

Decorative Ceramics in the Buildings of the British Brewing Industry

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Ceramics have long been an integral part of the structures of the brewing industry. From perforated ceramic malt kiln tiles to entire ceramic facades of both pubs and breweries, many types of tile, architectural ceramic and glazed brick have been used internally and externally throughout the industry. Until recently, however, there had been hardly any systematic investigation of the pattern of use of ceramics within the brewing industry. This paper considers the relationship between the ceramics and brewing industries by taking a chronological approach to the use of ceramic materials for specific functions in the brewery and the public house, and attempts to describe the interconnections between brewing and ceramics firms.

Brewing industry buildings up to 1870

The predecessors of the industrial-scale breweries were small-scale brewhouses which could be found throughout the country in farmsteads, cottages, monasteries and other domestic environments up to the eighteenth century. Despite their ubiquity there is, however, no evidence of any use of tiles in these brewhouses. Even in country house brewhouses, which sometimes reached the size of the later commercial breweries, tiles are notable by their absence. In contrast, the use of fashionable Dutch tiles in the British eighteenth-century country house dairy has been well documented; it seems the lady of the house might be expected to take an interest in the delicate workings of the dairy but not in the more steamy, smelly activities of the brewhouse (or its frequent neighbour, the laundry).¹

Decorative ceramics, then, appear to be solely a feature of commercial, large-scale brewing and retailing. The industrialisation of the brewing industry was well advanced in London by the mid eighteenth century, and the first recorded use of ceramics in this new industry occurred, not surprisingly, in London, where early eighteenth-century delftware manufacturers produced pictorial tiled panels for use as inn signs. These signs appear to have been sited externally, and a surviving panel showing a cock and bottle is thought to have been connected with the eponymous inn on London's Cannon Street.²

The brewer's house, potentially with a number of tiled fireplaces, had always been an integral part of the industrial brewery. Two fire surrounds, complete with delftware tiles, can still be seen today at what is now the brewery tap of Tolly Cobbold's Cliff Brewery, Ipswich. This distinctive little building dates from soon after 1746 and used to be known as Cliff House; it was once the home of the Cobbold family. The fire surrounds are undated, but could be contemporary with the original building. It is almost certain that other brewer's houses of this period, for instance at Wethered's in Marlow, would have contained similar fire surrounds, but their fate is unknown.

There is no evidence of the use of wall or floor tiles inside the brewing areas of the early industrialised breweries, but the best-known piece of ceramic decoration on the exterior of an early brewery building is the splendid Coade stone lion which stood above the river facade of Goding's Lion Brewery, Lambeth. The brewhouse was built in 1836-37 in classical style by Francis Edwards, one of the first architects to specialise in the design of industrial structures. Goding's trademark lion was supplied by the nearby Coade's artificial stone works, and was one of their last products before its closure. Fortunately the lion survived the demolition of the brewery in 1949, and now looks across the Thames from the east side of Westminster Bridge.

The first recorded instance of ceramics used decoratively inside an inn occurs in 1850, when *The Builder* reported that the billiard room of Gurton's tavern, in London's Old Bond Street, had been decorated with tiled pictures of appropriate subjects including 'Bacchus and Ariadne'; they were said to be 'not without merit'.³ The manufacturer may have been Doulton of Lambeth, a firm which built up a strong association with the licensed trade from the mid nineteenth century. Thus by the mid nineteenth century, decorative ceramics had been recorded inside and outside the tavern, but only externally at the brewery itself, apart from the special case of the brewer's house, a rather more domestic environment than the brewhouse and associated structures.

The brewery 1870-1914

The amount of brewery construction began to grow in pace during the 1860s, rising steadily to become a major boom in the 1880s. These construction works were generally carried out at the breweries of the medium- to large-scale industrial brewers, who prospered in this period, whilst the publican-brewers and small-scale producers were in decline.⁴ Towards the end of the nineteenth century breweries became not only more numerous but more ornamental, with tiles and colourful glazed bricks used as exterior decoration from the early 1870s onward. The emphasis was usually on decoration of the brewhouse tower or chimney, thus attracting public attention to the brewery within the townscape.

The 120' high brewhouse tower of Cronshaw's Alexandra Brewery, Manchester, was built in 1872 by the architect James Redford, a local man with a wide-ranging general practice. The architectural style of the brewery was described by *The Builder* as being 'early Lombardian Gothic'; Redford used stone dressings, ornamental brickwork and panels of glazed green and red bricks to enliven the tower. The Italianate style was used for occasional breweries, for instance the Swan Brewery in Leatherhead, erected in 1874 by the London architect W. Barns-Kinsey. Here, the basic red brick form of the steam brewery was decorated with blue and white moulded bricks, while the chimney shaft sported bands of encaustic tiles.⁵ The brewhouse tower at Kirk's Castle Brewery, Stockton-on-Tees, built as part of the enlargement of the brewery in 1878, was decorated with a broad chequered frieze of tiles just below roof level.⁶

All these 1870s breweries have long since been demolished, along with the brewery warehouse built for the London firm of bottlers M. B. Foster & Sons in 1874 by the architect Thomas Harris, a strong advocate of iron construction. The

warehouse, illustrated and described at length in *The Builder*, was ornamented with glazed tiles and terracotta by Doulton of Lambeth. Lettering on the tiles spelled out Foster's name, address and trade; they were probably the largest bottling firm in the world at this time.⁷ Doulton's produced all types of ware for brewers and publicans, including everything from barrels, bottles and jugs to internal and external decorative faience for public houses; this important element of their overall production began in the mid nineteenth century and continued until the 1930s. Their involvement with the brewers Watney's even extended to the production of several sizeable tile panels for the Watney family home at Pangbourne, Berkshire, in 1885; one panel purported to include a view of the brewery itself, distinguished largely by its plethora of chimney stacks.⁸

From the early 1880s, glazed bricks were preferred by brewers' architects as the most hygienic finish for internal walls of the brewhouse and fermenting rooms. The first report in the trade press to mention this material concerns John Smith's majestic new brewery at Tadcaster, built in 1883 and designed by the well-known London brewers' architects Scamell & Colyer. Here only the tun room was faced with white-glazed bricks, but by the end of the decade a publicity-orientated *Brewers' Journal* article on Ramsden's Stone Trough Brewery, Halifax, enthused 'The internal facings of the brewery are almost entirely of white glazed bricks, with coloured glazed brick dados, thus adding considerably to the maintenance of cleanliness.' The Stone Trough was designed by William Bradford, the most high-profile and prolific of the late nineteenth-century brewers' architects. In one of his many published pieces on brewery design, he opined:

'Where the first outlay is not such a serious consideration, I would most strongly advise the free use of glazed bricks for the interior, more especially for the engine room, mash tun stage, and fermenting house, as walls thus built are much slower to receive the natural accumulations of dirt, dust, and moisture arising in a brewery than an ordinary brick wall, and the air can consequently be kept in a much purer condition; and absolute cleanliness - which is of the greatest importance - can be easily maintained by washing down the walls, and without interfering in any way with the working of the brewery.'⁹

By the turn of the century, internal white glazed brick finishes were the norm for larger new breweries, with specially made bricks used to turn difficult internal angles, thus doing away with sharp, hard-to-clean corners. Coloured glazed bricks were often added to form decorative dados, as in the attractive fermenting room of Cain's Mersey Brewery, Liverpool, which was built by 1902.

During the 1880s, although the decorative or ornamental brewery became almost commonplace, external ceramic display was far from lavish. William Bradford used terracotta dressings on his first substantial brewery contract, Stansfeld's Swan Brewery, Fulham (1881-82), while Scamell & Colyer specified specially-designed external tile panels beneath the windows of Walker's Clarence Street Brewery, Burton upon Trent (1883). The tiles were Brown's patent tiles, ornamented with hops and foliage.¹⁰ One of the most elaborate of the ornamental breweries was Eldridge Pope's Dorchester Brewery, designed in 1880 by a combination of Scamell & Colyer and local architect George Crickmay, who later

built up a national practice. The brewery has much polychromatic brickwork and a small amount of tiling above windows on the facade overlooking the main road.

Terracotta dressings were most often used to emphasise brewery entrances or names, as at Brickwood's Portsmouth Brewery (1900) or Whitbread's Garrett Street stables near their Chiswell Street Brewery, London (1897). The most flamboyant use of terracotta in a brewery context was for the rebuilding and enlargement of Cain's Mersey Brewery, Liverpool, in 1896-1902. The sculpted shapes of rich, red Ruabon terracotta, probably supplied by J. C. Edwards, and broad expanses of red brick make for an emphatic architectural statement, modified slightly in later years when the brewery was taken over in 1923 by Higson's, who naturally amended the wording on its exterior.¹¹ The unicorn, still complete with intact horn, is a superb example of the art of terracotta manufacturing.

Another area of the brewery on display to the public, apart from its landmark tower, was the office, which was often given a more ornate architectural treatment. The interiors were also fitted out to a high standard, although few could compete with the Newcastle Breweries' Haymarket Office, built in 1901 by the local architectural practice Joseph Oswald & Son, who often did public house work for the Breweries. The exterior was impressive enough, but inside was (and still is) a magnificent ceramic display. The entire ground floor was faced with glazed faience in shades of brown, green and buff, which included the Breweries' name and logo; the open arches of the clerks' and accountants' room are especially grand. The ceramics were probably supplied by Burmantofts of Leeds, with whom the Oswalds had collaborated on other local ventures. This type of interior tile scheme, often included in late nineteenth-century bank, insurance company and utilities offices, is a rarity in a brewery context, perhaps because there was less need to impress paying customers.

The public house 1870-1914

The British brewery wars of the late nineteenth and early twentieth centuries have been well documented, as have their effects on public house ownership, building and rebuilding. It must not, however, be assumed that pubs throughout Britain were subjected to changes over exactly the same period of time, nor that the pace of change was everywhere identical. In London, the most significant periods for pub building and alteration were 1886-92 and 1896-9, the latter being the greater boom; after 1899, pub alterations in London almost came to a halt. In the provincial towns and cities, although the effects of the brewery wars were felt, the exact outcome depended on the financial situation of the local breweries, strength of competition from the national brewers, public house ownership patterns (particularly ownership by non-brewing interests) and the state of local economies.

In Portsmouth, alteration and rebuilding hardly slackened, continuing throughout the 1900s and into the inter-war years, while Birmingham saw booms in pub building work around 1891-2, 1896, 1899-1902, 1906-7, 1909 and 1913. In Newcastle upon Tyne, where public house ownership was spread widely amongst non-brewers as well as brewers, pub rebuilding peaked in 1890 and again in 1897, but continued at a slower rate into the 1900s. In nearby North Shields, the prosperity of the fishing industry ensured that pub building was still taking place all through

the 1900s. A series of giant pubs was built in Sunderland in the early 1900s, but then pub building ceased almost completely in 1907. The Scottish public house seemed to avoid decline altogether between the mid-1880s and 1914.

The importance of the brewery wars for pub design and the use of architectural ceramics lay in the fact that attractive, colourful, easily cleaned, hygienic tiles and faience could be used on the facade to catch the eye of the passer-by, to present the symbol or brand image of pub or brewery, to brighten up long corridors, to add colour and intricate form to the bar area, and to provide a modern appearance for toilets. Ceramics were widely used in the public house from the early 1880s, but their finest hour came in the late 1890s and especially the early 1900s. The exact nature of the relationship between brewer, architect, builder, tiler and ceramic manufacturer determined the ultimate design of the public house. It is clear from the differing histories of pub building around the turn of the century in even the few areas quoted above that designs are likely to show considerable local peculiarities.

The regular use of decorative ceramics in the pub context began around 1883, when the Poole firm Carter's started to produce historical tile murals for public houses and other public buildings.¹² They could be found in the entrance halls of several leading London taverns by 1886, and although other ceramic manufacturers rapidly developed their own tile murals, Carter's remained successful in this field until well into the next century as they tended to be cheaper than their competitors.¹³ Picture panels were eventually combined with wall tiling and even a ceramic bar front to give a complete ceramic interior. An outstanding example of this type of design, which peaked in popularity in the early years of the twentieth century, is the Mountain Daisy, Sunderland, built in 1900-2 by local architects (and theatre specialists) William & T. R. Milburn.¹⁴ Here Craven Dunnill of Jackfield supplied seven hand-painted tile panels showing local scenes ranging from Durham Cathedral to Bamburgh Castle, as well as decorative wall tiling and a quarter-circle bar front displaying an animal head motif. A photograph of this miniature drinking palace appeared in Craven Dunnill's catalogue, perfectly illustrating the publicity value of this type of work for the ceramic manufacturer. The Garden Gate, Leeds, built in 1902, is a similar ceramic tour-de-force, minus the pictorial panels but with a ceramic facade; the manufacturer is unknown but - judging by the bar counter - might also be Craven Dunnill. Ceramic bar counters were something of a northern taste in design terms.

As to external ceramic work, the use of a ceramic facade - usually coloured - to brand the pub as part of a particular brewer's estate began in earnest around the turn of the century.¹⁵ There are clear regional differences in types of facade, with the Birmingham 'tile and terracotta' style - a terracotta facade with an ornate interior including tilework - being something of a pioneer in the field. It was popular during 1896-1904, the terracotta manufacturer often being the Hathern Station Brick and Terra Cotta Company of Loughborough.¹⁶ During the 1900s and into the inter-war years the competing Portsmouth breweries, Brickwoods and Portsmouth United, vied to produce memorable ceramic pub facades. Brickwoods were first to introduce this material, using dark red and brown glazed bricks or faience with white lettering; United preferred green faience. Most of the faience, along with the doorway mosaics,

appears to have been supplied by Carter's.¹⁷ Many small pubs around North Shields, Tynemouth and Blyth have brown or brown and yellow ground floor faience facades, usually in a version of classical style and occasionally highly ornamented. Most of these pubs were built between 1900 and 1914. The Newcastle-based Oswald family architectural practice was responsible for several of these pubs, notably those built for Newcastle Breweries and local wine and spirit merchants Bell & Taylor. Green glazed brick ground floor facades are also common on smaller pubs in many areas, including Weymouth and Great Yarmouth, but there are many other local and regional variations. Red and blue faience facades can also be found amongst early twentieth-century pubs, but green and particularly brown are more common; this doubtless has a relation to the cost of the various colours of faience as well as brand identity.

During the Edwardian period, use of the public house facade as an advertisement developed to the extent that products - beer, India Pale Ale, lager, and so forth - the brewery name (sometimes as a logo) and the pub name (often in pictorial form) were all portrayed in ceramics. This resulted in some splendid facades, for instance the Howard Arms in Carlisle, where the facade is signed by Doulton's, and the superlative white horse on the eponymous hotel in Aberystwyth; no maker is known in this case. The Swan Inn (now Murphy's) at Poole has a glazed brick facade in lime and emerald green, with rich brown faience dressings, a panel reading 'Marston's Poole Ales' and a dolphin keystone above the door; this refers to Marston's Dolphin Brewery. The tiles were probably manufactured by Carter's. Tiles could also be used to enliven a more traditional facade, as in the use of strips of delicate red floral tiles by Sherwin & Cotton on the pilasters of the Half Moon in Durham (1894).

These complex tile and terracotta facades and interiors were not always profitable for the ceramics manufacturers; indeed, they were often seen as loss leaders, sold in the hope of obtaining the more lucrative contracts for bricks and sanitary ware. The excruciatingly difficult production system for terracotta was one reason for this state of affairs, with drawings being exchanged between architect and terracotta draughtsman, models and photographs needing agreement, and finally the labour-intensive manufacturing process itself.¹⁸ The Stork Hotel, Birkenhead (1903), appears to be an example of a tile manufacturer using a pub to display its wares, in this instance tiles from the Swan Tile Works, Liverpool; the unusual design of the facade is complemented by rather more elegant Art Nouveau tiles within. It is known that some architects built up long-term relationships with particular ceramics manufacturers, for instance James and Lister Lea of Birmingham with Hathern and Minton Hollins around 1900, and with Maw's of Jackfield in the years after the First World War. Three Birmingham brewers - Mitchells & Butlers, Holt's and Atkinson's - also commissioned Maw's directly a number of times after 1914, both for tilework at pubs and at the breweries themselves.¹⁹ However, the source of pub ceramics is often unknown, despite being of high quality, for example at the Pier Hotel, Birkenhead, with its unusual stonework facade and spectacular Birkenhead Brewery logo. Doulton's collaborated with the Great Yarmouth architect, inventor and Borough Surveyor John William 'Concrete' Cockrill in 1893 to patent the Cockrill tile. Cockrill's invention was an L-shaped wall facing tile which obviated the need

for shuttering during the building of concrete walls by acting as a retainer for the concrete. It was used in the construction of Yarmouth's licensed Fish Wharf Refreshment Rooms, completed in 1904, later the Dolphin public house.²⁰

The exact nature of the brewer-architect-builder-tiler-manufacturer relationship is often hard to define, as the records from both the ceramics and brewing industries are lacking in this area. Apportioning responsibility for the final design is a difficult task, and one that is probably impossible given the collaborative nature of the work. The relationship between the various parties might be linear, that is the brewer commissioned the architect, who obtained estimates from the builder, who brought in the tiler, who obtained materials from the manufacturer. However, the relationship could be short-circuited, if not all parties were involved; for instance, in an earlier incarnation of 'design and build', tiler and manufacturer could be responsible for the design work, with no clear architectural involvement. The relationship could also become circular: a ceramic manufacturer might take a financial interest in a brewery. Charles Canning of Gibbs & Canning, terracotta manufacturers of Glascote, near Tamworth, was one of the founder subscribers in 1873 to the Tamworth Brewery Company, although the concern did not thrive.²¹ Sometimes the relationship became more personal: the Arabic-style tile designs produced by Carter's for the Tangier, a Portsmouth pub built in 1911-12 for Portsmouth United Breweries, are said to have originated with a holiday in Morocco taken by the brewery company chairman. The pub was also the first in the Portsmouth United estate to display the trademark green faience facade.²²

The crucial point in the production of a pub facade or interior was the actual assembly of the tiles or faience at the pub. The role of the tiler has previously been underestimated and poorly understood; it turns out to carry much responsibility for the ultimate design, and substantial economic weight with ceramics manufacturers. Tilers and tile merchants Conway & Co worked on many pubs in the Manchester area around the turn of the century, using Maw tiles and faience; detailed design work was carried out by Maw's, on the basis of mutual understanding of historic architectural styles as depicted on pub facades. Conways normally specified only the faience colour and any lettering, leaving Maw's to produce a detailed design, although Conway's sometimes referred to styles such as 'Norman' which Maw's were expected to interpret without further explanation, or asked to use the moulds of a previous design.²³ In 1906, Conway's demanded a substantial reduction in Maw's prices, which was granted, the alternative being that Conway's would certainly have found another supplier.²⁴

Local differences in the interaction between the brewing and ceramic industries resulted in a wide variety of turn-of-the-century public house designs. Although design of the pub was theoretically the responsibility of the architect, in practice an architect might not even be appointed by a brewer, who might simply rely on the judgement of builder and tiler; in addition, the options available in terms of tiles and faience were determined by the chosen manufacturer's capabilities. Because of the competitive economic conditions in both the brewing and ceramic industries, loyalty to a single ceramic manufacturer on the part of brewer, architect or tiler was not necessarily the norm; all looked for the best deal, although quality and reliability were issues. In the ferment of pub and brewery building around 1900,

relationships between all the parties tended to the promiscuous. The end result was enhanced product development as ceramic manufacturers attempted to outdo each other and gain or retain contracts, while memorable pub facades evolved from this exciting design environment. The brewers, ever conservative, were helped to survive by the innovations of the ceramics firms, competing with each other by means of the public house. Brewers, architects, builders, tilers and ceramic manufacturers together evolved brewer's trademark styles over time; small-scale variations in this relationship produced the style of the local.

Breweries and pubs during the inter-war years

After the heady days of the brewery construction boom and the pub wars, the inter-war years were something of an anticlimax in terms of brewery construction, while the 'improved public house' - respectable, airy, spacious, less ornate and often a little dull - came to dominate pub construction, especially after 1926.²⁵ There was a certain amount of use of ceramic materials within breweries, but it was pretty small beer, emphasising function, not display: Maw's provided white glazed tiling in the engine room at Mitchells & Butlers' Cape Hill Brewery, Smethwick, in 1920, and decorative wall tiling for their drinking fountain room the following year, while Atkinson's ordered decorative tiling from Maw's for their refrigerator room in 1922. In Great Yarmouth, Lacon's brewery stores of 1930 were unusually decorative for the period, with terracotta detailing and a tiled inset of the Lacon's falcon symbol.²⁶

Between the wars, Lacon's brewery was one of the few which continued to use decorative ceramics on their pubs, partly because of the enthusiasm of their in-house architect A. W. 'Billy' Ecclestone, who designed pubs in both neo-vernacular and modern styles. For the former he had bricks and tiles specially made by the Somerleyton Brick Company and Tucker's of Loughborough respectively, while his modern pubs - for instance the Clipper Schooner, built in 1938 - almost always sported a tile panel by Carter's, which acted as the pub sign; these panels continued to be manufactured for Lacon's into the 1950s. Similar tiled pub signs can be found in other areas, for instance at the Two Ships Hotel in Rochdale, built during the 1920s for the Bury Brewery Company. Inter-war Rochdale pubs developed their own specific style of decoration, which involved a tiny lobby, with wall tiles giving a visual rendition of the pub name or brewery logo, and a doorway mosaic containing the pub name. Examples are the Merry Monk, with the Phoenix Brewery logo in its lobby wall tiling; the Globe, with tiling showing delightful floating globes; and the Albion, where 'CB & Co' probably indicates the Cornbrook Brewery.

Ceramics remained popular throughout the inter-war period as a means of identifying the brewery, albeit using distinctive plaques fixed to pub exteriors rather than entire facades. Doulton's of Lambeth produced a handsome polychrome stoneware plaque for Greene King of Bury St Edmunds, designed by the sculptor George Edward Kruger-Gray in 1933; one appeared on all Greene King's pubs. After the closure of the Lambeth works in 1956, these plaques were made at Carter's; the design was almost the same.²⁷ Doulton's also made plaques for the brewers Tamplin's (Brighton), Arkell's (Swindon) and Cheltenham & Hereford from the 1930s.

A few breweries persisted with the idea of complete ceramic facades between the wars, although these generally tended toward the bland, often using white faience, for instance Doulton's Carraraware, in a form of stripped classical style. Threlfall's of Liverpool often combined the white facade with a ceramic sign indicating the name of the pub; for some time after pub names were commonly placed on the outside of pubs, it was their policy to have only the brewery name on the exterior of their houses. Threlfall's was one of several brewery clients supplied by Shaws of Darwen during the mid-1930s, as was Meux's Brewery, for whom Shaws provided the cream and black faience facade of the Blue Coat Boy in Islington, a relatively rare venture into a lightly modern style. The design included a full size Blue Coat Boy modelled in suitably coloured faience.²⁸

Perhaps as a reaction against all this blandness and good taste in pub design, the occasional adventurous brewery did come up with an art deco facade, or at least a smidgeon of daring art deco ornamentation. The entrance to the New Inn at Selby, built around 1930, harbours a fine panel of colourful art deco tiles made by Candy Tiles of Newton Abbot, in the context of old-fashioned wood- and glasswork; the Globe Inn, Leeds has a tiled dado made by the Lancashire firm Pilkington's around 1930, with a striking art deco inset. Both these houses may have been part of the John Smith's Tadcaster Brewery tied estate. In the Scottish Borders at Tweedsmuir, the Crook Inn still displays a colourful art deco tiling scheme dating from 1936 in its bathrooms and toilets. More unusually, the early 1920s logo of the Winchester Brewery, as portrayed on their public houses, was a distorted version of the letters 'WB' repeated in art deco tiling around the top of the facade. The colours used were red and white, thus providing an easily distinguishable branding for their estate. However, as the firm was taken over in 1923, few of the houses have survived intact; one remaining example is the Englishman, English Road, Southampton.

It is interesting to note that while British pubs were becoming less decorative, the situation was different in Australia. There, Tooth & Co of the Kent Brewery, Sydney, built and renovated many pubs during the 1930s in art deco or early modern style. Their reasoning was that the use of good architects would improve the image and appearance of their pubs, thus helping to combat the increasingly powerful temperance movement. The pubs were sometimes tiled, inside and out, and also featured elaborate paintings on glass by leading artists. These 1930s pubs, which eventually became known as 'toilet tile' pubs, inevitably went out of favour and were often badly altered or demolished, but are now seen by historians as 'a unique and distinctive Australian building style'.²⁹ The 'toilet tile' pubs were, apparently, hideously noisy when in use, as the noise made by the customers reverberated around the tiled interior.³⁰

Post-war buildings of the brewing industry

The only substantial post-1945 brewery to be built with significant use of ceramics was Ansell's Aston Brewery, completed in 1954. This impressive, flat-iron shaped structure, which resembled an office block rather than a traditional towered brewery, was faced with Doulton's Carraraware and designed by Stone & Partners. However, since construction work at the site had begun in 1934, only to be delayed by the war, this is not exactly a post-war building. The brewery closed in 1981, a

victim of highly competitive trading conditions within the brewing industry. The few new breweries built since that date tend to be huge beer factories, housed in tin sheds with no need for external ceramics; internally, white faience supplied by Shaws of Darwen was occasionally used to line brewhouse walls during the 1960s and 1970s.

In and on the public house, however, there was a minor resurgence of ceramic use after the war. Carter's were particularly active in this field, producing trademark plaques for a number of brewers including Morland's of Abingdon, Greene King, Charrington's - the Toby Ale sign - and Greenall's of Warrington, as well as being responsible for the Guinness toucan, which was modelled by Reginald Goodwin.³¹ The firm also did larger-scale work, for instance the 5' by 3' hand-painted panel by Phyllis Hunter showing Garibaldi, for the Lacon's pub of the same name in Great Yarmouth, which the brewery rebuilt in 1957; the panel was installed on its exterior the following year. Carter's work for breweries during the 1950s varied from fireplaces and murals behind the bar counter to external plaques and many entire facades, often including picture panels or logos.³²

The Poole firm probably also manufactured the 'Devenish's Brewery' sign on the facade of Brewers Quay, Hope Square, Weymouth, originally the Hope Brewery of John Groves & Sons (1903-4). The brewery was designed by Arthur Kinder & Son, a leading London firm of brewers' architects, and was taken over by its near-neighbours, Devenish & Co, in 1960; it ceased to brew in 1985. To the right of the brewhouse, on a building which probably dates from the early 1960s, is the handsome full-length framed tiled sign, in red sans serif lettering with a black shadow on yellow ground. Carter's definitely did design and make the full-height, large-scale tile panel showing the brewing process which was installed in Truman's Black Eagle Brewery, Spitalfields, around 1965. The panel, possibly still extant, was one of a series which Carter's produced for industrial customers in the 1960s.³³

During the early 1970s, tiles produced by Hereford Tiles Limited were used on Mitchells & Butlers' and Ansell's pubs in the Birmingham area.³⁴ The onset of mass pub refurbishments, carried out by the remaining large industrial-scale brewers from the late 1970s onward, resulted in a fetish for neo-Victorian style pubs complete with new versions of Victorian-style tiling; during the 1990s, H. & E. Smith's Britannic Works at Hanley produced ceramic brewery logo plaques for this market, while Shaws of Darwen were involved with the restoration of several faience pub facades. The popularity of retro-styling has even induced some brewers to return to old methods of visual identification within the pub. The Hartlepool brewers Cameron's (owned by Wolverhampton & Dudley Breweries) now brand their pubs as selling Cameron's Strongarm by means of a large tiled pictorial panel, showing 'olde worlde' figures, set just inside the entrance; the Hop & Friar in Shrewsbury has had this treatment. This rather brings pub ceramics full circle within the last half-century, as Cameron's was a customer of Carter's - buying patterned wall tiles and a 'Cameron's' mosaic floor - for the Spotted Cow, West Hartlepool, in 1954.

Another interesting modern ceramic occurrence was instigated by Eldridge Pope, well known both for their ornamental Dorchester Brewery and their often decorative tied estate - the Branksome Arms in Bournemouth is an especially good

example of their houses, built around 1909 and displaying the brewery crest in ceramics by Carter's. In 1986 the brewery decided to sponsor and build a new railway station for the town; this action was commemorated by a hand-painted tile panel sited on the platform of the new Dorchester South station. However, this century of ceramic activity has now probably come to an end, as Eldridge Pope ceased to be brewers in 1997. Indeed, future connections between ceramics and brewing may well relate only to the industry's history, as shown by the inclusion of images of breweries in the Wrexham millennium tile mural; the town was once the brewing capital of Wales, the Burton upon Trent of the Principality.³⁵

Conclusion

Around the end of the nineteenth century, brewers tended to have a rather dismissive attitude towards the architectural merits of their breweries. The proprietor of Edward Winch & Sons' Chatham Brewery felt it important to have his complete estate of public houses photographed - but not his brewery.³⁶ In fact, despite their only grudging interest in the appearance of breweries, brewers - through their architects or engineers - made an effort to produce attractive industrial buildings. In some cases, for instance Eldridge Pope of Dorchester, the remit to design decorative buildings appears to have run throughout the company, whether brewery or estate was under consideration. This example is particularly unusual as south-west breweries in general tended towards the less decorative, perhaps because of the functional influence of the Bristol brewers' engineers. In Scotland, the brewers' architect Peter Lyle Henderson was highly influential; he produced several eye-catching breweries, sometimes using the Scottish Baronial style, and also designed many turn-of-the-century pubs. He was also an enthusiastic user of tiles, including pictorial panels, in public houses.

It is clear that personal influence, whether that of brewer or architect, had much to do with the final appearance of buildings, in what was a conservative, largely family-run industry. To look at the pub or brewery was to be presented with an image created by the brewer - almost, indeed, of the brewer. Economics also played a part; when the use of ceramics became more expensive, after the first world war, trademark plaques rather than whole facades became the norm. In addition, architects probably had more influence over the pub design process from the inter-war years onward than they had been able to exert in the early 1900s, when ceramics manufacturers and tilers - almost by default - were in control, due to the nature of the manufacturing process.

Long-term relationships between brewers, architects and ceramics manufacturers were not uncommon, with Carter's, Doulton and (later) Shaws being the most important manufacturers, although Maw, Minton Hollins and Craven Dunnill become more significant the further north the location of the pub or brewery.³⁷ Because of the paucity of records relating to pub and brewery design in both industries, more detailed conclusions are difficult to draw; however, it is likely that some of the many now-demolished breweries also used ceramic decoration. Local relationships between brewer and ceramics manufacturers produced local styles for the 'local', but it is certain that the innovatory capabilities of the ceramic industry were crucial in creating the timeless image of the British public house.

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Notes and references

- 1 Hans van Lemmen, *Delftware Tiles*, Laurence King, 1997, p 112.
- 2 *Ibid* p 123; the panel is now held by the Museum of London.
- 3 *The Builder*, vol 8, 23rd March 1850, p 141. Although the tiles are described as encaustic, this appears to be used as a general term for tiling; the artist was E. F. Lambert. No manufacturer is mentioned, but given the early date, Minton would be a strong possibility. However, as the billiard room was in a London tavern, perhaps Doulton of Lambeth is more likely; it would then be an early example of Doulton's work for the licensed trade, which eventually became a highly significant part of their overall production.
- 4 Lynn F. Pearson, *British Breweries: An Architectural History*, Hambledon Press, 2000, p 66.
- 5 *The Builder*, vol 30, 11th May 1872, p 370; *Brewers' Journal*, vol 11, Jan 1875, p 10.
- 6 Frank Atkinson, *The industrial archaeology of North-East England*, David & Charles, Newton Abbot, 1974, pp 126, 303.
- 7 *The Builder*, vol 32, 7th Feb 1874, pp 109-11.
- 8 Paul Atterbury and Louise Irvine, *The Doulton Story*, Royal Doulton Tableware, Stoke on Trent, 1979, pp 45 and 94. One tile panel at the Watney family home is described as showing a view of Doulton's Lambeth works with Watney's brewery to the rear, as seen from the Thames. Since the brewery was in Pimlico, this clearly required the use of much artistic licence; on the panel itself, the handsome facade of Doulton's is easily recognisable, but the brewery is merely a clutch of chimneys. Was this a joke at Watney's expense? Regarding the supply of ceramic ware to the brewing industry, Wedgwood also produced jugs and pub ware, for the brewers Worthingtons and Mitchells & Butlers (see Maureen Batkin, *Wedgwood Ceramics 1846-1959*, Richard Dennis, London, 1982, p216), while an 1892 advertisement for the tile manufacturers Woolliscroft's of Stoke-on-Trent offered perforated malt kiln tiles, as used by the substantial maltings at Sawbridgeworth, Hertfordshire.
- 9 William Bradford, 'Notes on brewery construction', *Transactions of the Institute of Brewing*, 4 (1891), pp 109-138.

- 10 *The Builder*, vol 44, 23rd June 1883, p 844. Nothing is known of the firm Brown's apart from this reference.
- 11 Ruabon is likely to be the source of the terracotta used at Cain's given its proximity and the specific colour of the terracotta. Of the two large Ruabon firms who might have carried out this prestigious contract, Dennis and Edwards, no mention of Cain's occurs in the catalogues of Henry Dennis; it therefore seems likely that the terracotta was manufactured by J. C. Edwards.
- 12 J. Austwick and B. Austwick, *The Decorated Tile*, Pitman House Limited, 1980, pp 73-4.
- 13 *Building News*, vol 51, 2nd July 1886, p 13. See also Louise Irvine, 'The Decorative Spirit', *Connoisseur*, vol 208, Dec 1981, pp 273-5.
- 14 Lynn F. Pearson, *The Northumbrian Pub: An Architectural History*, Sandhill Press, Warkworth, 1989, pp 81-2, 123, 126.
- 15 Andrew Davison, 'A Genuine and Superior Article: the Last Two Centuries of Brewing in York', *York Historian*, vol 10, 1992, pp 31-51, points out on p 48 that Hotham's of York, which changed its name to the Tadcaster Tower Brewery in 1882, used a small range of pub facade types for its York estate, including a model with a brown glazed tile ground floor. However, it is not clear when this type was first put up.
- 16 Alan Crawford, Michael Dunn and Robert Thorne, *Birmingham Pubs 1880-1939*, Alan Sutton, Gloucester, 1986, p 28.
- 17 Robert Elwall, *Bricks and Beer - English Pub Architecture 1830-1939*, British Architectural Library, 1983, p 13.
- 18 Michael Stratton, 'The Terracotta Industry: its Distribution, Manufacturing Processes and Products', *Industrial Archaeology Review*, 8 (1986) 2, pp 194-214.
- 19 Shropshire Records & Research Centre (SRRC), Maw & Co, Contract Jobs Abstract Book No 10, 6001/5241.
- 20 Patent No. 23,230, 4th December 1893, J. W. Cockrill and H. L. Doulton.
- 21 *Brewers' Journal*, vol 9, June 1873, p 135.
- 22 Philip Eley and R. C. Riley, *The demise of demon drink? Portsmouth Pubs, 1900-1950*, Portsmouth Papers 58, Portsmouth City Council, 1991, p 8.
- 23 Lynn F. Pearson, 'Maw & Co, Conway & Co and the pubs of Manchester', *Glazed Expressions*, (1991) 22, p 10; SRRC, Maw & Co Abstract Book No 28, 6001/5242.
- 24 Annabel Pears, *Maw and Company 1900-1910*, dissertation submitted for Diploma in Industrial Archaeology, Ironbridge Institute, University of Birmingham, September 1989, p26.
- 25 Clive Aslet, 'Beer and Skittles in the Improved Public House', *Thirties Society Journal*, (1984) 4, pp 2-9.
- 26 D. Alderton and J. Booker, *Batsford guide to the industrial archaeology of East Anglia*, Batsford, 1980, p 142.
- 27 Carter Archive Catalogue, Waterfront Museum, Poole, 3C Industrial (Brewery) - 1.
- 28 Freddy O'Connor, *A Pub on Every Corner - Volume 1: Liverpool City Centre*, Bluecoat Press, Liverpool, 1995, p 19.

- 29 Charles Pickett, *Brewing and Pubs*, Powerhouse Museum, Sydney, 1989. From the early 1900s, Australian hotels often included a public bar with a heavily tiled interior; David Denne, 'British Tiles in the Antipodes: The context of 19th and 20th Century Decorative Tiling in Australia and New Zealand', paper given at the Tiles Conference, Institute of Advanced Architectural Studies, University of York, 30th October - 2nd November 1991.
- 30 Willem Irik, personal communication, 17th August 1999.
- 31 Carter Archive Catalogue, Waterfront Museum, Poole, 3C Industrial (Brewery) - 1.
- 32 Carter Archive Catalogue, Waterfront Museum, Poole, 3D Health and Recreation (Public Houses) - 7.
- 33 Uncatalogued photograph in Carter Archive, Waterfront Museum, Poole.
- 34 Hereford Ceramic Tiles, *Publication 118*, Hereford Tiles Limited, Hereford, 1973.
- 35 Penny Hampson, 'A Millennium Tile Mural at Wrexham', *Glazed Expressions*, (2000) 40, pp8-9.
- 36 Tony Page, personal communication, 3rd June 1991. There are also instances where every dray horse has been photographed, but none of the brewery workers.
- 37 With reference to Maw's, it would be interesting to know if the brewers' consulting engineer George Maw Johnson was any relation to the Maws of the ceramics firm. Maw Johnson, the eldest son of a Canterbury brewer, began work in Belgium in 1890, becoming famous there and in France as a brewing writer and publisher of the highly regarded *Le Petit Journal du Brasseur*. George Maw Johnson died in 1928, but his *Journal* remains the official publication of the Belgian Confederation of Brewers. See Annie Perrier-Robert and Charles Fontaine, *Belgium by Beer, Beer by Belgium*, Schortgen, Luxembourg, 1996, p190; and Harry van Royen, personal communication, 14th June 1999.