clapham

St Mary's R. C. Church, CLAPHAM PARK ROAD, built in 1849-51 to the design of Pugin's pupil, William Wardell, has extensive encaustic tiling, notably the Godwin pavement in the Lady Chapel (1883-6 by the architect J. F. Bentley, a parishioner) and tiles bearing the letters 'G' and 'M' in the St Gerard Majella Chapel (1910 by Bentley's son, Osmund Bentley).

Kennington

On the west side of **Kennington Park**, KENNINGTON PARK ROAD, is a buff Doulton terracotta column, the remains of a fountain made for an exhibition held in Kensington in 1869 and donated to the park in the same year by Sir Henry Doulton. It was designed by John Sparkes, head of the Lambeth School of Art, and the central shaft includes an early sculpture by George Tinworth, the *Pilgrimage of Life*.¹ The column was originally topped by a family group in medieval costume, also by Tinworth.

Lambeth

The expanding firm of Doulton & Watts moved its pottery works from Vauxhall to Lambeth High Street during 1826-8 and continued to grow, building two kilns in 1829-30 and larger kilns three years later. Properties were bought up around the factory to create room for growth and the end result, when Doulton's production was at its height towards the end of the nineteenth century, was a Doulton estate extending over a quarter mile south from near the present Lambeth Bridge.² Increased demand for Doultonware and architectural terracotta and faience led to the construction of three ornate buildings, along with a 233' tall Italianate chimney stack, in 1876-9. The two most striking structures (A and B blocks), completed by 1879 and designed by Doulton's regular architects Waring & Nicholson in a rather Frenchified Gothic style, faced the Albert Embankment and included a large showroom and production facilities for sanitaryware and faience. Naturally they were showpieces for quantities of terracotta detailing designed by Wilkinson & Tarring, some of which had already been used on the firm's profusely decorated Doultonware studios and showroom, a slightly smaller building (later known as Southbank

House or **Doulton House**) put up in 1876-8 on the corner of BLACK PRINCE ROAD and Lambeth High Street.³ It appears that Doulton's used Waring & Nicholson for the more mundane factory structures while Robert Stark Wilkinson (1844-1936) and Frederick William Tarring (1847-1925) were responsible for the appearance of the showier buildings. The firm's growth continued: five kilns jammed into a 35 metre square area operated, with shared chimneys, during 1890-1923, and a radically modern headquarters went up on the Embankment in 1939.⁴ However, A and B blocks were demolished in 1952, along with the great stack, and the Lambeth Pottery closed in 1956; the headquarters building survived until 1978. Now, the last lonely remnant of Doulton's presence in Lambeth is Doulton House (currently vacant), its decoration an excellent and early example of the use of Doultonware in an architectural context (Fig 171). Although it has lost its original balustraded parapet, it has retained the high-relief terracotta tympanum by George Tinworth over the canted corner entrance, which shows Henry Doulton and several of his artists including Hannah Barlow (and her cat Tommy) and Tinworth himself.

Near Doulton House at 39 Black Prince Road is the former **Beaufoy Institute** (1907, F. A. Powell), whose trustees included members of the Beaufoy and Doulton families. Its interior has much plain tilework and an unusual ceramic stair in rich brown glazed bricks, with an elegant curved handrail formed from specials; Doulton's would seem the most likely manufacturer. It is possible the firm were experimenting with glazed bricks in an attempt to replicate the faience interiors produced by Burmantofts, although by 1907 demand for these was in decline.

Another Tinworth relief, a *Crucifixion* of 1888-9, can be seen inside St Mary's Church (now the **Museum of Garden History**), LAMBETH PALACE ROAD, just to the north of Doulton House. The buff terracotta panel, on the north aisle wall, is the remaining central part from a war-damaged three-section reredos designed by J. O. Scott and erected by Sir Henry Doulton in memory of his wife Sarah (d1888). Two smaller Tinworth reliefs are in the south aisle: *Christ among the Doctors* and *Christ Blessing the Little Children*. In front of the church is the Coade stone tomb of the Sealy family from 1800, including Coade's partner John Sealy, while in the main churchyard is the Coade sarcophagus of William Bligh (1754-1817).

The chapel of **Lambeth Palace**, immediately north of the Museum of Garden History on Lambeth Palace Road, was built around 1214-25 and has one of only two major *in situ* medieval tile pavements in London (the other is at Westminster Abbey); it includes twenty different 'Westminster' floor tile designs, and the main part of the layout has a chevron pattern of alternating plain and decorated tiles.⁵ Part of the pavement, which probably dates from the 1270s or 1280s, is visible beneath the restored stalls and screen.⁶

Further north along Lambeth Palace Road is **St Thomas's Hospital** (1868-71, architect Henry Currey), which originally comprised seven brick pavilions on

the riverside, although only the three southernmost and the Chapel remain. In the first floor Chapel is a large, three-panel figurative terracotta reredos modelled by George Tinworth and presented to the chapel in 1899 in memory of Sir Henry Doulton, who was a governor of the hospital; there is also a salmon-pink Doulton terracotta panel of *Spring* in the north aisle. Following war damage, the north end of the hospital was rebuilt from 1962, the second stage of the work being designed by architects Yorke, Rosenberg & Mardall and completed in 1969-76; their large ward block was clad in the practice's trademark Shaws Twintiles. Around thirty early 1900s Doulton tile panels, designed by William Rowe and depicting nursery rhymes, originally formed part of the decoration of two of the old children's wards. After their closure for rebuilding, most of the panels were eventually resited in the new hospital, along with a few panels of similar date from the Royal Waterloo Hospital for Children and Women; three may be found in the café by the main riverside entrance, and another two are mounted in the Central Hall, beneath the Chapel.

The former Royal Waterloo Hospital for Children and Women (1903-5, Waring & Nicholson) stands on WATERLOO ROAD at the south end of Waterloo Bridge; the building now houses **Schiller International University** and is known as Royal Waterloo House (Fig 172). Its green Doultonware porch was donated by Henry Lewis Doulton, who had followed his father Henry Doulton as head of the firm, and the facade has much elaborate Doultonware ornament including lettering.

The massive Coade stone **South Bank Lion** at the east end of WESTMINSTER BRIDGE originally stood on the riverside parapet of Goding's Lion Brewery (1836-7), demolished in 1949 during site clearance for the Festival of Britain. The lion, modelled in 1837 by the sculptor William Woodington (1806-93), was one of the last products of the Coade factory, which stood a little way to the north of the bridge; the Coade exhibition gallery opened at the east end of the bridge in 1799. The lion was initially relocated near Waterloo Station before being moved to Westminster Bridge in 1966.

Streatham

Streatham Hill Theatre (1928-9, W. G. R. Sprague & W. H. Barton, now used for bingo), 110 STREATHAM HILL, was the last theatre designed by Sprague and has a fine neoclassical Doulton Carraraware facade.

West Norwood

A chancel was added to **St Luke's Church** (1822), NORWOOD HIGH STREET (at the junction with Knights Hill), in 1872-3 by G. E. Street, and the blind windows above its altar were filled in 1885 with four large memorial panels in Doulton's new Vitreous Fresco ware painted by John McLennan to the designs of the architect J. F. Bentley and the artist William Christian Symons. This technique involved painting terracotta slabs in a wide range of colours which fired to a matt surface resembling fresco, and was intended for large figurative compositions in public buildings, especially churches.⁷ The St Luke's panels

measure about 10' high by 2' 6" wide and show Christ and St George, both with an angel; above each pair is a small semicircular panel. The church has been subdivided and the memorial panels can now (improbably) be seen in an upper floor community room.

Close by the church is **West Norwood Cemetery**, off NORWOOD ROAD. On the far side of the cemetery, at the top of the hill and just beyond the crematorium, is the Tate family mausoleum, built around 1883 and designed by the architects George & Peto using bright orange-red Doulton terracotta blocks. The interior includes decorative terracotta blockwork, a frieze of red and white glass tiles, and an opus sectile figure of Christ. Just south of the Tate mausoleum, on the Doulton path, is the Doulton family mausoleum built in 1899 by George & Peto, who also designed Doulton's country house at Ewhurst (see Surrey). This had just been completed when Sarah Doulton died in October 1888; Doulton then asked the architects to design a mausoleum for him on a similar scale to their earlier Tate mausoleum. The Doulton mausoleum is built from salmon-pink terracotta blocks and miniature bricks; the external low relief panels and other ornament were by the Doulton artist Mark Marshall (Fig 173). Other ceramic memorials in the cemetery include (on the east side) the Ibbotson tomb, a blue and buff Doultonware cross and slab dating from around 1904, and an ornate terracotta memorial of 1885 to James Baldwin Brown, minister of Brixton Independent Church; this is down the slope just north of the Tate mausoleum. North-west of the crematorium, downhill and off the path, is the monumental tomb of London draper Alexander Berens (d1858), designed by E. M. Barry with a double frieze of Minton tiles, one of them carrying the letter 'B' and a bear (the Berens rebus), the other an inscription (Fig 174).⁸

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Lewisham

Brockley

The interior of **Talents Music**, a former fish and game shop at 9 BROCKLEY RISE, is completely tiled and dates from the early part of the twentieth century. There are two pictorial panels, one showing a fisherman, the other a delicately painted portrayal of game birds which occupies a semicircular recess.

The oldest of the three buildings making up the **Lewisham College** campus on LEWISHAM WAY is a plain brick structure put up in 1927-30 by London County Council. Its facade is enlivened by a series of heraldic plaques in Doulton's polychrome stoneware designed by Gilbert Bayes and the sculptor Stanley Nicholson Babb.¹

Lee

In the entrance of the **Old Tiger's Head** (1896), 351 LEE HIGH ROAD (at its east end, on the corner with Lee Road), is a large hand-painted Craven Dunnill tile panel showing a tiger's head. Opposite, at 159 LEE ROAD, is the **New Tiger's Head**, with an elaborate facade including a terracotta tiger's head at parapet level.

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Merton

Merton

The **Nelson Arms**, on the south side of MERTON HIGH STREET, has excellent exterior tilework including ceramic lettering on its brown-tiled ground floor facade and three pictorial panels signed by Carter's of Poole; these date from 1910. There are two small panels of the *Victory* and Nelson on the main frontage, with a large panel of the *Victory* on the Abbey Road elevation. The pub's site marks the entrance to Merton Place, where Nelson lived during 1801-5.

Wimbledon

The Jacobean mansion **Eagle House** (1613), HIGH STREET, was restored by its current owners, the Yamani Cultural and Charitable Foundation, in 1989. In Pitt's Room (first floor) is a fire surround with London-made delftware figurative landscape tiles dating from 1740-60.¹ There is also a fire surround with De Morgan tiles and another with 10" by 14" Chinese-style tiles, which probably date from the late nineteenth century or after.

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Newham

East Ham

In 1898 East Ham Urban District Council decided to collect all its civic buildings together on one site, the result being the four grand structures, each with a terrific display of external terracotta, standing at the junction of Barking Road and HIGH STREET SOUTH. The first to be put up was **East Ham Town Hall** (1901-3), designed by Henry Cheers, who specialised in municipal buildings, and Joseph Smith. Its dominant feature is an elaborate clock tower around 150' in height, and the pale red terracotta was supplied by Doulton's. Next to be built was the **Technical College** (1903-4, Cheers & Smith), which also used Doulton's terracotta; Maw's provided some internal faience decoration designed by John Windsor Bradburn, then the head of the firm's faience department.¹ The **Library**, an extension of the Town Hall which opened in 1908, was designed by A. H. Campbell, the borough engineer. Here, and in the **Fire Station** (1913, now offices), by the borough surveyor J. E. W. Birch, the buff terracotta came from Gibbs & Canning.

Silvertown

The former **St Mark's Church** (1860-2, S. S. Teulon), CONNAUGHT ROAD, was one of a series of 1860s churches in which architects experimented with the use of terracotta in the context of the gothic revival. Its interior is lined with hollow, interlocking blocks of pale buff terracotta which also feature on the polychromatic exterior. The church was gutted by fire in 1984; its restoration was completed in 1989 using terracotta blocks from Shaws of Darwen. The church is now a theatre and is home to Brick Lane Music Hall.

Stratford

Mary I (1516-58), a catholic, was Queen of England during 1553-8. She attempted to return the country to catholicism and was committed to burning protestants for heresy; on her orders, eleven men and two women were burnt to death at a single stake in Stratford on the 27th June 1556 for their protestant beliefs. This event was commemorated in 1878-9 by the erection of the **Martyrs' Memorial**, which stands towards the south end of St John's churchyard on the BROADWAY. The 65' high hexagonal terracotta column is in gothic style and was designed by the London architect John T. Newman (Fig 175). It was built by H. Johnson & Co of Ditchling, East Sussex, who also manufactured the fine buff terracotta, which has hardly weathered and carries impressively crisp lettering; every full stop is a miniature cylinder of terracotta. Johnson's, who were active from the 1870s, made terracotta, bricks, tiles and pottery, and also had a works a mile west of Ditchling at the brickmaking centre of Keymer (West Sussex). The firm was present at the Philadelphia Centennial Exhibition of 1876.

Stratford's HIGH STREET runs south-west of the Broadway. **Essex House**, at 375-7 High Street, has good late Victorian terracotta including two large salmon-pink figurative panels and three griffins on its parapet. Much further south, at 137 High Street (near the junction with HUNTS LANE), is a late 1960s **factory** designed by the architect Desmond C. Skells; on its facade is a Carter's tile panel measuring about 8' long by 4' high which shows a cheerful Dalmatian dog.

References

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Redbridge

Woodford

In the churchyard of **St Mary's Church**, HIGH ROAD, Woodford, is an excellent collection of monuments including several Coade stone table tombs; a Coade & Sealy sarcophagus of 1812 with lion's paw feet stands opposite the south porch. The ornate Coade tombchest of Edward Keepe (d1782) was designed in 1784 by the architect Samuel Robinson (1752-1833), who is better known for his warehouse designs.

Richmond upon Thames

East Sheen

Inside **R. Chubb & Son**, a butcher's shop at 350 UPPER RICHMOND ROAD WEST (a little east of Clifford Avenue) are five pictorial tile panels showing varieties of fowls.

Ham

Ham House (NT), HAM STREET, was built in 1610, altered internally in 1637-8 then enlarged during 1672-4. A hefty Coade stone *River God* by John Bacon stands in the forecourt to the north of the house, and twelve Coade pineapples (a symbol of hospitality) of 1799-1801 decorate the forecourt railings (Fig 176). Inside the house are several plain-tiled fire surrounds dating from the 1670s, and two fire surrounds with Dutch blue and white landscape and figurative tiles of around the same date or slightly earlier. The dairy, refurbished in the early nineteenth century, is lined with plain and ivy-leaf patterned Wedgwood creamware tiles; the marble worktops are supported by cast iron cow legs.

Hampton Court

Thomas Wolsey was appointed Archbishop of York in 1514 and shortly afterwards signed a ninety-nine year lease on **Hampton Court** (now entered from HAMPTON COURT WAY), intending to turn it into a country seat fit for entertaining royalty; building work began almost immediately. Wolsey's Long Gallery, built around 1515-16 and demolished in 1689, was one of the first buildings in England, possibly the very first, to have classical pilasters on its exterior. These newly fashionable decorative elements were made from terracotta, and may have been produced locally. The ten ornate terracotta roundels of 1520-1, each displaying the head of a Roman emperor, which remain at the Palace today were imported from Italy and made by the sculptor Giovanni da Maiano (Fig 177). Items of high fashion at the time, they can be seen on the walls of the Great Gatehouse, the inner gate and George II's Gate, although they

may not all be in their original positions. A terracotta plaque of Wolsey's arms also survives on the east side of the inner gate.¹

Hampton Hill

There is a fine display of tiled flooring in **St James's Church**, ST JAMES'S ROAD (at the junction with Park Road), which was begun in 1864, enlarged during the 1870s and completed in 1888 with the erection of its tower. A geometric pavement in the choir leads on to more decorative paving in the sanctuary, and there are mostly geometric tile panels on the east wall to either side of the altar, as well as a tiled niche. Nothing unduly decorative but a good example of a complete scheme, with all the tiling still visible.

Hampton Wick

At the junction of Park Road and SANDY LANE (opposite Vicarage Road, which leads to Hampton Wick station) is the colourful Doultonware **monument** (1900) to the shoemaker Timothy Bennet (1676-1756), who undertook a lengthy campaign to open the adjoining footpath, Cobbler's Walk, for public use; the slab shows a relief of a shoemaker at work.

Richmond

Overlooking THE GREEN is **Richmond Theatre** (1899, Frank Matcham), an elaborate twin-towered red brick and buff terracotta pile. Most of its terracotta was made by the Hathern Station Brick and Terra Cotta Company, but the figure of *Euterpe*, the muse of music, is in material of a slightly different hue and probably came from Doulton's.² The same combination of firms supplied the terracotta for Matcham's 1901 Hackney Empire, which has an identical *Euterpe* on its facade; the figure was probably modelled by John Broad, who executed a similar statue for the Apollo and the Muses PH on Tottenham Court Road (1898). This latter *Euterpe* now stands in St George's Gardens (see Camden).

The former dairy of **J. Clarke & Sons** (now a hairdresser's) on HILL RISE, south of the centre, retains its complete early twentieth century tiled interior including half a dozen excellent but unsigned pictorial panels of pastoral scenes.

Strawberry Hill

During 1749-66 Horace Walpole transformed Strawberry Hill (now **St Mary's College**, part of the University of Surrey), WALDEGRAVE ROAD, turning it from a cottage into a little castle in true Gothic (or Gothick) taste. There were extensions in 1790 but the house eventually became derelict before being inherited by Lady Frances Waldegrave, who restored it in 1855-6 and added a new wing in 1860-2. She enlarged the entrance hall, replacing its hexagonal stone tiles with a five-colour carpet-pattern Minton encaustic tile pavement, and installed tiled fire surrounds throughout the house, mostly with 8" printed tiles; particularly notable are those in the Smoking Room, which are partly gilded. Strawberry Hill is currently on English Heritage's Buildings at Risk Register.

Twickenham

Above the Rowland Hill Memorial Gate at the entrance to the Twickenham headquarters of the **Rugby Football Union**, WHITTON ROAD, is a gilded Coade

stone lion, which like its counterpart the South Bank Lion (see Lambeth) came from Goding's Lion Brewery (demolished 1949); it was given to the RFU by the chairman of the Greater London Council and installed at Twickenham in 1972.

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Southwark

Camberwell

Mounted on the south gable end of the former **Public Library**, WELLS WAY, is a 20' by 14' Doulton tile mural of a Camberwell Beauty butterfly, which originally decorated the nearby 1920s factory of the stationers Samuel Jones & Co, once known for their Butterfly Brand goods. The panel was rescued in 1980, just before the Jones's building was demolished, and resited on the library in 1983.

Dulwich

Charles Barry (1823-1900), son of the architect Sir Charles Barry (1795-1860), was appointed as Architect and Surveyor to the Dulwich College Estate in 1858, in succession to his father. Sir Charles Barry had been involved with J. M. Blashfield in the experimental manufacture of terracotta at Canford in Dorset in 1839, and the young Barry, who entered his father's office in 1840 at the age of seventeen, had worked up the detail of his father's designs for Blashfield's terracotta ornaments.¹ The New Buildings of **Dulwich College** (1866-70), COLLEGE ROAD, West Dulwich, were designed by Barry junior in a hybrid Italianate style with lavish external terracotta decoration, mostly in buff but with contrasting areas of blue-grey and red, all supplied by Blashfield from his Stamford works. Barry himself assisted with the modelling of much of the terracotta.² The result was a triumph for the architect and for Blashfield, who proved himself to be an efficient large-scale manufacturer.

Nunhead

The Stearns mausoleum, a little romanesque shed of Doulton's salmon-coloured terracotta, stands beside the path running up the hill on the west side of **Nunhead Cemetery**, LINDEN GROVE. The mausoleum, which is lined with brown and yellow glazed brick and ornamented with Celtic motifs, was put up for Laura Stearns (d1900) of Twickenham, although her remains are now buried elsewhere in the cemetery (Fig 178).

Peckham

On the exterior of the former North Peckham Civic Centre (1962-7, Southwark Borough Architect's Department, now known as the Civic and home to the pentecostal church **Everlasting Arms Ministries**), OLD KENT ROAD on the corner with Peckham Park Road, is the largest secular work of the sculptor Adam

Kossowski (1905-86). Indeed, at 1,000 square feet, it is probably the largest of any of his works (Fig 179). The polychrome ceramic frieze, which depicts local historic scenes in high relief, was designed in 1964 and completed in 1965; the traditional Cockney figures of the Pearly King and Queen are especially striking. The art historian Benedict Read suggests that it was the only point of Kossowski's career in which he approached the idealistic nationalist spirit of the secular works carried out in his native Poland before coming to Britain in 1942.³

Rotherhithe

The modern tube-lined tile Stations of the Cross at the parish church of **St Mary Rotherhithe**, ST MARYCHURCH STREET, came from the Bruges-based Kunstateliers Slabbinck, an art studio and clerical suppliers founded by Hendrik Slabbinck in 1903.

Southwark

Inside the **Paper Moon PH**, 24 BLACKFRIARS ROAD, is a turn-of-the-century pictorial tile panel by Carter's of Poole depicting Shakespeare enjoying the hospitality of an inn.

On QUEEN ELIZABETH STREET, at the south end of Tower Bridge, is **The Circle** (1989, architects CZWG), an apartment block notable for its curving elevation of royal blue glazed brick by Shaws of Darwen.

Just west at 88 TOOLEY STREET, before London Bridge Station, is the **Shipwrights Arms**; inside, in what was originally the pub's entrance lobby, is a large, square tile panel dating from around 1900 and showing shipwrights working in the Pool of London. It is signed Charles Evans & Co, a west London concern which produced tiles, mosaic and stained glass; Charles Evans (1828-64), the son of noted Shrewsbury stained glass painter David Evans, assisted his father before moving to London to set up on his own account, probably during the 1850s, and the firm continued until at least the end of the nineteenth century.⁴ An earlier Charles Evans & Co panel can be seen at Whitechapel Library (Tower Hamlets). Further west on Tooley Street, almost at London Bridge itself, is the art deco classic **St Olave's House** (1931-2, architect H. S. Goodhart-Rendel), converted from a warehouse to be the stylish offices of the Hay's Wharf Company. On its river frontage, delineating the tall windows of the main rooms, is a unique large-scale modernist relief in gilded Doulton stoneware set into black granite. It was designed and modelled by the sculptor Frank Dobson (1886-1963), and symbolises the activities of the riverside.

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Sutton

Carshalton

Little Holland House, 40 BEECHES AVENUE, was designed, built and furnished by the artist and craftsman Frank Reginald Dickinson (1874-1961) in 1902-4. Unable to afford the arts and crafts style home of his dreams, Dickinson - who was employed by Doulton's at their Lambeth works - determined to build his own house. He was assisted by two of his brothers, a labourer, and his fiancée; the couple moved in on their wedding day and spent their honeymoon completing their ideal home. The furnishings include arts and crafts tiles in several fireplaces, most probably designed by Dickinson and perhaps made by Doulton. Little Holland House was bought by the Borough of Sutton in 1972.

The **Water Tower**, WEST STREET, is a brick-built entertainment building put up in the pleasure garden of Sir John Fellowes's Carshalton House around 1716-21; Fellowes was Sub-Governor of the South Sea Company. Inside the Tower is a suite of rooms including a pump room, saloon and orangery. The bathroom, with its huge and probably cold water bath, is lined with blue, manganese and white tin-glazed tiles; all the decorated tiles show flowers in vases (Fig 180). It is unclear whether the tiles were Dutch-made or imported (Skelton refers to them as Anglo-Dutch), and their date is uncertain, as the first reference to the tiled bath is in 1839.¹ However, it is possible that they were installed when the Water Tower or Water House was built, and in any case they constitute an unusual *in situ* survival of early tin-glazed tiles. The building is now administered by the Water Tower Trust and the Friends of Carshalton Water Tower.

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Tower Hamlets

Bethnal Green

Inside the former **Unitarian Church** (1871, now Chalice Foundation), at the south end of MANSFORD STREET, is a 1903 opus sectile panel symbolising charity. It was designed by Henry Holiday (1839-1927) and made in his own workshop, which he set up in 1891 soon after leaving Powell's of Whitefriars, where he had been the principal designer. Just across Mansford Street from the church, on the outer wall of **Lawdale Junior School**, is a jolly Millennium tile panel (2000) with a lively depiction of the Dome (Fig 181).

On the outside of the little chapel (1904) attached to **St Margaret's House** (originally a women's settlement), OLD FORD ROAD, is a colourful semicircular

majolica relief of the *Annunciation*, a memorial to P. R. Buchanan; it was probably imported from one of the Italian factories which made copies of della Robbia ware.

St Matthew's Church, ST MATTHEW'S ROW, was built in 1743-6 but its interior was destroyed by fire in 1859; although reopened in 1861, bombing during 1940 left the church as a roofless shell. The present church was rebuilt in 1958-61 by architect Antony Lewis, who commissioned several young artists to produce work for its interior. The ash-glazed stoneware Stations of the Cross were made by the sculptor Donald Potter (1902-2004) using a wood-burning kiln he built at Bryanston School, Blandford, Dorset, where he taught art during 1940-84 while continuing with his own commissions.¹

Limehouse

Behind the bar of the **George Tavern**, 373 COMMERCIAL ROAD, is a complete tiled wall including three pictorial panels painted by W. B. Simpson & Sons, the largest of which shows the tavern in 1654.

Mile End

Carter's of Poole produced the interior tilework for the foyer of the new Engineering Building at **Queen Mary College** (part of the University of London), MILE END ROAD, in 1958 (Fig 182). Although some of the stairwell tiling has disappeared, two tube-lined murals remain beside a lecture theatre entrance: a coat of arms and *Forces of Nature*, an engineering-inspired design by A. B. Read which incorporates letters from the Greek alphabet.² In 1960-1 Carter's made six large pictorial panels on highly technical themes for the exterior of the Physics Building, just east of Engineering; the firm described these attractive and still-extant works as part of 'a particularly interesting contract for us' (Fig 183).³

Not far from the College is the Three Crowns (now **L'Oasis**), 237 Mile End Road, with good interior tiling by W. B. Simpson & Sons including a panel of the *Field of the Cloth of Gold* just inside the front door.

Poplar

Screen-printed tiles designed by Peggy Angus and made by Carter's of Poole were used as mural decoration inside the **Susan Lawrence School** (1951), Cordelia Street, and the adjoining Elizabeth Lansbury Nursery School (1952). The schools (no public access), now merged, were designed by architects YRM, the earlier building being part of the Festival of Britain 'Live Architecture Exhibition' in Poplar's Lansbury Neighbourhood. Specially-commissioned pattern-making tiles line the rear wall of the double-height hall at the Susan Lawrence School, where only three different tiles, including the well-known *Wave* and *Circle* motifs, appear in repeats of eighteen; other Angus tiles were used in the school's dining hall. Critics approved of the school and it was published widely, and influentially, in the architectural press; the tiles were considered to combine practicality with a craft-based appearance which added texture to the relatively severe lines of the modern buildings.⁴

Shadwell

Between the Thames and THE HIGHWAY is the **King Edward VII Memorial Park**; towards its south-west corner is the Navigators' Memorial (1922), a tablet and three-tiled Carter's semicircular polychrome plaque showing galleons in full sail. It was erected by London County Council to commemorate a group of merchant adventurers who set sail from Shadwell in 1553.

Spitalfields

The facade of the former **Jewish Soup Kitchen** (1902, architect Lewis Solomon, now apartments), BRUNE STREET, is largely of buff terracotta by Edwards of Ruabon; lettering in curling script includes English and Hebrew dates, and a relief of a soup tureen hovers above the entrance.

Inside the **Ten Bells**, 84 COMMERCIAL STREET, is lavish late Victorian tiling by W. B. Simpson & Sons including a large pictorial panel entitled 'Spitalfields in ye Olden Time - Visiting a Weaver's shop'. The pub, which stands near Christ Church Spitalfields, is famed for its connections with Jack the Ripper.

On the chancel beam inside **Christ Church Spitalfields**, FOURNIER STREET, is an unusually highly detailed Coade stone representation of the royal arms as it appeared during 1816-37. It is dated 1822 and signed by William Croggon, who bought the business after Mrs Coade's death in 1821.⁵

Stepney

Stretching along the front wall of **Stepney Green School**, BEN JONSON ROAD, is a fabulous tile mural designed by Jean Powell with the school's pupils and made around 2002 by Powell's firm, Craig Bragdy Design (Fig 184). Individual tiles by the schoolchildren form the central section but above and below are the brilliant swirls of colour so characteristic of Powell's own work, which is rarely seen on this scale in Britain as most of Craig Bragdy's murals are now commissioned by foreign clients.

Faience for the massive, faintly art deco cream facade of the former Troxy Cinema (1931-3, architect George Coles, now **Mecca Bingo**), COMMERCIAL ROAD, was supplied by the Hatherly Station Brick and Terra Cotta Company.

Whitechapel

Whitechapel Library (1891-2, architects Potts, Son & Hennings), 77

WHITECHAPEL HIGH STREET, has dressings of buff Burmantofts terracotta; inside the lobby is a pictorial tile panel of 'Whitechapel Hay Market 1788' which was originally at the Horns, a nearby pub demolished in 1963. The panel dates from 1889 and was painted by Charles Evans & Co, the west London firm of art tile and glass designers. The Library was funded by the newspaper editor and philanthropist John Passmore Edwards (1823-1911), who was also responsible for its close neighbour the **Whitechapel Art Gallery** (1898-1901, architect Charles Harrison Townsend); the upper part of its unusual art nouveau facade is clad in buff terracotta by Gibbs & Canning of Tamworth.⁶ The Gallery is undergoing redevelopment work which should be completed in 2007.

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Waltham Forest

Leyton

In the **Coronation Gardens**, off HIGH ROAD LEYTON at the junction with Buckingham Road, is the Coronation Fountain, a double-bowled Doulton fountain dating from the park's opening in 1903. It was designed by Joseph Pritchard of the Kidderminster architects Meredith & Pritchard, who collaborated with Doulton's on several memorials and fountains in the early 1900s. Nearby at 275 High Road Leyton is **Galaxy Travel**, housed in a former butcher's which still retains an excellent and complete, probably Edwardian, tiled interior.

Wandsworth

Balham

The lavish chancel decoration of **St Mary's Church**, BALHAM HIGH ROAD, includes a series of large Powell's opus sectile panels added during 1897-8.¹

Battersea

The name of the **Old Imperial Laundry**, a late Victorian building now functioning as offices and galleries at 71-3 WARRINER GARDENS, is shown on its exterior in terracotta lettering. There is much terracotta ornament straight from the manufacturer's catalogue as well as a series of small panels showing a washerwoman.

Earlsfield

The mostly red brick **Church of St Andrew** (1889-90, architect E. W. Mountford), on GARRATT LANE at Waynflete Street, originally had a Minton tile pavement. Its Doulton terracotta font includes several reliefs modelled by George Tinworth and depicting biblical scenes relating to children.

Putney

The **Elliott School** (1955-6), PULLMAN GARDENS, a comprehensive school designed by London County Council's in-house architects, has much decorative detailing including a large external tile mural beside an entrance. The design shows stylised sunflowers and birds on a pale ground.

Roehampton

Holy Trinity Church, PONSONBY ROAD, near the south end of Roehampton Lane in the old village of Roehampton, was designed by the architect George Fellowes Prynne (1853-1927) and built in 1896-8. Inside is polychrome brickwork and an unusual encaustic tile pavement with nine-tile groups depicting symbols of the Passion Cycle. The opus sectile Stations of the Cross are by the architect's brother, the artist Edward Fellowes Prynne (1854-1921), who also painted three panels in the oak altar.

Southfields

The jolly facade of the former **Frame Food** confectionery works (1903-4, architects C. E. Dawson & W. T. Walker, now flats), 59 STANDEN ROAD, includes blue, green and white glazed bricks and a Doulton faience frieze. The architectural style of the factory has been described as arts and crafts, art nouveau and art deco.

Tooting

Jubilee Villa (1887), 156 LONGLEY ROAD, is something of a showpiece for Maw & Co's products with seven tile panels on its facade including transfer-printed pictorial tiles by Owen Gibbons, who had worked on the decoration of the South Kensington Museum during the 1870s and produced many designs for Maw's during the 1880s.²

About a quarter mile north of Longley Road is MITCHAM ROAD and **Tooting Library** (1902, William Hunt), with its elaborate Doulton terracotta porch. Also on Mitcham Road is the overbearing Shaws of Darwen faience facade of the **Granada Cinema** (now Gala Bingo), built in 1930-1 with an outer shell designed by the architect Cecil Masey and a spectacular interior by Theodore Komisarjevsky.

There is extensive wall tiling, although no pictorial panels, inside the **King's Head** (1896), 84 UPPER TOOTING ROAD, which was designed by the specialist pub architect W. M. Brutton. He was also responsible for the St James's Tavern (1896), Shaftesbury Avenue, Westminster, with its Doulton picture panels.

Vauxhall

The polychrome terracotta relief of the **River God** (1988) at ELM QUAY COURT, off Nine Elms Lane, is by the sculptor and poet Stephen Duncan.

Wandsworth

A Doulton buff terracotta panel of the *Last Supper*, modelled by John Broad and shown at the Royal Academy in 1896, was soon afterwards built into the newly constructed apsidal east end of **St Anne's Church**, ST ANN'S HILL.³ The panel is a copy of Leonardo da Vinci's *Last Supper* fresco.

To the east on TRINITY ROAD, Wandsworth Common, is the **Church of St Mary Magdalene** (1887-8), where a Tinworth-designed Doulton terracotta relief of the *Ascension* formed part of the original aisle decoration; it was intended to be the first of a series.⁴

References

1. Dennis W. Hadley, *James Powell & Sons: A listing of opus sectile, 1847-1973*, (2001).
2. Kathryn Huggins, 'Owen Gibbons - London to Ironbridge', *Glazed Expressions*, (1985) 9, pp1-2.
3. Paul Atterbury and Louise Irvine, *The Doulton Story* (Royal Doulton Tableware, Stoke on Trent, 1979).
4. *The Builder*, vol 55, 15th December 1888, p441.

Westminster

Covent Garden

The **Covent Garden Fountain** was made by Somerset stone carver Philip Thomason for Westminster City Council around 2000; the material is a recreation by Thomason of the Coade stone formula (Fig 185). The fountain features a massive indented shell and is sited beside St Paul's Church; access from COVENT GARDEN or the churchyard.

The grey block terracotta facade of the **London Coliseum** (1902-4, Frank Matcham), ST MARTIN'S LANE, was the largest contract ever undertaken by the Hatherly Station Brick and Terra Cotta Company. Interior decoration restored by RHWL Architects during major refurbishments of 2000-4 included the tiled floor of the foyer and terracotta ornament in the auditorium.

Knightsbridge

On BREMNER ROAD, immediately south-west of the Albert Hall, is **Queen Alexandra's House** (1884, architect Caspar Purdon Clarke), built as a hostel for women studying at the schools of music, art and science in South Kensington. It has retained much of its original high quality interior decoration, as well as Doulton terracotta reliefs of *Art* and *Music*, modelled by the Burslem artist Richard Ledward (1857-90), in the double height porch. The entrance hall, altered but still impressive, is lined with ornate, mainly grey-green faience tiles designed by Doulton artists and supplied at cost price by Henry Doulton, who undoubtedly saw the publicity value in his work at the hostel. In the drawing room-cum-library is a massive faience chimneypiece given by Doulton, who also donated the twelve pictorial tile panels in dining room. These comprise two views of Lambeth and ten allegorical panels depicting art and music; all were designed by John Eyre and painted by Esther Lewis, Walter Nunn and John McLennan.¹

Queen Victoria laid the foundation stone of the **Albert Hall** (properly the Royal Albert Hall of Arts and Sciences), KENSINGTON GORE, in 1867, while the Albert Memorial (1863-72) was still under construction just to the north. The Hall's huge elliptical brick drum had been planned by Captain Francis Fowke, architect of the South Kensington Museum (now V&A, see Kensington & Chelsea), but following his death in 1865 the project was taken on by Henry Scott, who was responsible for the Hall's exterior, although Reuben Townroe

designed the decorative features of its buff terracotta cladding, which came from Gibbs & Canning of Tamworth. This was the first time such a substantial terracotta contract had been awarded to a single supplier, rather than to a number of smaller firms; however, late delivery of the terracotta caused delays in construction.² Townroe undertook much of the modelling, which was supervised by Scott's assistant Gilbert Redgrave; Scott and Redgrave ensured that the blocks were not smoothed over, the result being a rough-textured finish which was intended to add spontaneity to the rigorous repetition of sculptural detail. This effect is now impossible to see as the fireskin and much of the Hall's decorative detailing were sandblasted away in 1971.³

Encircling the outside of the Hall, high up above the balustraded balcony, is an 800' long terracotta mosaic frieze depicting artistic and scientific activities; above it runs an inscription in moulded terracotta capitals (Fig 186). The format of the frieze was decided by Scott in conjunction with the artists Henry Stacy Marks (1829-98), Frederick Richard Pickersgill (1820-1900) and William Frederick Yeames (1835-1918), the latter pair being joined by Edward Poynter (1836-1919), Edward Armitage (1817-96), John Callcott Horsley (1817-1903) and the sculptor Henry Hugh Armstead (1828-1905) in completing detailed designs of the various sections. The chocolate and ochre tesserae were produced at the adjacent and recently established Minton Hollins workshop, which supervised the execution of the panels by the Ladies Mosaic Class of the National Art Training School.⁴ During the 1970s part of the terracotta balcony was found to be damaged, probably by water ingress causing cracking, and some concrete substitute sections were introduced. These were replaced with terracotta blocks supplied by Hathernware in the early 1990s, at the start of the Hall's long-term restoration programme, which was completed in 2004. Above the new south porch, opened in 2003, is a 60,000 piece glass mosaic designed by Shelagh Wakely and made by Trevor Caley; its abstract design was inspired by the Hall's terracotta frieze.

St Paul's Church (1840-3), WILTON PLACE, was the first parish church in London to put into practice the teachings of the Oxford Movement. The influence of tractarianism is reflected not in its architecture but in its anglo-catholic interior decoration, which dates from the latter part of the nineteenth century. Running round the nave is an outstanding series of eighteen large tile panels depicting scenes from the life of Christ, executed mainly in sepia and shades of green and purple; at the west end of the nave are two additional sets of three lancet-shaped panels showing St Peter and St Paul (Fig 187). These were all painted during 1869-79 by the stained glass designer and fresco artist Daniel Bell (b1840), younger brother of Alfred Bell (1832-95) of the stained glass makers Clayton & Bell.⁵ Daniel initially worked for his brother's firm, but began the St Paul's panels when in partnership with Richard Almond (b1841) as stained glass artists and church decorators Bell & Almond.⁶ Daniel Bell worked independently from 1875 and appears to have concentrated on frescoes towards the end of his career, his latest known work being the frescoes begun in 1896 at St Matthias, Stoke

Newington, Hackney.⁷ These paintings were lost - the fate of much of Bell's work - when the church interior was severely damaged during the Second World War. The St Paul's panels appear to be his only ceramic works.⁸

Maida Vale

The **Chippenham**, a late Victorian pub at 207 SHIRLAND ROAD, retains some of its original full height interior wall tiling; the elaborate entrance of the turn-of-the-century **Warrington Hotel**, 93 WARRINGTON CRESCENT, mostly comprises standard tile and faience elements supplied by Craven Dunnill.

Marylebone

Just inside the entrance of the **Waitrose** store at 98-101 MARYLEBONE HIGH STREET is a tile mural (1999) by Reptile Tile & Ceramics showing local people and scenes including Lord's Cricket Ground. On the rear facade of the store, in Cramer Street, is a five-panel ceramic installation designed and executed by the artist Robert Dawson entitled *Tyburn, Lethwards has sunk* (2000), which was part of Westminster City Council's Hidden Rivers public art project.

The huge Great Central Hotel (1897-9, now **Landmark Hotel**), 222 MARYLEBONE ROAD, has much intricate Doulton terracotta ornament on its facade; the figures of *Night* and *Day* in the spandrels of the main entrance were modelled by John Broad.

The **R. C. Church of Our Lady of the Rosary** (1959-63), 211 OLD MARYLEBONE ROAD, is the third of the trio of churches designed by the architect H. S. Goodhart-Rendel in which the chancel decoration includes Carter's tiling designed by Joseph Ledger and painted by Phyllis Butler. Rather than a reredos, as at Rochester (Kent) and Hounslow in 1955, here Ledger designed fifteen individual hand-painted tile panels depicting the *Mysteries of the Rosary* (1966) which are mounted between the narrow lancets of the east wall (Fig 188). Carter's also supplied geometric-patterned blue and grey glazed tiling for the chancel dado.⁹

In the conservatory (no public access) of 33 WEYMOUTH STREET (now a dental practice, 1894-5, architects H. D. Davis & B. Emanuel) is an extensive trompe l'oeil slip-trailed tile mural of a landscape; it is signed Marcel Logeat, Paris and dated 1905. There are also two smaller hand-painted murals by the same firm, who were probably tile decorators (Fig 189).

Mayfair

The **Handel House Museum** at 25 BROOK STREET was the home of the composer George Frideric Handel during 1723-59. The Museum is entered from Lancashire Court, a narrow alleyway lined with a long ceramic mural by the London sculptor and tile designer Michael Czerwinski (assisted by Ray Howell) entitled *London* (2001); it shows hand-painted and relief scenes of the ancient and modern city.

Beside the altar on the east wall of **Christ Church** (generally no public access), DOWN STREET, is a First World War memorial by William Glasby. The

panel, one of Glasby's most impressive and earliest works in opus sectile, dates from about 1920 and depicts Christ.

The former nonconformist King's Weigh House Chapel (now **Ukrainian Catholic Cathedral**), DUKE STREET, was put up in 1889-93 by the architect Alfred Waterhouse with a wealth of buff Burmantofts terracotta dressings; the firm's faience is used inside as cladding on four columns. Alterations of 1903 by J. J. Burnet included the addition, at the east end, of a Burmantofts terracotta screen bearing figurative decoration, but a new screen was installed around 1980.

The art deco apartment block **Carrington House** (1936, architects W. & E. Hunt), HERTFORD STREET, has strings of cream and mottled grey-green faience cladding which swoop beneath its rows of window boxes. A carriage entrance leads into the courtyard, where more faience ornament takes the form of large mouldings and great zigzags. These ceramics are unusual in colour and form, and possibly came from the Delft factory De Porceleyne Fles, which was well known for its architectural faience. The architects, William Hunt (1854-1943) and his son Edward Hunt (1877-1963), who was articled to his father and became a partner in 1905, designed several town houses and business premises in Mayfair. William Hunt was the architect of Tooting Library (1902, Wandsworth), which has an elaborate Doulton terracotta porch, but Edward Hunt was probably responsible for Carrington House.

The extensive pedestrian subways at HYDE PARK CORNER are lined with tiling completed in 1995 by the Hackney-based Free Form Arts Trust; the project's art director was Alan Rossiter. The historical images, which cover 900 square metres of subway wall, were painted on-glaze by a team of six artists using brushwork, spraying, stencilling and sponging.¹⁰

The tailors Messrs Cooling Lawrence & Sons, specialists in military and naval uniforms, had new premises built at 47 MADDOX STREET (now **Browns Restaurant**) in 1892. Their architect was Walter Williams (1863-1954), who produced a shiny brown Burmantofts glazed faience facade with good detailing including dragon finials. The shop is said to have the earliest complete faience facade in London.¹¹ Burmantofts produced large blocks and slabs of glazed and unglazed faience from the early 1880s, but this was intended for internal work, as the material was not resistant to frost damage; coloured faience made frequent appearances in London's clubs and restaurants during the 1880s, for instance lining the walls of the buffet and grill rooms at the First Avenue Hotel (1883), Holborn. It was Doulton's development of frost and pollution-resistant Carraraware in 1888 which allowed faience to emerge into the daylight, an early example of its use - and the most extensive ever - being the polychrome Carraraware-clad Birkbeck Bank (1895-6, demolished 1965) near the north end of London's Chancery Lane. The Cooling Lawrence shop, opened four years before the bank, was an early and daring external use of Burmantofts faience. By the turn of the century Burmantofts had improved the glazing and body of their

coloured faience so that it could be used safely externally; however, it was 1908 before the firm developed Marmo, their response to Doulton's Carraraware.

Redevelopment of MOUNT STREET, part of the Duke of Westminster's Grosvenor Estate, began in the early 1880s and continued until 1897, the result - especially on the south side of the street - being a high-spirited concentration of terracotta ornament which even the Duke, a keen proponent of the material, found overdone in parts. The first of the mostly shops-cum-flats went up at the east end in 1880-2, but the ceramic story begins with numbers 104-8 (1886, George & Peto), entirely faced in buff block terracotta from Doulton's.¹² Its even colour contrasts with that of 109-11, where George & Peto obtained the richer buff to pink terracotta from J. C. Edwards of Ruabon.¹³ The section was completed by the same architects with number 113 (1891-2). James Trant Smith designed 115-6, a smaller, single block with a grey terracotta finish, and the outrageously intricate numbers 117-21, all built in 1886-7. Behind the blousy buff terracotta columns on the facade of butcher's **Allen & Co**, 117 Mount Street, the contemporary interior is still complete with extensive tilework and original fittings, although no pictorial panels. The most easterly of the street's terracotta structures are numbers 125-9 (1886-7, W. H. Powell), where Doulton's buff terracotta is combined with 'streaky bacon' style banded bricks in buff and red. Last in date, largest and most heavily decorated is the range at 87-102 (1889-95, Arthur J. Bolton) at the west end, reaching round into South Audley Street, with mostly buff terracotta supplied by Edwards of Ruabon. Apart from the visual impact of architectural ceramics in such profusion, there is much interest in Mount Street's detailing, from the shades of terracotta produced by different manufacturers to subtle variations in depths of courses and widths of terracotta blocks.

The 11' high *Queen of Time* clock above the main entrance of **Selfridges** (1908-28), 400 OXFORD STREET, was planned in 1926 and completed in 1931. The sculptor was Gilbert Bayes, who originally intended the entire group to be made from Doulton's polychrome stoneware, but eventually it was cast in bronze, overlaid with gold and inset with stoneware panels.

The tall corner block, notable for its bright green and white striped Doulton Carraraware gable, which occupies 137 PICCADILLY and 148-50 Old Park Lane is a former car showroom, **Gloucester House** (1905, T. E. Collcutt & S. Hamp); its ground floor now houses the Hard Rock Café.

Thomas Goode founded his china retailing business in 1827 and came to South Audley Street in 1845, when Minton's were already the firm's major supplier. Goode's son, the designer William James Goode (1831-92), took over the running of the business in 1867 and from 1875 began to expand the **Thomas Goode & Co** premises at 17-22 SOUTH AUDLEY STREET, retaining Ernest George as his architect. The new shop went up in three sections: central in 1875-6, south (which extends into South Street) in 1876-7 and north in 1890-1. The South Street block is a five-bay single-storey gallery with a blind arcade defined by six

delicately painted Japanese-style pictorial panels, each of twenty-seven tiles. The shop retains most of its lavish Victorian interior decoration including Minton tiles in twelve different designs displayed on the six piers of an open arcade.

The gigantic former **Debenham & Freebody's** (1907-8) at 27-37 WIGMORE STREET is entirely faced in Doulton's Carraraware, which was also used on the facade of the Debenham House (see Kensington & Chelsea), built in 1904-7 for the store's chairman Sir Ernest Debenham.

Paddington

The **Porchester Centre**, PORCHESTER ROAD, is a complex consisting of a public baths (1923-5, architect Herbert Shepherd) and Turkish baths and library (1927-9, Shepherd & Thomerson), all still in use and lined throughout the baths areas with pale brown glazed faience by the Hathern Station Brick and Terra Cotta Company.¹⁴

Piccadilly

The pilasters of **Harvie & Hudson**, 97 JERMYN STREET, are decorated with Pugin-designed polychrome block-printed tiles made by Minton's around 1850 using the technique invented by Alfred Reynolds (1818-91), who was associated with the firm's tile department from 1848.¹⁵

The former Albemarle Hotel (1887-8, George & Peto, now **Albemarle House**), 60-1 PICCADILLY, is constructed from pinkish-brown block terracotta supplied by Doulton's. The facade includes a series of large relief portrait medallions similar to those shown in the firm's catalogue and designed by George Tinworth; they were based on coins in the collection of the British Museum.

The **Criterion**, PICCADILLY CIRCUS, was designed by Thomas Verity and built in 1874; it was partially reconstructed by Verity in 1884, since when the subterranean auditorium has remained largely unchanged. The walls around the stairs leading down to the theatre are extensively tiled in a sumptuous scheme which alternates mirrors and pictorial panels by W. B. Simpson & Sons, with figure designs by A. W. Coke and possibly W. S. Coleman. Below the Simpson tiling is a lower dado of plainer Maw & Co relief-moulded tiles. Restoration in 1992 extended the decoration into new bar areas using original Simpson's tiles and material with matching images.¹⁶

Inside the **St James's Tavern** (1896, W. M. Brutton), SHAFTESBURY AVENUE (near Piccadilly Circus at Denman Street), are six Doulton pictorial tile panels. Four, measuring about 6' by 3', show Shakespearian scenes with Falstaff, Prince Hal, Bardolph and Touchstone, and may have been painted by John McLennan; the two smaller panels depict hops and grape vines.

The restaurant now known as **Destino**, 25 SWALLOW STREET, opened in 1921 and was the first in London to serve Spanish food. The King of Spain, a friend of the original owners, donated the profusion of Seville tiles which can be seen in the main restaurant, where there are several splendid pictorial panels and a fountain, and in the private room, which has a *cuenca* tile dado.

St John's Wood

The salmon-pink terracotta of the Pavilion (1889-90, Thomas Verity) on the west side of **Lord's Cricket Ground**, ST JOHN'S WOOD ROAD, was supplied by J. C. Edwards of Ruabon, who mentioned it in their 1903 catalogue. One curious feature of the facade is the series of terracotta corbel-head portraits of cricketers which runs above the balcony.

Soho

The extensive wall tiling inside the front and back bars of the **Dog & Duck PH** (1897, architect Francis Chambers), 18 BATEMAN STREET, includes repeats of a single tile showing the eponymous dog grasping a duck.

All Saints Church, MARGARET STREET, the 'model church' of the Ecclesiological Society, was designed by William Butterfield and erected in 1850-2, although decoration of the interior continued piecemeal up to its consecration in 1859 and for many years afterwards (Fig 190). A Butterfield-designed Minton tile pavement runs throughout, with mainly geometric tiles in a pattern which increases in intensity towards the chancel. Frescoes were originally planned for the lower parts of the nave walls, but tile murals were installed instead from the 1870s, Butterfield by then preferring a more permanent medium. The north wall panels of 1874-5, a memorial to the first vicar of All Saints, were designed by Butterfield, commissioned from Alexander Gibbs and fired in his Bloomsbury Street kilns, although the figure painting was executed by his younger brother Isaac Alexander Gibbs (1849-89), with background work by the French artist Alexander Gravier. The five large panels carry images of the *Adoration of the Magi* with characters from the old and new testaments. Fixing was carried out by Henry Poole & Sons of Millbank, who also provided the north and south aisle tile dados in 1876. The tile mural beneath the west window shows *Moses and the Brazen Serpent* (1888) and was probably designed by Butterfield. It was executed by the London stained glass firm Bell & Beckham, who also carried out the final tile mural on the adjacent south wall; this shows the *Ascension* (1890-1) and is known to have been designed by Butterfield.¹⁷

Paul Thompson, the architect's biographer, feels the All Saints tile panels are not easy to assess, and is unconvinced of their quality; certainly they came towards the end of Butterfield's architectural career, during which he rarely used painted decoration.¹⁸ His interest in permanent mural decoration began in 1867 with the use of mosaics, and the tile panels of All Saints, Margaret Street and St Augustine (1889-91), South Kensington, represent its culmination. However, despite their visual importance in this most significant of churches, the All Saints tile mural sequence now receives minimal critical comment; for instance, the mural historian Clare Willson mentions only William Dyce's original fresco painting (1854-5) in the chancel, ignoring the tile murals altogether.¹⁹ The relationship of ceramic decoration in Victorian churches with 'trade' in the form of the ecclesiastical decorating companies perhaps induces critical uncertainty; in addition, the mass industrial connotations of tile manufacture and the necessarily

collaborative processes of ceramics design, production and installation are quite different from the working patterns of 'fine' artists. In this context, the rediscovery of the St Augustine panels should encourage the consideration of ceramic murals as serious artworks.

Much Doulton terracotta is in evidence inside and on the outside of the **French Protestant Church** (1891-3, Aston Webb), near the north-west corner of SOHO SQUARE. Most interesting is the interior, with buff and brown terracotta appearing in bands on the walls; the pulpit and font are also of terracotta.

Strand

Lloyds Bank, 222-5 STRAND (at the east end), was built in 1882-3 (architects Wimble & Cuthbert) as the restaurant of the Royal Courts of Justice, opposite which it stands; an earlier occupant of the site was the Palsgrave Head Tavern, frequently visited by the dramatist Ben Jonson. The exotic entrance lobby is completely lined in Doultonware and unglazed Silicon ware mosaic, its elaborate modelling including water bowls, flying fish and crazily twisted columns (Fig 191). In the original restaurant, now the banking hall, are Doulton pictorial tile panels by John McLennan showing characters from Ben Johnson plays, Frederick Palsgrave (once King of Bohemia), and chrysanthemums as grown in nearby Temple Gardens in the early 1880s.²⁰

Just west on the corner of the Strand and ARUNDEL STREET is **Abbey Life House** (1963-5) whose entrance is marked by a large ceramic relief (1963) by the sculptor Geoffrey Earle Wickham; it is made up from irregular sections and shows the area as it was in the seventeenth century.

Further west on the Strand beyond Somerset House is the frontage of the 1903-4 extension to the **Savoy Hotel**, known as Savoy Court (architect T. E. Collcutt) and clad in cream Carraraware; it was an important commission for Doulton's which also included much sanitaryware. The arts and crafts **Coal Hole PH** at 89 Strand is part of the complex; inside is a grape-themed terracotta fire surround.

Towards the west end of the Strand is the **Charing Cross Hotel** (1863-5, E. M. Barry), at the terminus of the South Eastern Railway. Blanchard's, who supplied the terracotta used in the Horticultural Society's successful 1861 garden at South Kensington, provided the hotel's elaborate terracotta detailing, all of which was non-structural. This early use of the material for a commercial building is comparable with its less extensive appearance on Plymouth's Duke of York Hotel and Scarborough's Grand Hotel, both of 1863-7. Although terracotta had been used for a complete building, the first of the 'pot churches' at Lever Bridge, Bolton, as early as 1844-5, its large-scale use at Charing Cross, as commercial architecture in the capital, was undoubtedly more influential.²¹

Whitehall

The **Foreign & Commonwealth Office** (1861-75, George Gilbert Scott) complex on KING CHARLES STREET comprises four sections, each with its own courtyard, all arranged around a central quadrangle. The India Office (for which Matthew

Digby Wyatt provided the interior decoration) and Foreign Office were open by 1868, with the Home and Colonial Offices being completed in 1875. Scott designed the Foreign Office's lavish interiors with the intention of impressing visitors from abroad. His work included immense corridors with geometric tiled floors and the Locarno Conference Room, whose coffered ceiling is supported by brackets bearing majolica roundels depicting emblems of twenty countries. In the India Office, the loggia and one balcony of Matthew Digby Wyatt's Durbar Court (1866) have polychrome majolica friezes and coved tiled ceilings in Maw's new majolica glazes. The Maw's geometric tiled pavements were executed by W. B. Simpson & Sons.²²

The former smoking room of the old **Whitehall Club** (1864-6, now an annexe of the House of Commons Library), 47 PARLIAMENT STREET, is lined with original block-printed Minton wall tiling; its three main designs were shown in the Mintons China Works catalogue of around 1885.

The opulent club room interiors of the **National Liberal Club** (1884-7, Alfred Waterhouse), WHITEHALL PLACE, are lined throughout with Burmantofts faience, which also makes up the ceiling of the smoking room. This was Waterhouse's first major use of the newly-available glazed faience, and his enjoyment at exploring its possibilities is evident; his overall scheme provided different combinations of colours - from brown through green and gold to ivory and grey - and finishes for every room, including the seven lower ground floor billiard rooms.²³ Also notable are a first floor billiard room with a huge faience fire surround, and the faience-clad oven of the grill room.²⁴ The David Lloyd George Room's faience was restored in 2001 by the Conservation Unit of the University of Lincoln.²⁵

Westminster

The facade is all that remains of the original **Orchard House** (1898), 14 GREAT SMITH STREET, but this retains its Doulton buff terracotta ornament including good lettering and peacocks modelled by W. J. Neatby.

The medieval floor tiles known as the 'Westminster' type were first recognised at **Westminster Abbey**, PARLIAMENT SQUARE, where there are still several extant groups, for instance in the Pyx Chamber, St Faith's Chapel, St Benedict's Chapel and most notably the Muniment Room, which has one of the only two major *in situ* medieval tile pavements in London; the other is in the chapel of Lambeth Palace. At least some of the 'Westminster' tiles were made in London at a kiln in what is now Farringdon Road, and they have a wide distribution; they were often laid in unusually decorative patterns but their technical quality is generally poor. The Muniment Room floor dates from the late 1250s or early 1260s, just before the 'Westminster' tile industry went into decline, towards the end of the thirteenth century. The most technically advanced medieval tiles at the Abbey are in the Chapter House (1246-50), whose Chertsey-Westminster pavement probably dates from the early to mid 1250s and includes a rich array of human, architectural, animal and floral motifs. The Chapter House

was used for storing official records from the late sixteenth century and the floor was boarded over, thus preserving the tiles, which could be seen through two trapdoors but aroused little interest until the architect Lewis N. Cottingham investigated them in the early 1840s in connection with the restoration of the Temple Church (see City of London) and made tracings of the designs. George Gilbert Scott restored the Chapter House in 1866-73 and relaid the pavement, incorporating some replacement tiles made by Minton using Cottingham's tracings; Minton's also made the reproductions of 'Westminster' tiles which form part of the pavement of the entrance way to the Chapter House.²⁶

On Parliament Square just north of the Abbey is **St Margaret's Church**, with an ornate chancel pavement of highly glazed encaustic tiles given in 1878 by Colin Minton Campbell (1827-85), who became MP for North Staffordshire in 1874 and founded the Campbell Brick & Tile Company in the following year. *The Builder* was disdainful: 'It is surprising that people cannot apparently be happy or devotional in church now without the glitter of glazed tiles, which form really a very commonplace and tawdry source of effect'.²⁷ On the wall at the east end of the south aisle are two large Powell's opus sectile memorial panels of 1893 and 1894, each in three sections; the cartoons were by George Parlbay.²⁸

The **Palace of Westminster** (Houses of Parliament), between Parliament Square and the river Thames, was rebuilt after a fire in 1834 destroyed most of the old Palace; building began in 1840 and was substantially complete by 1870.²⁹ The architectural competition for the New Palace was won by Charles Barry with assistance from A. W. N. Pugin, who provided him with sets of fine drawings and was eventually to be responsible for all the internal detailing including tile designs; Barry and Pugin visited the Minton factory in Stoke together on the 2nd October 1845.³⁰ The first encaustic floor tiles, designed by Pugin and made by Minton's, were laid in the Peers Lobby in early 1847; over the years, further tiling was installed, resulting in the most complex series of elaborate secular pavements in the world.³¹ Their creation acted as an important encouragement to the nascent British encaustic tile industry, and was the inspiration for the introduction of encaustic pavements into prestigious civic and public buildings around the world.

Tiles seen on the normal public route through the Palace, the Line of Route, are described here first, followed by those in non-public areas. Beginning at the Victoria Tower, the Royal Staircase - whose tiled risers are normally hidden by carpet - leads to the Norman Porch; the vault mosaics and other decoration in these areas date from the 1860s. In the Queen's Robing Room is a fireplace by E. M. Barry with block-printed Minton tiles depicting the fleur-de-lys, a portcullis and the VR monogram. The fine encaustic tiled floor of the Royal Gallery was designed by Pugin around 1851; the arrangement features large blocks of patterned tiles delineated by broad strips of letter tiles bearing Latin inscriptions almost a foot high. Although Minton's own employees probably installed the early floors, by July 1851 tile pavements throughout the Palace were

being laid by the London Marble & Stone Working Company of Esher.³² Next comes the Prince's Chamber, where the Pugin-designed fireplace, with foot-square red and blue encaustic tiles bearing the three lions motif and the royal monogram, was installed in 1847 with the Peers Lobby pavement, which lies beyond the House of Lords; its tiles, which measure about 12" square, run parallel with the walls.

The Peers Corridor, with replacement tiling from the 1970s, connects the Peers Lobby with the octagonal Central Lobby and its fabulous Pugin-Minton encaustic pavement, whose arrangement is based on an eight-pointed star and includes roundels of national emblems (Fig 192). After the Commons Corridor, where the tiling was renewed in the 1970s, come the Commons Lobby, the House of Commons and then St Stephen's Hall, with a long encaustic pavement including many armorial and letter tiles. This was completed, along with the Central Lobby, by early 1852. In the most heavily used areas of the Palace the floor tiling has become worn, and a programme of recording, protection and restoration is now in place.³³

Minton tiles in other parts of the Palace include those of the Lower Waiting Hall (early 1850s) and the Speaker's House (1858). Tiling for the floor of the Chapel of St Mary Undercroft (Crypt Chapel) was supplied by the contractor William Field during restoration by E. M. Barry in the 1860s.³⁴ Replacement encaustic tiles were made for the Chapel by Carter's of Poole soon after the Second World War.³⁵ The early Minton block-printed wall tiles of the Strangers' Smoking Room, now the Terrace Cafeteria, were restored during 1994-6 by Jackfield Conservation Studio and the Decorative Tile Works.³⁶

Original Minton chancel encaustic floor tiling at **St Stephen's Church** (1847-50), ROCHESTER ROW, includes nine-tile groups in a mixture of red, blue and buff showing symbols of the Evangelists and a pelican in her piety.

A mostly geometric tile pavement by Maw's forms but a small part of the conclusively polychromatic interior of **St-James-the-Less Church** (1859-61, G. E. Street), VAUXHALL BRIDGE ROAD; the *Last Judgement* mosaic above the chancel arch is by G. F. Watts, who carried out the design as a fresco in 1861 but replaced it with mosaic in the 1880s following its deterioration.³⁷

There is Doulton terracotta latticework tracery in the sanctuary dome's semicircular windows at **Westminster R. C. Cathedral** (1895-1903, J. F. Bentley), Ashley Place, off VICTORIA STREET. As well as the Cathedral's extensive mosaics, there is early twentieth century opus sectile work in the Chapel of St Gregory and St Augustine, where the panels were by J. R. Clayton of Clayton and Bell, and in the Chapel of the Holy Souls, where its design was by the artist William Christian Symons (1845-1911), a friend of the architect.³⁸

At the west end of Victoria Street is **Victoria Station**; on the wall of the narrow central passageway connecting the trainshed with the forecourt are two large unsigned tile maps of the London, Brighton & South Coast Railway network, one showing the company's suburban lines, the other their entire

system and a coat of arms within an elaborate cartouche; they probably date from 1906-8 when the Brighton (western) side of the trainshed was rebuilt.

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