

**MINTON TILES
IN THE
CHURCHES OF STAFFORDSHIRE**

A report by
LYNN PEARSON
for the
TILES AND ARCHITECTURAL CERAMICS SOCIETY

on a research project funded by the
CUMMING CERAMIC RESEARCH FOUNDATION

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EXPECTANS
VITAM ÆTERNAM
PER IESVM CHRISTVM. D.N
HERBERTVS MINTON
ECCLE NRS FVNDATOR.
SVB ALTARE
SEPVLTVS.

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(Cover: The chancel pavement of Holy Trinity Church, Hartshill, Stoke-on-Trent, showing Herbert Minton's memorial plaque; he was buried in the vault beneath the chancel.)



August 2000

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Introduction

An appreciation of Herbert Minton published in the *Annals of the Diocese of Lichfield* for 1859, the year following his death, revealed that between 1844 and 1858 Minton presented tiles to a total of forty-six Staffordshire churches and parsonages.¹ Minton also presented tiles to churches and allied institutions in other areas and indeed other countries during 1844-58, but the Staffordshire gifts amounted to a third of his total donations.² In addition, it is known that one gift of tiles was made prior to 1844: Holy Trinity Church, Hartshill, was built and endowed by Minton in 1841-2. Although the identity of most of the churches to which Minton made donations has been known since 1859, the fate of the tiles themselves has never previously been pursued. The list of locations published in the *Annals* had never been checked to establish what remained *in situ*, and very little was known in respect of tile designs in specific churches.

The object of this research was therefore to investigate the location and design of the inlaid (commonly called encaustic) floor tiles donated by Herbert Minton to the churches of Staffordshire. The county's nineteenth century churches were described in the *Shell Guide to Staffordshire* as 'among its greatest glories'.³ Pevsner points out that in the case of Staffordshire, the identification of individual nineteenth century church donors, often industrialists, is crucial to an understanding of church design and decoration.⁴ Clearly the corpus of church floor tiles donated by Herbert Minton in Staffordshire has a significance well beyond the field of ceramic history.

Research began with an analysis of the list of locations in the *Annals* in order to determine the status of the tile donations, followed by visits to the churches which retained their Minton donations to photograph the tiles and investigate their design. Each location was properly documented. The relationship between tiles made for the restoration of existing churches and those made for newly-built churches was examined, and - in the case of restored churches - an assessment was attempted of the degree to which the Minton tile designs were copied from tiles already in place, or whether existing stock designs were used. The tile designs throughout the series of donations were then analysed and compared with designs donated outside Staffordshire, and designs at locations where tiles had simply been purchased from Minton's.

Analysis of the Minton Donation List

The list of donations made by Herbert Minton during 1844-58 and published in the *Annals of the Diocese of Lichfield* for 1859 is given in Appendix 2. Including Hartshill Church, mentioned as a prime example of Minton's generosity in the introduction to the list, there are 173 separate donations, a few of which took place over two or more months. The vast majority of recipients were churches, but there was also a good sprinkling of parsonages

as well as a few schools and other bodies, for instance the 'Governess Institution, London', which received a donation in late 1848. Geographically the range was worldwide, with gifts being sent to destinations as varied as Gwalior in India's North-Western Provinces and Geelong in Australia. However, these more exotic donations were few in number, only a total of seven compared to the 159 English gifts; Scottish, Welsh and Irish gifts also numbered merely seven in all.

Each church generally received a single donation, but on at least seven occasions there were up to four separate gifts of tiles, as at St James' Church, Audley in north-west Staffordshire, where donations were recorded in 1846 (in connection with George Gilbert Scott's partial rebuilding of the church), 1850 and 1854. When a church ordered a Minton floor for its nave or chancel, Minton would very often give high-quality tiles for use in its sanctuary.⁵

The process of donation began with Hartshill in 1842, followed by St Mary's Stafford, Trentham and Walton Churches (all Staffordshire) in 1844. After this the number and geographical range of donations increased, with an average of eight donations per year during the late 1840s and 16 in the 1850s. The peak years were 1852, with 25 donations, and 1854 (20 donations), with an unexplained drop to eight in the intervening year, 1853. Comparing these figures for the donations as a whole with the spread of the 58 Staffordshire donations, the pattern is much the same, although Staffordshire locations comprised almost half the total number made in the 1840s. An average of six Staffordshire churches or parsonages received significant donations of tiles annually during the 1850s. There were fewer Staffordshire donations in 1857, reflecting the fact that Herbert Minton had retired to Torquay; the number of Devon church donations rose significantly in the late 1850s. After Staffordshire, the counties receiving most donations were Yorkshire (ten), Cheshire (nine) and Derbyshire (nine).

The 58 Staffordshire gifts comprised a third of the total number, and were divided between 48 churches and parsonages, a school and an asylum. Disregarding the school, asylum and parsonages, the *Annals* list shows that Herbert Minton made 44 gifts to 38 separate churches between 1842 and 1856. This represents one tenth of the total number of Anglican churches and chapels in Staffordshire.⁶ The location of these 38 churches is given in the table on the following page, which also includes columns giving an identification number for each church, the date(s) of the donation(s), whether the church was new or being rebuilt at the time of the donation, if the church is extant, and whether the tiles are still visible (Vis) or are covered (Cov). The final column on the right offers a basic classification of the tiles, ranging from 'A' (excellent) to 'C' (average), based on the number of different tile designs, their rarity and the complexity of the layout. A location map may be found at the end of this report.

Of the 38 churches, three had been demolished and one was derelict; all these were located in Stoke-on-Trent. Tiles had been removed from two further churches and had been covered over in seven more, leaving 25 churches in which the Minton donation tiles were visible and more or less

intact. In only three out of the thirteen Stoke-on-Trent churches were the donation tiles still extant and completely visible. In all, twenty-eight churches

1	Abbots Bromley	St Nicholas	1856	Rebl	Extant	Vis	C
2	Aldridge	St Mary	1853	Rebl	Extant	Vis	C
3	Armitage	St John the Baptist	1845,46,47	New	Extant	Vis	A
4	Audley	St James	1846,50,54	Rebl	Extant	Vis	A
5	Blithfield	St Leonard	1852	Rebl	Extant	Vis	B
6	Brewood	St John the Baptist, Bishops Wood	1856	New	Extant	Vis	C
7	Brownhills	St James, Ogle Hay	1851	New	Extant	Cov	
8	Church Leigh	All Saints	1845, 51	Rebl	Extant	Vis	A
9	Colton	St Mary	1852	Rebl	Extant	Vis	B
10	Croxden	St Giles	1856	Rebl	Extant	Vis	C
11	Dilhorne	All Saints	1851	Rebl	Extant	Vis	C
12	Elford	St Peter	1849	Rebl	Extant	Vis	A
13	Gratwich	St Mary	1845	Rebl	Extant	Vis	A
14	Lichfield	Christ Church	1845	New	Extant	Vis	C
15	Lower Gornal	St James	1848	Rebl	Extant	Cov	
16	Marchington Woodlands	St John	1845	Rebl	Extant	Vis	C
17	Newcastle-under-Lyme	Holy Trinity, Chesterton	1852, 56	New	Extant	Cov	
18	Newcastle-under-Lyme	St George	1854	New	Extant	Vis	B
19	Newcastle-under-Lyme	St Giles	1851	Rebl	Extant	Vis	B
20	Pensnett	St Mark	1849	New	Extant	Vis	B
21	Stafford	St Mary	1844	Rebl	Extant	Vis	A
22	Stoke-on-Trent	Holy Evangelists, Normacot	1847	New	Extant	Vis	B
23	Stoke-on-Trent	Resurrection, Red Bank, Dresden	1853	New	Extant	Rem	
24	Stoke-on-Trent	Holy Trinity, Hartshill	1842	New	Extant	Vis	A
25	Stoke-on-Trent	Holy Trinity, Hope	1849	New	Dem		
26	Stoke-on-Trent	Holy Trinity, Northwood	1849	New	Extant	Cov	
27	Stoke-on-Trent	Holy Trinity, Sneyd	1852	New	Dem		
28	Stoke-on-Trent	St Bartholomew, Blurton	1851	Rebl	Extant	Cov	
29	Stoke-on-Trent	St John the Evangelist, Hanley	1852	Rebl	Derelict	Rem	
30	Stoke-on-Trent	St John the Evangelist, Goldenhill	1852	New	Extant	Cov	
31	Stoke-on-Trent	St Luke, Wellington	1854	New	Extant	Vis	C
32	Stoke-on-Trent	St Mary, Bucknall	1856	New	Extant	Cov	
33	Stoke-on-Trent	St Paul, Edensor	1854	New	Dem		
34	Stoke-on-Trent	St Thomas, Penkhull	1845	New	Extant	Vis	A
35	Trentham	St Mary and All Saints	1844	Rebl	Extant	Vis	A
36	Walton	St Thomas, Berkswich	1844	New	Extant	Vis	B
37	Willenhall	Holy Trinity, Short Heath	1855	New	Extant	Rem	
38	Wolverhampton	St Bartholomew, Penn	1851	Rebl	Extant	Vis	B

Staffordshire churches to which Herbert Minton donated tiles

were visited during the course of the research project, a summary of the results, including illustrations of the tiles, being given in Appendix 1. Archive sources were also consulted, with the object of providing material on the tiles which could not be seen.⁷ In terms of the number of donations, the 25 churches with intact donation tiles comprised 30 separate gifts; most of the 14 gifts no longer visible dated from the 1850s, and tended to be located in smaller churches. It is interesting to speculate that if the survival rate for the tiles in Staffordshire churches, that is 25 out of 38 sites extant, was repeated throughout England, around 80 further Minton donation sites outside Staffordshire would be predicted as being extant. The status of the tiles donated to a selection of churches outside Staffordshire is described in Appendix 4.

The Minton Donation Tiles

The overall impression of the Minton donation tiles was of one of tremendous variety in design and great complexity in layout. The rough overall grading of the tile designs and layouts at each church, from the most lavish ('A') to basic ('C'), is intended solely to assist the analysis of the donations. As the table below shows, the most unusual installations were found at the churches where donations had been made during the 1840s rather than the 1850s, with perhaps a slight apparent preference for restored over new churches; of the nine graded 'A', three were new churches whilst six were restorations or rebuildings. Of course, the findings may have been skewed by the fact that one third of the Staffordshire church donations were either covered or no

	A	B	C	
New	3	4	3	10
Rebuild	6	4	5	15
	9	8	8	25
1840s	9	3	2	14
1850s	-	5	6	11
	9	8	8	25

Tile classification in the 25 churches where Minton donation tiles were visible

longer extant. The 38 original donations went to 20 new and 18 rebuilt or restored churches, while the 25 extant sites comprised 10 new and 15 rebuilt or restored churches. The urban churches of Stoke were particularly under-represented in this survey due to a combination of poor survival rate and recent covering of tiles. However, the number of churches in each grade was found to be roughly equal for both new and restored sites, which suggests that this factor was not of special importance in determining the design quality of the installation. An early date of installation appears to be a much stronger predictor of greater variety and complexity.

The earliest of the churches to which Herbert Minton gave tiles of the highest design quality was, of course, his own Holy Trinity Church, Hartshill, Stoke-on-Trent, built in 1842 at Minton's expense and designed by George Gilbert Scott. Hartshill's nave and aisles are completely paved with encaustic tiles provided by Minton, while the addition (probably following the 1872 fire) of a reredos, chancel and sanctuary pavements, and glazed wall tiling in the nave, only serves to heighten the powerful impression made by the original floor tiling.⁸ The variety of tiles is immense, with many designs being shown in both Minton's *Earliest Pattern Book* and the firm's first printed catalogue of 1842.⁹ A selection of tile designs shown in these works, and

which were also found in the Minton Donation churches, is illustrated in Appendix 3.

The old and decaying structure of Trentham Church was completely rebuilt in 1842-4, the work being funded by the Duke of Sutherland. The church almost adjoined Trentham Park, the newly-constructed home of the Duke and Duchess of Sutherland. After the Duke's visit to the Minton factory in 1820, the Duke and Duchess of Sutherland continued to take an interest in the progress of the business, and became enthusiastic patrons.¹⁰ Tiles for the extensive floors of Trentham Park formed one of Minton's earliest and most substantial orders during the late 1830s, so perhaps Minton's gift of such an impressive pavement for the church in July 1844 is understandable in this light.¹¹ He donated tiles throughout the church, but the sanctuary tiling is the most unusual, with elements from the Sutherland coat of arms set in a striking combination of black, buff and red designs. Only a month after the Trentham donation came another important gift, to the newly-rebuilt Church of St Mary in Stafford. It was one of George Gilbert Scott's earliest restorations, and caused much controversy at the time. It is not known whether Scott had a hand in the design of Minton's donation of tiles for the chancel and reredos; the pavement increases in complexity towards the east end, culminating in a glowing reredos displaying Christian symbols in gold.

In the following year, 1845, Minton donated an ornate tile pavement to Penkhull Church, Stoke-on-Trent, where his nephew Samuel Minton was the incumbent; Herbert Minton also paid off the debt which his nephew had incurred during the construction of the church in 1842. Large panels of an Agnus Dei and a pelican in her piety dominate the choir while a series of small, sky-blue tiles bearing symbols of the Passion Cycle lie across the sanctuary. Behind the altar - and intended to be seen only by the incumbent, one assumes - is a design which appears to be unique: a white, octagonal star-shaped tile showing a golden chalice. Penkhull was only one of four significant donations made during 1845. At Gratwich, Minton gave tiles for the choir in the form of a large Latin cross of red and buff patterned tiles, bordered by a black tile showing an eight-pointed star. This motif was to recur in later donations, as was the combination of four-tile groups in the Gratwich nave tiling, which included the rose window design originally copied from the Westminster Abbey Chapter House floor.¹² The roundels of the four evangelists in the sanctuary were also a feature of several later donations.

At Armitage, where the first of three donations occurred in 1845, the Latin cross design is again present, but here it encloses a more complex pattern including roundels of the evangelists. Armorial tiles are the main element in the pavement at All Saints, Church Leigh, which was rebuilt in 1846. Its reconstruction was largely funded by Richard Bagot of Blithfield, whose arms - as the Bishop of Oxford - appear in a magnificent series of 16-tile groups in the chancel; a tile with his initials lies in the sanctuary. These tiles comprised Herbert Minton's first donation to the church in 1845. The reredos, in moulded buff terracotta, was donated in 1851, its design being

taken from the shrine of St Dunstan at Canterbury Cathedral. A similar terracotta reredos was installed at St Stephen's Church, Rochester Row, Westminster during 1847-50 by the architect Benjamin Ferrey, and similar chancel walling of approximately the same date can still be found in several Somerset churches.¹³

Audley Church benefited from four Minton donations, the first being made prior to 1846. The result was a lavish ceramic display, the chancel dado being especially rich and using repeats of a fleur-de-lys tile. A donation was made to Elford Church in April 1849 which included a terracotta reredos similar to that of Church Leigh. Elford was rebuilt by Salvin in 1848-9 with the object of restoring its fourteenth-century appearance; during the construction work, medieval tiles were found beneath the brick floor.¹⁴ They appear to have been relief tiles with a geometric pattern composed mainly of intersecting circles. Minton's made a new nave pavement for the church replicating their design in line-impressed tiles using brown or buff grounds. In the sanctuary, to complete this unusual scheme, are floor tiles in blue and yellow with a star motif.

Amongst the churches with donations of the middling quality, Blithfield is of interest as its donation, a chancel pavement given in July 1852, followed the reconstruction of its chancel by Pugin in 1851. The new work was supposed to have faithfully reproduced the original design of the chancel, but it is not known if this applied to any medieval floor tiles which may have been present. However, the chancel tiles may well have been designed by Pugin, so it is possible that medieval designs were replicated at Blithfield. The nave tiles, which were not part of the donation, include some strange fleur-de-lys tiles in which ventilation outlets form an intrinsic part of the design. Normacot Church, where the donation was made in 1847, has - like several other churches - a relatively unremarkable sanctuary pavement with roundels of the four evangelists. It was built by George Gilbert Scott at the expense of the Duke of Sutherland in 1847, and also boasts twin coats of arms in the tile pavement near the north entrance, those of the Duke of Sutherland and the Earl of Lichfield. The churches at Colton, Pensnett and Newcastle St Giles and St George all have substantial amounts of patterned tiling, although with designs commonly found elsewhere.

Walton Church, built in 1842, was the object of an early donation, tiles for the altar space in August 1844. There is a good range of tiles on display, including many of the designs from Minton's first printed catalogue of 1842, and distinctive blue and buff tiles bearing the initials of the Levett family of nearby Milford Hall. Perhaps the most puzzling tiles in all the churches surveyed were those found at Penn Church, Wolverhampton, a medieval but much-altered structure. They were not, in fact, the donation tiles of 1851, for these formed a reredos which has since been destroyed. The Penn Church tiles, which were laid in the sanctuary before 1871, were copies of the Westminster Abbey Chapter House tiles in five designs, numbers 14-18 in Minton's first printed catalogue of 1842. They could have been part of an unrecorded Minton donation, or could have simply been purchased from

Minton's. It is even possible that these specific designs were chosen, by Minton or Penn Church, because of the association of the name Penn with the medieval tilery in Buckinghamshire. There appears to be no evidence available relating to this matter, which remains a mystery.

Of the eight churches having the most basic designs and layouts, six were locations where tile donations were made during the 1850s. At Christ Church Lichfield, where the date of the donation was 1845, it is possible that the chancel tiling (now covered) may have been more lavish than the extant nave tiling, which follows the same pattern as the Gratwich nave where a Latin cross motif occupies the choir. Aldridge has a patterned sanctuary pavement with border tiles showing vine leaves and grapes, and Marchington Woodlands has similar sanctuary tiling. The Abbots Bromley reredos is a strange construction, mainly of marble but with widely-spaced horizontal and vertical strips of tiles, probably Pugin designs and including an octagonal tile at the intersections. The four remaining churches (Bishops Wood, Croxden, Dilhorne and Wellington) have a smaller number of patterned tiles interspersed with plain tiles, although Dilhorne has rather more and varied patterned tiles than the other three.

Overall, the most lavish and early donations tended to include a wide variety of tile designs from Minton's first printed catalogue of 1842, as well as specially made armorial or other symbolic tiles. Lesser gifts, usually of floor tiles rather than tiles for a reredos, displayed a smaller range of tile designs with fewer 'specials', and often incorporated a pavement including roundels of the evangelists. The series of four-tile groups, one of which was the rose window, cropped up frequently in nave aisle pavements, and was a basic element in many smaller donations as well as forming part of more elaborate gifts. Although it is clear that the most prestigious gifts were made during the 1840s, the range of tile designs given during the 1850s and the sheer number of donations made in that decade ensured that, as a whole, the later donation churches also present a significant display of Minton tiling.

Designs, Complexity and Motivation

As shown above, the variety and complexity of tile donations made to newly-built churches and to restored or rebuilt churches was much the same, with a roughly equal spread of lavish and more basic gifts. As to any differences in design of the tiles given to new and rebuilt churches, it is impossible to judge whether the church is new or restored from consideration of the tiles alone. Special designs, armorial patterns, complex groups, the four-tile repeating groups and single tile designs from the first printed catalogue all appear in both types of church. Much more important as a predictive factor is whether the church had a particularly important benefactor, in which case relevant armorial tiles or lettered tiles were likely to be included in the design, as at Church Leigh and Normacot.¹⁵ The overall designs in these cases were often more complex.

A high degree of complexity in layout and unusual tile designs could also be predicted where there was a personal connection between Herbert

Minton and the church in question, for instance at Penkhull, where the incumbent was Minton's nephew. This holds true outside Staffordshire, as is shown by the cases of the donations to Barmby Moor in the East Riding of Yorkshire, and to Morpeth in Northumberland. At Barmby Moor, St Catherine's Church was rebuilt during 1850-2 when Minton's brother-in-law, Robert Taylor, was the incumbent.¹⁶ Minton made donations to the church in 1849 and 1851, which included tiles for the nave and aisles; the chancel is also paved. According to Pevsner, this is an 'individual collection' of tiles. There are several memorial tiles to family members and a Royal coat-of-arms is included in the layout. Even more convincing is the Church of St James the Great at Morpeth, where the incumbent during its construction in 1844-6 was the brother-in-law of Minton's great patron, the Duchess of Sutherland.¹⁷ The architect of this neo-Norman church was Benjamin Ferrey, and Minton donated an elaborate tile pavement, perhaps designed by Ferrey, in 1845. It stretched from the chancel, dominated by a Latin cross, eastward through a cruciform motif bearing biblical quotations and into the sanctuary, with a variety of repeat patterns. It is interesting to note that Ferrey may have been working with Minton on St James the Great just prior to installing the unusual Minton terracotta reredos at St Stephen's, Westminster in 1847-50.

The unusual design of the Morpeth donation suggests that the tiles donated to Staffordshire churches were not necessarily more elaborate than the designs donated outside Staffordshire. Appendix 4 provides a summary of the present knowledge of non-Staffordshire donations. Although this is very incomplete and patchy, two further Yorkshire churches serve to illustrate the range of donations. At St James Church, Boroughbridge, chancel tiling was donated by Minton during the erection of the church in 1852. The tiles are fairly unremarkable in nature, comprising some of the typical four-tile groups as well as single fleur-de-lys tiles. In contrast, tiles donated in the same year for the colourful reredos of St Barnabas Church, Weeton, include the Pugin-designed Agnus Dei roundel; the chancel and sanctuary pavements display evangelist roundels and four-tile groups. The church was designed by George Gilbert Scott for the Earl of Harewood, who paid for its construction.

A comparison can also be made between tiles which were donated, and those at locations where tiles had simply been purchased from Minton's, the general products of the factory at that time. Here again, it turns out that there are no notable differences in design quality between the two groups. For instance at St Mary Castlechurch, on the western edge of Stafford, there is Minton tiling in the nave and chancel dating from 1844-5, including an elaborate reredos with gold lettering. This certainly bears comparison with the donation tiling just a few miles away at St Mary in central Stafford, where a similar - if rather more lavish - installation was given by Minton in August 1844. Perhaps more typical of tile installations in small rural churches is St John's Church at Meldon in Northumberland, just west of Morpeth. Here, John Dobson's restoration in 1849 included a Minton sanctuary pavement with evangelist roundels, although in place of the usual foursome is a pair of eagle designs symbolising St John. Tile designs found in the Staffordshire

donation churches can also be seen at, for instance, Wimborne Minster in the Minton installation of 1855-7, in the lavish 1848 Minton pavement at All Saints Church, Hursley, Hampshire, and the 1862 Minton pavement at St Peter and St Paul, Marlborough, Wiltshire. The four-tile groups often found in nave aisles can even be seen in the tiny, late nineteenth-century mausoleum of the Conde de Bayona at St Mary's Roman Catholic Cemetery, Kensal Green, London.

Thus it appears that there is no appreciable difference in tile designs, their variety and their complexity of layout between tiles donated by Herbert Minton or tiles bought from Minton's factory, between tiles given to churches inside or outside Staffordshire, and between tiles given to new or restored churches. In the case of donations to restored churches, a further point on the question of design is the degree to which tile designs may have been copied from tiles already in place, or whether existing stock designs were used. Unfortunately the fifteen rebuilt or restored Staffordshire donation churches provide little evidence on this matter. It appears, in most cases, that nothing was known of any earlier tiling; some churches had undergone several periods of alteration prior to the 1840s and 1850s, when any medieval tiles originally present could have been lost. Only at Elford, where a donation was made in 1849, can it be shown that the designs - for line-impressed tiles - and their arrangement were based on the previously existing floor.¹⁸ Elsewhere, the evidence is insubstantial and unconvincing, as at Blithfield, where Pugin is traditionally held to have replicated the design of the thirteenth-century chancel, but this seems to apply to the structure rather than its decoration. However, the case of Elford does show that where medieval tile designs were available *in situ*, Minton and the architect were quick to use them.¹⁹

Indeed, there is very little evidence available concerning the design process for the Minton donation tiles, either inside or outside Staffordshire. At St James the Great, Morpeth, where it is possible Benjamin Ferrey may have had a hand in the design of the chancel pavement, correspondence between Minton and the Church Building Committee was restricted to anodyne expressions of goodwill, rather than any discussion of design.²⁰ Many architects were involved in designing Minton tiles for churches, but in at least one case - the Church of St John the Baptist, Shottesbrooke, Berkshire - the Minton donation tiles were forced upon a rather unwilling architect. George Edmund Street restored St John's in 1853-4, but was not responsible for the design of the ornate reredos donated by Minton, and apparently did not wholly approve of it.²¹

It seems probable that the complex and innovative tile layouts seen in many of the tile donation churches were due to the work of the Minton factory artists rather than the architects of the churches concerned.²² Herbert Minton may well have used the opportunity of the tile donations, free from the revivalist demands of architect and patron, to experiment with new tile designs and particularly pavement layouts. In the few cases where an architect was involved, as with Salvin at Elford, the architect may have been more intent than Minton on reproducing medieval imagery. Although most of

the early tile designs (apart from the armorial and other 'specials') found in the Staffordshire churches were taken from medieval patterns, the overall layouts may have had some contemporary inspiration.²³

Having reviewed the tile donations, it is now appropriate to consider Herbert Minton's motivation for giving away a substantial amount of his factory's products during the 1840s and 1850s, a time when tile production had not reached the levels of profitability attained by the factory's china and earthenware. It is possible that the increasing success of Minton's tile business during the 1850s influenced his actions in making a greater number of donations during that decade than in the 1840s. It is also possible that Minton became increasingly concerned with the church at that time, although his donations were not restricted to churches; for instance, he presented a fine pavement to the Duchess of Sutherland for her residence Cliveden in Buckinghamshire.²⁴ It has already been shown that personal contacts, with both family and patrons, played a significant role in the decision to donate tiles.

A crucial factor in Minton's decision to build Hartshill Church, along with the associated parsonage, school and housing, appears to have been a sermon preached at Fenton, Stoke-on-Trent, by one Archdeacon Hodson.²⁵ In his appeal on behalf of the Diocesan Church Extension Society, the archdeacon urged wealthy manufacturers to do their duty by providing additional church accommodation in the district. The Society, like the Incorporated Church Building Society, was one of a number of bodies which provided grants towards church construction, at a time when private benefactions for this purpose were the norm. Minton's response to the sermon reflected his practical philanthropy, which the *Staffordshire Advertiser* summed up in his obituary: 'His great maxim was that the principal use of worldly possessions was to enable a man to become his own executor - to do all the good he could in his own lifetime'.²⁶ Of course, whatever the prime purpose behind the donations, and their undoubted cost to the factory, they gained much positive publicity and acted as prestigious advertising.

Conclusion

The church eventually became Minton's most important purchaser of encaustic tiles; in the Lichfield Diocese alone, over 150 churches (around 40% of the total) had been supplied with Minton pavements by 1859.²⁷ The significance of the tile donations by Herbert Minton to the Staffordshire churches lies in the fact that these tended to be earlier and more lavish donations than his gifts in general. Although the overall pattern of donations during 1842-58 is roughly similar throughout England, there is a definite bias towards donations in Staffordshire during the 1840s, with Staffordshire donations making up nearly half of the total in the 1840s but only 28% in the 1850s. Thus the substantial corpus of 1840s Minton tiles to be found at the extant donation churches in Staffordshire represents a significant display of early, elaborate and innovative Minton encaustic tiling. It also provides an illustration of the high standard of work carried out by the factory's artists in

that period, in terms of the general layout of church pavements and - perhaps to a lesser extent - the design of individual tiles.

It has been suggested that around 80 Minton donation churches outside Staffordshire might still be extant. Given that some of these are likely to be churches where donations were made during the 1840s, it is clear that further research should concentrate on locating these possible early survivors with their potentially lavish donations. Indeed, the example of St James the Great at Morpeth, where the spectacular chancel pavement was an 1845 donation, bears out this point. In addition, a broader search for relevant archival material might improve our current limited understanding of the design and donation process, and throw some light on the role of the various church building societies in encouraging specific donations.

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Notes and References

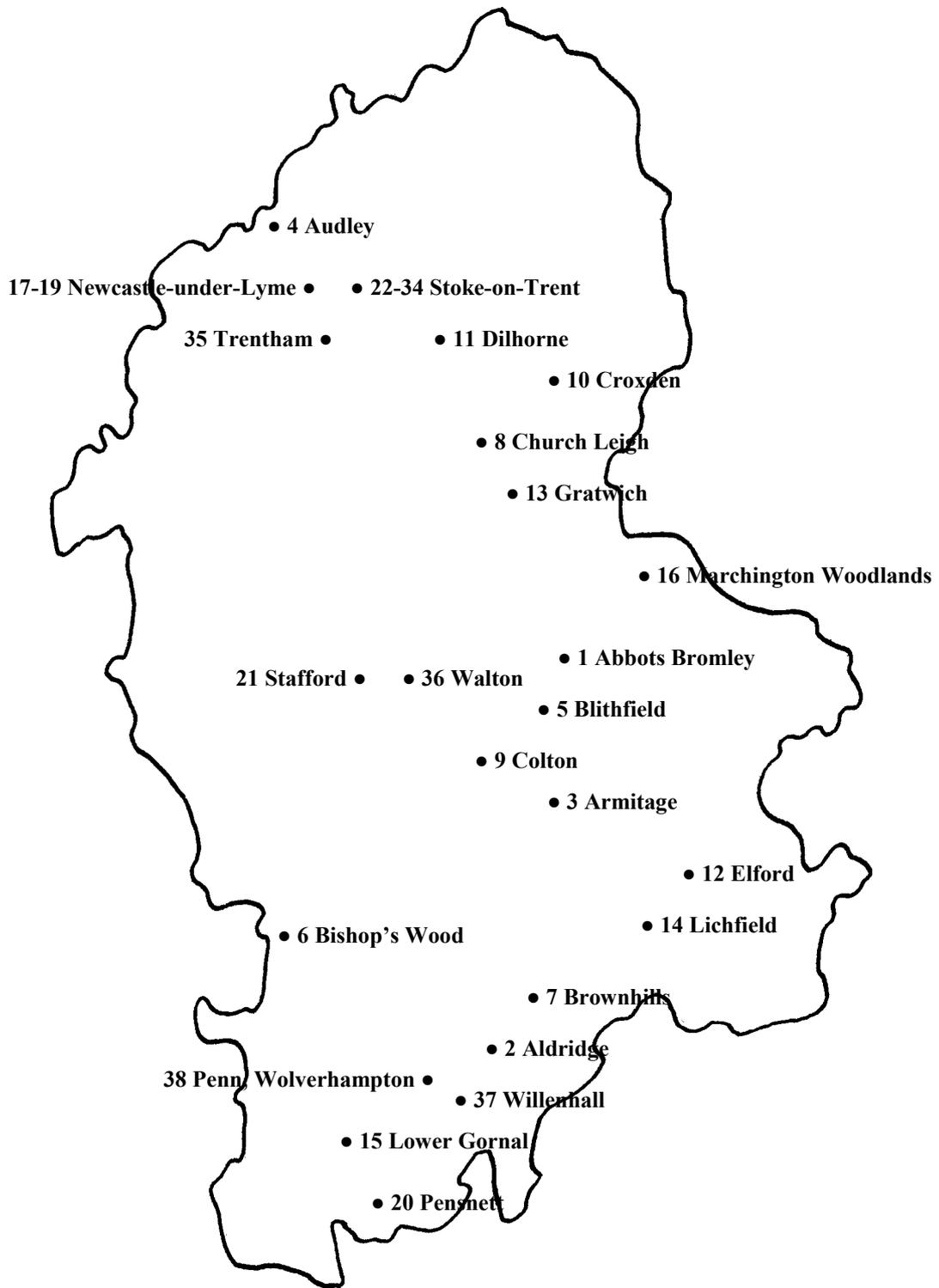
1. 'The Late Herbert Minton, Esq.', *Annals of the Diocese of Lichfield, past and present: being a Supplement to the Lichfield Church Calendar*, (1859) Crewe, Newcastle-under-Lyme, pp83-88. Reprinted in *Glazed Expressions* 32, Spring 1996, pp3-6. This encomium, published in the year following Minton's death, details the 173 gifts made by Herbert Minton to churches and other institutions.
2. For the purposes of this report, the county of Staffordshire is defined as having the boundary in force at the time of the Minton donations, that is the boundary of the pre-1974 reorganisation county. A donation of tiles was made by Minton's to Lichfield Cathedral during its restoration, which began in 1842 and continued until 1861. George Gilbert Scott was asked to superintend the works in 1855, and produced designs in 1857-8, after which the choir was excavated (see David Cole, *The Works of Sir Gilbert Scott*, Architectural Press, London, 1980, pp64-6 and VCH *Staffordshire*, 1970, vol 3, p194). The tiles in the choir are attributed to Minton by a contemporary account: J. C. Woodhouse, *A short account of Lichfield Cathedral*, 8th edn, Lichfield,

- 1862, pp51-2. In addition, it is known that the area of pavement in front of the high altar was given by Colin Minton Campbell, who continued Minton's china business after the death of Herbert Minton in 1858 (see Tony Herbert, *Tiles and Architectural Ceramics in Lichfield*, TACS, 1991, p2). This would suggest that the date of the gift of tiles to the Cathedral was the late 1850s or soon after, probably following the death of Herbert Minton. See also Joan Jones, *Minton: The first two hundred years of design and production*, Swan Hill Press, Shrewsbury, 1993, p161
3. Henry Thorold, *Staffordshire: A Shell Guide* (Faber & Faber, London, 1978), p19.
 4. Nikolaus Pevsner, *Staffordshire. Buildings of England* (Penguin, Harmondsworth, 1974), p40.
 5. Kenneth Beulah, *Church Tiles of the nineteenth century* (Shire Publications, Princes Risborough, 1987), p13.
 6. The number of Anglican churches and chapels mentioned in Nikolaus Pevsner, *Staffordshire* (Penguin, Harmondsworth, 1974) is approximately 377.
 7. There were some difficulties in identifying all the churches mentioned in the Minton Donation List, largely due to changes in parish boundaries, but the author is satisfied that all the Staffordshire sites have been correctly located. In all, 28 Staffordshire churches were visited during autumn 1999, the visits being made by Lynn Pearson, TACS Gazetteer Editor, who visited 12 churches, and Alan Swale, TACS Chairman, who visited 13 churches; both visited another three churches. At each church notes were taken and a photographic record made of the tiles. In addition, visits were made by Lynn Pearson to inspect archival material held at Staffordshire Record Office, Lichfield Record Office, Stoke-on-Trent City Archives, National Monuments Record, National Art Library and the Minton Archives.
 8. The chancel tiling includes a lozenge-shaped encaustic floor tile which is a memorial to Herbert Minton, buried in a vault beneath the chancel floor after his death in 1858. The nave dado also comprises ceramic memorial plaques. These plaques can be found in many Staffordshire churches and some further afield in the Midlands. Most date from the late 1860s onward, and it is possible that Minton's own commemorative plaque was the first of these memorials.
 9. Stoke-on-Trent City Archives hold a manuscript book entitled *The earliest pattern book of the first encaustic tiles made in England by Herbert Minton in 1835* (Ref D/7) which appears to date from shortly before the firm's first printed catalogue issued in 1842. See G. K. Beulah, *Samuel Wright of Shelton and his Tiles*, TACS Journal, vol 3, 1990, pp28-32.
 10. Joan Jones, *Minton: The first two hundred years of design and production* (Swan Hill Press, Shrewsbury, 1993), pp8, 39.
 11. D. S. Skinner and Hans van Lemmen, eds. *Minton Tiles 1835-1935*. (City Museum and Art Gallery, Stoke-on-Trent, 1984), p11.

12. Clive Wainwright, Hans van Lemmen and Michael Stratton, *Tiles and Terracotta in London* (Tiles and Architectural Ceramics Society, 1981), p4.
13. Philip Brown, *Tiles in a group of Somerset Churches* (Tiles and Architectural Ceramics Society, 1995).
14. Francis E. Paget, *Some account of Elford Church: Its decays, and its restorations, in ancient and recent times* (Lomax, Lichfield, 1880), pp27-8.
15. In respect of armorial devices of benefactors appearing in the design of tile pavements, there is a clear parallel here with the Westminster Abbey Chapter House floor of 1255-8, which included the Royal Arms of Henry III, its patron. In this instance, the Victorian Gothic Revival encompassed process as well as form. My thanks to Hans van Lemmen for this observation.
16. Nikolaus Pevsner and David Neave, *Yorkshire: York and the East Riding* 2nd ed. Buildings of England (Penguin, London, 1995), pp97, 271.
17. Marilyn N. Tweddle, *An historical guide to the Church of St James the Great, Morpeth* (Tweddle, Morpeth, 1994).
18. The date of 1843, rather than 1849, is given for the donation to Elford Church in Joan Jones, *Minton: The first two hundred years of design and production*, Swan Hill Press, Shrewsbury, 1993, p161, although no archival reference is offered. However, there is nothing in Paget's 1880 *Account* to suggest that the church was altered during the 1840s prior to the 1848-9 rebuilding, and the *Annals* list gives the date of a Minton donation as 1849. As Jones states, the Elford donation included the successful reproduction of the medieval church floor.
19. Minton's worked on the restoration of Drayton Beauchamp Church, Hertfordshire in 1867. *The Builder*, vol 25, 2nd March 1867, reported that 'During the progress of the works a number of ancient tiles were discovered; these, together with others previously in the chancel, have been reproduced by Minton, and the chancel has been laid with them, in patterns, divided by borders.'
20. See Tweddle, *Church of St James the Great*, 1994, p11; Marilyn Tweddle, personal communication, 7th February 2000. Correspondence exists in the Minton Archives concerning tile donations, but appears to be mainly simple letters of thanks rather than discussion of design matters; however, this correspondence deserves further research. No other archive sources consulted by the author revealed anything relevant to the design process.
21. John Elliott and John Pritchard, eds. *George Edmund Street: a Victorian architect in Berkshire*. (Centre for Continuing Education, University of Reading, Reading, 1998), p110.
22. Paul Atterbury and Clive Wainwright, *Pugin: A Gothic Passion* (Yale University Press, New Haven and London, 1994), p147.
23. One of the few contemporary images to have been found on Victorian encaustic tiles is that of the oil lamps in the Godwin pavement in the church at Llanbadarn Fawr, near Aberystwyth, designed by J. P.

Seddon in 1884. Although the Minton pavements in the donation churches had unusual and innovative layouts, there were no cases of individual tile designs with anything other than medieval imagery. However, most of the donations date from over thirty years before the Seddon designs.

24. Jones, *Minton*, 1993, p170.
25. Pauline R. Booth, *Herbert Minton: Pottery manufacturer, entrepreneur and philanthropist 1793-1858*, thesis submitted for MA, History at the University of Keele, 1990, p186.
26. *Staffordshire Advertiser*, 'Obituary, Herbert Minton', 3rd April 1858.
27. Booth, *Herbert Minton*, 1990, p271.



Staffordshire — Location of the Minton Donation Churches

MINTON TILES IN THE CHURCHES OF STAFFORDSHIRE APPENDIX 1

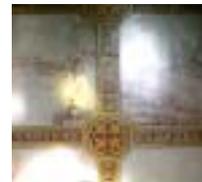
THE CHURCHES AND THEIR TILES

1) ABBOTS BROMLEY

St Nicholas Church, Abbots Bromley

By 1845 the state of the medieval church had become so poor that restoration was decided upon. Under the direction of the architect G. E. Street of Oxford and the vicar, the Rev J. Manley Lowe, every endeavour was made to bring the church back to its former (pre-Georgian) appearance. The floor was stripped, old step levels were found and retiled; had more money been available, more elaborate plans would have been fulfilled for beautifying and furnishing the church. (See A. R. Ladell, *The parish church of Abbots Bromley* Wilding & Son, Shrewsbury, c1960.) Faculty records in Lichfield Record Office show that in 1852 the churchwardens, with the consent of the majority of parishioners, mortgaged the rates to the Public Works Loan Commissioners for £1500 needed to cover repairing, enlarging and in part rebuilding church. There was much discussion of this tactic, and a few people would not pay.

Pevsner gives the date of Street's restoration as 'early', c1852-5; the Minton donation was made in February 1856. The church has an unusual marble reredos with tile banding, but apparently no other tiles; it is not certain whether this reredos tiling constituted the donation, or whether other tiles have disappeared. However, the small number of tiles and their rather unimpressive decoration would fit in with the pattern of later Minton donations.



2) ALDRIDGE

St Mary's Church, Aldridge

Apart from the tower, all exterior walls of this medieval church were added or rebuilt between 1841 and 1853; Pevsner states that most of the work was done during 1852-3 by Salvin.



The date of the Minton donation was May 1853. The chancel and nave are now completely carpeted, leaving only the sanctuary tiles visible. There were tiles in the centre of the chancel, but they were of poorer quality than the sanctuary tiling. The sanctuary tiles comprise a border around the outer edge of a row of buff on blue vine leaf design tiles, repeated in pairs of leaf and grape designs. This single row is also repeated around altar. Between these inner and outer borders are sets of 4-tile groups of buff on red floral designs, 13 sets of 4 across the sanctuary and 3 sets up to the altar.



3) ARMITAGE

St John the Baptist, Armitage

This neo-Norman church, built in 1844-7 by the architect Henry Ward of Stafford, replaced a genuine Norman building. There were three Minton donations: in August 1845, tiles for the nave, aisles and chancel; in March 1846, tiles for the chancel; and in September 1847, tiles for the altar space and vestry. The tiling is elaborate; in the chancel is a large Latin cross composed of roundels of the evangelists, all on a background of red and black diagonally quartered tiling. The main nave aisle has a mass of different geometric designs, reminiscent of those at Hartshill, along with an unusual knotted design of border tile. There are also blue, buff and black fleur-de-llys tiles in the sanctuary.



4) AUDLEY

St James Church, Audley

The Church of St James, listed II*, dates from around 1300 and was partially rebuilt by Gilbert Scott in 1846-7, with restoration continuing until 1856. The date of the first Minton donation is unknown, although the second was made in October 1846, the third in July 1850 and the fourth, a portion of the reredos, in June 1854. The Staffordshire Record Office has building plans by Scott, but nothing on them regarding tiles.

There are tiles in the porch area and at the west end of the nave, but some of these have clearly been moved and in any case are unimpressive. The tiles in the nave aisle are completely carpeted over. The real interest lies in the chancel. Two steps to the sanctuary appear to be stone, but have tiled risers with lettering in white on blue ground as follows (the centre is carpeted): 'Thou that...our prayer' and 'Thou that sitt....e mercy upon us' (presumably 'have mercy upon us').

A splendid display in the sanctuary: the reredos has a vine leaf border with a matching pair plus single with larger leaf repeating in threes all along the edges. Then the basic pattern is a tile with a single fleur-de-lys, on red or green ground, alternating diagonally with red and green blanks. In addition there are nine-tile groups, with two different but similar patterns; these are not as visually outstanding as the general fleur-de-lys effect.

The sanctuary pavement comprises 6" tiles with four fleur-de-lys on each, in blue and brown. This design also occupies the sides of the sanctuary, with (on both sides) a 4-tile and a 9-tile group, the latter nearer the front. The north-east group has a cross, an alpha and an omega, and IHC; the south-east group has a smock, a pillar and cords, a cross with shroud, and a dove (Holy Spirit); the north-west group has an agnus dei, and the south-west group has a pelican in her piety; these are symbols of Christ, the Passion Cycle and the Resurrection. The central area in front of the altar is mainly rather dull buff and red with flower designs, but with four 4-tile groups of the evangelists and their symbols. Some tiles have been replaced recently by specially made new tiles.



5) BLITHFIELD

St Leonard's Church, Blithfield

The medieval church of St Leonard's lies immediately north of Blithfield Hall, home of the Bagot family for 600 years. The chancel was restored by Pugin in 1851 and Herbert Minton donated the chancel pavement in July 1852. The chancel roof was made to a Pugin design of what was supposed to have been the original 13th century roof, and the east window also followed the exact pattern of the original (see D. S. Murray, *Notes on the Early History of the Parish of Blithfield*). The tradition that Pugin reproduced faithfully what was there before does not seem to extend to the tiling, which is far from lavish. There are some unusual buff ground tiles in the chancel, also some green patterned tiles, and a Pugin-style red, buff and blue pattern tile bordering the altar. Most strange are the fleur-de-lys floor tiles with ventilation holes.



6) BREWOOD

St John the Baptist, Bishops Wood

The Minton donation list gives a date of December 1856 for a gift to the New Church, Brewood. This is the Church of St John the Baptist, Bishops Wood, nearly two miles to the west. The church opened in 1850 and was consecrated in 1851; it was built in local red sandstone and designed by G. T. Robinson. Papers in the Staffordshire Record Office, dated 1847, give the specifications for a new church to be erected at Bishops Wood in the parish of Brewood. The floor of the chancel was to be earth



well rammed down, while 'The whole of the aisles and open space in the tower, church and chancel to be paved with blue and red Staffordshire quarries except the part over the flues which is to be 2½ inch rubbed York flag'.

The altar pavement and the tiling at the door are visible, but the aisle pavement is carpeted. There are mostly plain red and black tiles in the small altar area, laid in geometric pattern; single (largely blue) decorated tiles, some showing evangelists or an agnus dei, are dotted throughout. There are two steps with risers tiled in red and buff vine leaf designs. Either the altar area was left untiled in the initial building works, or the Minton donation tiles replaced some of the original quarries (or the entire church was only tiled at the time of the donation).



7) BROWNHILLS

St James Church, Ogley Hay, Brownhills

Here the original reference was to Stonnall Church, Ogley Hay, with a Minton donation of a chancel pavement made in June 1851.

The Builder, 8th March 1851, p152, regarding St James, states that 'Mr Minton has offered tiles for the chancel floor'. The Stonnall parish records mention the building of Stonnall chapel of ease, which is probably the church in what became Ogley Hay parish, that is St James. However, the tiles at St James cannot now be seen, as whole chancel area covered with raised carpeted platform.

8) CHURCH LEIGH

All Saints Church, Church Leigh

Herbert Minton donated tiles to All Saints in March and June 1845 for the nave, aisle, cross passages and font space, and then gave the reredos in January 1851. The rebuilding of All Saints was completed in 1846 by Thomas Johnson of Lichfield; reconstruction was funded mainly by Richard Bagot of Blithfield, Bishop of Oxford (later Bishop of Bath



and Wells) and former rector of All Saints. Another member of the Bagot family was the incumbent at the time of the rebuilding. The church is listed II* and the floor tiles have been attributed to Pugin.

The aisles display repeats of relatively common four-tile groups interspersed with single tiles showing an attractive griffin, probably referring to a family connection; around the base of the font is good tiled lettering. The splendidly colourful chancel pavement comprises repeats of Richard Bagot's coat of arms as Bishop of Oxford; his arms lie within a frame including a bishop's mitre, and show a delightful picture of three medieval maidens in the dexter chief. The Bagot arms 'ermine, two chevrons, azure' occupy the sinister side. In the rather less decorative sanctuary are tiles with the letters 'RB' and the bishop's mitre.

The reredos is made up of moulded buff terracotta in a pattern of hexagonal and triangular pieces; the centres of the hexagons are overpainted in gold. This style of reredos is very similar to that produced soon after 1845 by Minton for St Stephen's in Westminster; it also appears in St Andrew's Church, Trent, Dorset. For further detail see TACS Somerset Tour Notes, 1995.



9) COLTON

St Mary's Church, Colton

Apart from its tower, the church was rebuilt by G. E. Street in 1850-2; tiles for the altar space were donated in January 1852. The sanctuary is reached by four steps from the choir, all paved with tiles. The overall impression is grand, although the individual tiles are not unusual. There is a large area of typical four-tile groups divided by black and buff patterned tiling.



10) CROXDEN

St Giles Church, Croxden

Pevsner states that the little church of St Giles was rebuilt in 1884-5 as a replacement for a chapel which stood at nearby Croxden Abbey; it was paid for by the Earl of Macclesfield. However, the date of the Minton donation to 'Croxden Church' was January 1856. This presents a puzzle. Possibly the 1884-5 structure was a rebuilding of an already existing church, leaving the Minton tiles intact; or the tiles could have been donated to the chapel rather than St Giles, thus the tiles at St Giles would be unrelated to the donation; or the tiles at St Giles may date from the 1884-5 rebuilding. There are red and buff vine leaf border tiles around the altar space, but this is insufficient to date the pavement. In any case this is an unexceptional and small display, with many red tiles divided by lines of thin black tiles, and a patterned tile or four-tile set in the centre of each group.



11) DILHORNE

All Saints Church, Dilhorne

A tile pavement for the parsonage was donated in July 1848, and tiles for the altar space in December 1851. The rose window and other familiar four-tile patterns are present, along with roundels of the evangelists. Good rose and leaf group, also unusual rose and crown group design.



12) ELFORD

St Peter's Church, Elford

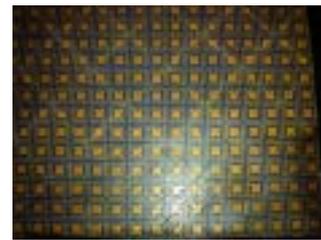
Apart from its tower, the church was rebuilt by Anthony Salvin in 1848-9; the south aisle and chapel were rebuilt by Street in 1869-70. The date of the Minton donation was April 1849. Salvin's objective was to restore the church to its fourteenth century appearance. Regarding the nave, according to the booklet written by its rector during 1835-83, Francis E. Paget, *Some account of Elford Church: Its decays, and its restorations, in ancient and recent times*



(Lomax, Lichfield, nd c1880), pp 27-28, Salvin: 'paved the floor with the buff and chocolate-coloured tiles, ancient specimens of which, arranged in the pattern carefully reproduced in the new pavement, had been discovered under the brick floor. These tiles, made by Messrs Minton, of Stoke-upon-Trent, have the advantage of being *indented*, instead of glazed, and so are much less slippery than the ordinary Church tiles.'



The sanctuary is striking: the pavement is of blue and yellow tiles with a small star design, while the reredos is of moulded grey hexagonal terracotta tiles, with red and gold painted decoration, and red and gold lettering above. This style is very like the reredos at Church Leigh; Minton's design was based on the decoration of St Dunstan's shrine at Canterbury Cathedral. The nave aisles have unusual buff and black line-impressed tiles with a circular relief pattern, as the rector's booklet describes. At the east end of the centre aisle is a very ornate panel with roundels of the four evangelists, but set in untypical frames. Altogether this is a most unusual scheme.



13) GRATWICH **St Mary's Church, Gratwich**

Herbert Minton made a donation of tiles for the altar space of this remote little brick-built church in July 1845. At the same time there was a donation to the Rev. Joseph Webb of tiles for a parsonage, but whether this was also related to Gratwich is not clear. Considering the size of the church, which was built in 1775, and its small chancel, the display of tiles is impressive. In the choir is a large Latin cross formed from red and buff patterned tiles bordered by black tiles showing an eight-pointed star, the latter being a black version of Minton's *Old English Tiles* design 37. In the chancel are roundels of the evangelists with (unusually) a green circular surround.



14) LICHFIELD

Christ Church, Lichfield

In this case the donation of 'tiles for a church' was made in June 1845 to Mrs Hinckley of Lichfield. This reference could be to any of the four Lichfield churches, but the Victoria County History *Staffordshire* vol XIV, Lichfield, pp151-2 states that Christ Church, Leamonsley, Lichfield, was consecrated in 1847. The site was given by the Hinckley family and friends, while the cost of building the church was met by Mrs Ellen Jane Hinckley, daughter of the Dean of Lichfield. Mrs Hinckley's first two daughters had both died in childhood, and became the subject of the *Sleeping Children* memorial in Lichfield Cathedral.



Christ Church sanctuary was refurbished in 1906 with an alabaster reredos and marble paving to the design of G. F. Bodley. In addition, Ursula F. Turner's *Christ Church Lichfield* (Lichfield, 1985), p2 tells us that 'the Minton tiles in the nave and chancel are original'. However, the chancel and part of the nave are now carpeted, leaving only the central aisle tiles visible.



The basic pattern was a series of sets of four 4-tile groups, repeated down the aisle and flanked with various border tiles. There were four tile designs in the 4-tile groups: images of clover, rose window, club and oak leaf. The end pair of each set of four groups had the same design, for instance one set was: clover, club, rose window, clover; the rose window never appeared at the end of a set. Quarries were elsewhere, including hexagonal ones under the pews. This pattern of 4-tile groups is identical to that found in the nave aisle tiles at Gratwich, so it is possible that the Christ Church chancel might have had the same tile scheme as Gratwich (the large Latin cross).



In addition to floor tiles, there was a single tile memorial plaque, about one foot square in the west wall, just to the south of the door; it was to Eliza Ann Chinn, died 1883.

15) LOWER GORNAL

St James Church, Lower Gornal

The church was enlarged in 1836-7 by E. Marsh, and more alterations followed; the chancel was added in the 1880s. The date of the Minton donation was November 1848. The floor of the nave has been raised, thus the tiles, if any remain, are not visible; a photograph dated 1949 and held by the National Monument Record shows what appear to be plain quarries throughout the nave. The chancel is permanently carpeted, though there is still a tiled floor beneath. The only visible tiles are a few border tiles in the narthex and round the font, probably with a fleur-de-lys design.

16) MARCHINGTON WOODLANDS

St John's Church, Marchington Woodlands

Herbert Minton made a donation to Randle Wilbraham, Esq of tiles for the altar space and risers to the steps of Smallwood Church in June 1845. The *Post Office Directory of Staffordshire* 1860, p599 states that the Chapel of St John the Baptist, Marchington, was repaired around 1845. Although Pevsner gives a building date of 1858-9 for this church, this is apparently incorrect, and it would appear to be the 'Smallwood Church' of the donation; it stands close to Smallwood Manor. The parishes of Marchington (St Peter) and Marchington Woodlands (St John) were united as Marchington in 1913. The pavement at St John comprises red, buff and blue patterned tiles in a bright but unexciting display, with further tiles in the font area.



17) NEWCASTLE-UNDER-LYME

Holy Trinity Church, Chesterton, Newcastle-under-Lyme

Holy Trinity Church, a dark red stone building, was erected in 1851-2 by H. Ward & Son of Hanley, and consecrated on the 15th August 1852. Donations of tiles were made to the church in August 1852, for the parsonage in August 1855, and for both church and parsonage in January 1856. The tiled pavement is still extant but the majority of the tiled area is covered by carpet and few tiles can be seen. The church has in storage some wall tiles from the old church school, which show the coat of arms of the Prince of Wales.

18) NEWCASTLE-UNDER-LYME

St George's Church, Newcastle-under-Lyme

St George's was built as a Commissioner's Church in 1828; it was designed by Francis Bedford. The date of the Minton donation was July 1854, although some of the tiles must have been re-sited or replaced, as the chancel was extended into the easternmost bay of the nave in 1879-81. Everything in this magnificent church seems to be on a large scale, from the height of the vaulted roof to the size of the organ. It is tiled throughout, from the west porch to the altar dais, including what was originally a small chapel at the west end of the south aisle.

The central aisle has an Escher-like border, in which reversed triangles of light and dark tiles almost induce an optical illusion. Within the border, groups of five tiles in cross formation repeat between blank tiles, with the central tile being a white on blue design (in one of three varieties). From the crossing eastward the tiling becomes more decorative. The choir is tiled with a design articulated by crossed bands enclosing 9-tile groups; at each crossing point is a fleur-de-lys tile. The westerly step has a similar crossed bands motif, but without the fleur-de-lys tile. The easterly step is more elaborate, with eight 8-tile groups bordered by an attractive white on blue tile. The altar dais has a green border, but is otherwise unexceptional. Altogether, this is a very unspoilt example of tiling in a magnificent church.



19) NEWCASTLE-UNDER-LYME

St Giles Church, Newcastle-under-Lyme

The church of St Giles was largely rebuilt by George Gilbert Scott in 1876; he is said to have 'replaced the body of an old church' (David Cole, *The Work of Sir Gilbert Scott* Architectural Press, London, 1980, p161). The date of the Minton donation, of tiles for the altar space and risers to the steps, was April 1851. The tiling, which is now covered by carpeting, appears to be a combination of mainly Godwin tiles dating from the rebuilding, with perhaps a small number of original tiles by Minton. The unusual red tiles with white inlay probably relate to the Scott rebuilding, although they might possibly be early Minton encaustics. The few ornate buff and red tiles may be from the original donation. Several tiles are very similar to those found at Blithfield, suggesting that some Minton donation tiles have indeed survived at St Giles.



20) PENSNETT

St Mark's Church, Pensnett

In the midst of a grim urban townscape, the setting of St Mark's Church is stunning, high on a hill in lush parkland. This substantial High Victorian church - known as the 'Cathedral of the Black Country' - was built in 1846-9 by John Macduff Derick; the Minton donation was made in December 1849. The chancel tiles remain but the tiling in the nave aisles, which comprised black and red quarries, has been covered; there are also tiles around the font. In the churchyard are several chest-tomb type graves of black glazed brick, rather like massive black brick baths. Given the size and general grandeur of the church, the sanctuary tiles are a little disappointing. The three step risers display the blue and buff vine leaf design. In the sanctuary, the main pattern is 9-tile groups divided by lines of narrower blue and buff floral border tiles.



21) STAFFORD

St. Mary's Church, Stafford

St Mary's Church was restored by George Gilbert Scott in 1842-4; this was one of his earliest church restorations, and a commission which he obtained through his friendship with Thomas Stevens, the curate of Keele. Although Scott felt that 'a more careful restoration... never was made', his attempt to replicate the thirteenth-century appearance of the church caused much controversy. It seems he was not as satisfied with the interior of the church as with the exterior. He stated that 'the fittings of St Mary's were not very successful', but it is unclear whether this remark includes the tile-work, to which much attention was paid, especially in the sanctuary. (See G. Gilbert Scott ed., *Personal and Professional Recollections*, London, 1879, reprinted Da Capo Press, New York, 1977, pp97-98, 100; David Cole, *The Work of Sir Gilbert Scott*, Architectural Press, London, 1980, p32).

The date of the Minton donation of tiles for the altar space and reredos was August 1844. A report on the *Re-opening of St Mary's Church, Stafford*, dated 21st December 1844, (Staffordshire Record Office D834/4/1/3) describes the interior of St Mary's as follows:

'The greatest attraction among the internal decorations is the floor of the chancel, which is of magnificent encaustic tiles, gradually increasing in richness as they approach the eastern end. The portion of the east wall below the window is encased with still richer tiles enclosing different religious symbolical devices in gold, upon blue and other grounds. The designs, execution, and arrangement of these tiles is truly admirable - they are the work of Mr H. Minton, of Stoke-upon-Trent, by whom a large proportion of them has been munificently presented to the church.'



The church has a tile pavement on the three broad steps leading to the sanctuary and in the sanctuary itself; there is also a splendid tiled reredos with gold symbols on mainly light blue grounds. The pattern on the lowest step is articulated by bands of buff on black tiles, with 4-tile groups as central figures in 16-tile sets. A tiled riser leads to the second step, with a much more complex pattern, in which 4-tile groups are separated by broad decorative bands. The topmost step introduces blue tiles and different designs, with black tiles delineating the pattern and various cross forms on the tiles.

The first step inside the sanctuary is wholly paved in a red, blue and buff 4-tile repeat pattern. The altar dais is edged with blue and buff oak leaf pattern tiles, with a 9-tile eagle to each side. The top of the tiled reredos displays religious symbols highlighted in gold. There are similar tiles (both pavement and reredos) nearby at St Mary Castlechurch, although these were not donated to the church.



22) STOKE-ON-TRENT

Church of the Holy Evangelists, Normacot

Normacot Church, Dresden, was built in 1847 by George Gilbert Scott at the expense of the Duke of Sutherland; the Minton donation (of tiles and cement) took place in July 1847. The sanctuary pavement has a blue, brown and buff repeating fleur-de-lis pattern, with a group showing one of the four evangelists at each corner. Three step risers have brown and buff border tiling with centrally placed lettering, in this case the response of the people (used in the communion service) to the tenth commandment: 'Lord have mercy upon us/And write all these thy laws in our hearts/We beseech thee'. The nave has red and black quarries with, at the rear, two coats of arms: those of the Duke of Sutherland and the Earl of Lichfield, and the dates 1846 and 1847. These face the north doorway in what was originally the aisle between banks of pews. The local press report of the church opening states that Minton gave both the chancel tiles and the armorial tiles.



23) STOKE-ON-TRENT

Church of the Resurrection, Dresden

The Church of the Resurrection, or Red Bank Church, was built by George Gilbert Scott in 1853; tiles for the altar space and reredos were donated by Herbert Minton in August 1853. Externally the church has a weird appearance, with red and black diaper brickwork and its spiky apsidal east end; inside, all is paler brick. The chancel was extended around the 1880s and nothing remains of the original reredos. Although the chancel is carpeted, there are buff, black and red quarries remaining beneath and in the nave, some with interesting geometric shapes. Three tiled memorial plaques are set on the south aisle wall, each with a glazed tea-pot brown ceramic frame. The font has tiled lettering on its rim: 'I acknowledge one baptism for the remission of sins'.

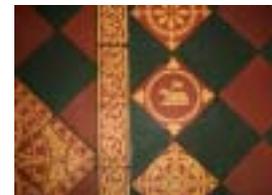


24) STOKE-ON-TRENT

Holy Trinity Church, Hartshill

Holy Trinity was not in the original list of Minton donations published in the 1859 *Annals of the Diocese of Lichfield*, but has been included in this survey as it was singled out in the introduction to the list. The church was designed for Herbert Minton in mid-1841 by George Gilbert Scott, and built in 1842. Much of the detailing, including the square-ended chancel, was taken - apparently at Minton's insistence - from Lichfield Cathedral (David Cole, *The Work of Sir Gilbert Scott*, Architectural Press, London, 1980, p21). In 1872 the church was almost entirely burnt out, but it was restored by Scott on much the same lines, albeit with a longer apsidal chancel and a south chapel. Most of the chancel tilework, therefore, dates from 1872, although the bulk of Holy Trinity's nave pavement appears to be original. Many of the designs appear in Minton's *Earliest Pattern Book* (Stoke-on-Trent City Archives D/7), itself a forerunner of Minton's first printed catalogue of 1842 (*TACS Journal* vol 3, 1990, p31).

It is an astounding ceramic display - tiles are everywhere, right from the little vestry by



the north entrance to the remarkable reredos, and on the walls as well the floor. Beginning at the east end, the reredos has an inset area of vividly coloured, smaller tiles within a diagonal arrangement. All, including some unusual blue tiles, are very highly glazed. The altar dais riser has letter tiles in red and buff: 'Do this in remembrance of me'. On the south wall, twin sedilia are set on highly glazed deep red tiling delineated with black bands. The sanctuary pavement comprises black bands delineating green, buff and red patterns. In the centre of the chancel is a tile lozenge memorial plaque to Herbert Minton; he is buried beneath. This is one of the earliest examples of such commemorative plaques, which appeared on the walls and floors of several Midland churches, especially those of Staffordshire and Derbyshire, in the 1870s and 1880s.



At the head of the nave is a large square of ornate buff and red designs. The entire nave floor is tiled using a huge variety of red and buff designs displaying much Christian symbolism. In the side aisles are 4-tile groups including the rose window and others found at Christ Church, Lichfield and Gratwich. At the west end of the nave are tiles of fish within undulating lines, representing waves; the fish are in both black and buff, and are so detailed that their scales are visible. These are of a later date than the main nave pavement, and were manufactured by the Campbell Brick and Tile Co. On both north and south walls are highly glazed memorial plaques, mostly about one foot square, added after 1872.

25) STOKE-ON-TRENT

Holy Trinity Church, Hope

The church was built in 1848-9 and designed by Henry Ward & Son of Hanley. The cost was met by subscriptions and grants from various church building societies; the site was given by the Duchy of Lancaster. The

date of the Minton donation was July 1849. The church was abandoned in 1940 and demolished in 1952. Nothing is known of the tiles.

26) STOKE-ON-TRENT

Holy Trinity Church, Northwood

Holy Trinity was designed by J. Trubshaw and built in 1848-9; the date of the Minton donation was November 1849. The church was seriously damaged by fire in 1949, but was restored and reopened in 1950. It stands on a plinth in a small green space otherwise hemmed in by tightly-knit terraced houses. The whole church floor is now covered by carpet, although the tiles are said to remain beneath.

27) STOKE-ON-TRENT

Holy Trinity Church, Sneyd

Sneyd Church, Burslem was built in 1851-2, and tiles for the altar space were donated by Herbert Minton in October 1852. The church became unsafe through mining subsidence, and the congregation transferred to a nearby church in 1956; Holy Trinity was demolished in 1959. Nothing is known of the tiles.

28) STOKE-ON-TRENT

St Bartholomew, Blurton

St Bartholomew's Church, in its pleasantly rustic setting, dates from the 1626 rebuilding of an earlier structure, with additions in 1750, then by George Gilbert Scott (1846) and Charles Lynam (1867). The date of the Minton donation was March 1851. Its tiny chancel is completely carpeted over, and the entire nave is floored with dull buff, red and black quarries, some of which are triangular. There are highly glazed tile memorial plaques lining the south aisle wall, including one for Bishop Selwyn of New Zealand. The top of the frieze of plaques has good curved edging. Nothing is known of the chancel tiles, which probably comprised the Minton donation.



29) STOKE-ON-TRENT

Church of St John the Evangelist, Hanley

The church was built in 1788-90, but the projecting chancel was added in 1872; tiles for the altar space were donated by Minton in October 1852. St John stands on a commanding site adjacent to the town centre, but is now disused and derelict, although listed II* because of its very early cast iron structural and decorative components. The listing description mentions that most fixtures and fittings have disappeared. As the sanctuary tiles were given in 1852 but the chancel added twenty years later, it is possible that the tiles did not survive these alterations; in addition, the church was completely reordered during the 1980s, with pews taken up and extra floors and meeting rooms introduced. It is very unlikely that any tiles now remain within the shell of the building.

30) STOKE-ON-TRENT

Church of St John the Evangelist, Goldenhill

St John was built in 1840-1 by 'Mr Stanley of Shelton'; tiles for the altar space were donated by Minton in June 1852. There are still tiles around the area of the high altar, but they have been covered by a carpet since 1987, and nothing is known of their design or condition.

31) STOKE-ON-TRENT

St Luke's Church, Wellington

St Luke's Church was built in 1853-4 and extensively restored in 1948-51; the date of the Minton donation was May 1854. The little church is set amidst tight-packed terraces, and protected by a high hedge and black iron railings. Much of the church is carpeted, but tiles can be seen in the north porch and a small area of the chancel. Groups of unremarkable tiles are visible near the sanctuary, along with a few patterned tiles in the choir. Tiled memorial panels remain on the walls, hidden behind wooden boarding, and a tile pavement is likely to be extant beneath the nave carpet.



32) STOKE-ON-TRENT

St Mary's Church, Bucknall

St Mary's Church was built in 1854-6 by H. Ward & Son of Hanley; the date of the Minton donation was March 1856. The church was re-ordered in 1982, and is now completely carpeted. There are a few ceramic wall plaques, including one for Bishop Selwyn of New Zealand, but no floor or wall tiles are visible, although the tile pavement is probably extant beneath the carpet.

33) STOKE-ON-TRENT

St Paul's Church, Edensor

Edensor Church was built in 1854 by H. Ward & Son of Hanley; tiles for the altar space were donated by Minton in May 1854. A housing development in 1940 resulted in the construction of a new church, and St Paul's was then used as a food store; it was derelict by 1960 and appears to have been demolished. Nothing is known of the tiles.

34) STOKE-ON-TRENT

St Thomas, Penkhull

The Church of St Thomas was built by Scott & Moffat in 1842, largely at the expense of Herbert Minton's brother, the Reverend Thomas Webb Minton, who had entered the church around 1822. The incumbent was Samuel Minton, son of Thomas and nephew of Herbert. Despite Thomas Webb Minton's provision of £2,000 towards the cost of the church, his son had incurred a debt of £400 to £500. When Herbert Minton became aware of this, he presented Samuel with a cheque for the full amount, saying that it was a bad state of things to be encumbered with debt (Pauline R. Booth, *Herbert Minton*, MA Thesis, University of Keele 1990, p187; *The Times*, 8th April 1858). The date of Minton's donation of tiles for the nave, cross passages and chancel was November 1845. A wall tablet inside the church commemorates both Thomas Webb Minton and Samuel Minton.



The tiling in the choir and sanctuary is unusual although relatively small in area. On the altar dais, directly to the rear of the centre of the altar, is an octagonal star-shaped tile showing a chalice. In the sanctuary are eleven groups of tiles centred on single tiles carrying blue and white Christian symbols, including those of the Passion Cycle. The choir area has three lozenge-shaped groups, each centred on an agnus dei or a pelican in her piety.



35) TRENTHAM

St Mary and All Saints Church, Trentham

St Mary and All Saints was built by the architect Sir Charles Barry in 1842-4, soon after his completion of the adjacent and palatial Trentham Park, erected in 1833-42 for the second Duke of Sutherland and largely demolished in 1910-12. Herbert Minton donated tiles for the nave, aisles and chancel of Trentham Church in July 1844, and then a mosaic pavement to the parsonage in August 1853. The Duke of Sutherland's visit to Minton's Works, then in the charge of Herbert's father Thomas Minton, led to the Duke and Duchess becoming enthusiastic patrons of Herbert Minton's products.



St Mary and All Saints is approached from the main road, where a hulking mausoleum reminds the visitor of the lost empire of the Sutherlands. Beyond is a dramatic bridge, and the little church set amongst Italianate remains of some grandeur, both sad and magical. Behind its anonymous exterior, the church exhibits a spectacular array of tiling. There are floor tiles, memorial wall tiles and even a Doultton terracotta panel by George Tinworth, dating from 1885, which is a memorial to the fourth Duke of Sutherland. In the small south chapel, the Sutherland Chapel, the floor is of glazed tiles with very vibrant colours; the decorations in this chapel appear to date from 1870, the floor tiles being attributed to Minton Hollins



(June Steed, *Trentham: A church through history*, Panda Press, Stone, c1994, p89).

The sanctuary tiles, a striking combination of black, buff and red designs, include the Sutherland coat of arms, while in the choir are some memorial floor tiles, including one to the apparently ubiquitous Bishop Selwyn of Lichfield then New Zealand. The central nave aisle has some large memorial specimens; the most easterly, next to the chancel, is dedicated to Herbert Minton. In the north and south aisles the basic pattern alternates blocks of single fleur-de-lys tiles with blocks of a more complex pattern, all in buff on red. The Sutherland Chapel contains a large alabaster tomb and is floored with very highly glazed tiles. Two distinct pattern elements repeat alternately, a coat of arms and a set of initials; the border has a rose and thistle design. Completing this sumptuous display is a frieze of memorial plaques on the north wall; this includes some uplifting lettering on its borders. The plaques are mainly in dark browns and buff, again with a high glaze. With the decorative elements of the church saved from its predecessor on the site - including a startling rood screen, described locally as a rude rood screen - the whole is pure delight.



36) WALTON

St Thomas Church, Berkswich, Walton-on-the-Hill

Herbert Minton made a donation of tiles for the altar space at 'Walton Church' in August 1844. There are three possible 'Waltons' in Staffordshire, but the correct church appears to be St Thomas, originally a chapel of ease to Berkswich, which was built at Walton-on-the-Hill, just east of Stafford, in 1842 by Thomas Trubshaw (Staffordshire Record Office D3361/5/67). There are several memorials to the Levett family of nearby Milford Hall. The church displays an excellent range of tiles; the chancel tiles are lavish, while the sacristy has the leaf and grape design in blue and buff,



with roundels of the evangelists. There are unusual blue tiles with buff lettering (Levett initials), and many single tile designs also to be found at Hartshill. The aisle tiling, with its 4-tile groups, is similar to (although rather more complex than) the aisles at Lichfield (Christ Church), Gratwich and Hartshill.



37) WILLENHALL

Holy Trinity Church, Short Heath

Holy Trinity Church was built by the architect William Horton of Wednesbury in 1854-5; the date of the Minton donation was May 1855. The church has surprising abstract glass, bright red and orange, in its west window; however, this is Holy Trinity's most interesting feature. All the tiles have gone; there is now a wooden reredos, lino in the chancel and a grim parquet floor in the nave. These alterations probably date from the 1950s or early 1960s. A depression in the sanctuary seems to indicate the original position of the tiles, of which nothing is known.

38) WOLVERHAMPTON

St Bartholomew's Church, Penn

Herbert Minton donated a reredos and its fixing to the medieval (but much-altered) St Bartholomew's Church, Penn in May 1851. There is no tiling on the reredos, which appears to have been altered, doubtless when the chancel was extended in 1871, but in the sanctuary are two tiled steps. The lower step has a fish design in buff on red ground and smaller, triangular, buff and green tiles. The upper step has a large group of picture tiles, clearly five of the Minton designs copied from the Westminster Abbey Chapter House floor; these were in the sanctuary until the 1871 alterations, were then laid in the vestry, but were relaid in the sanctuary in 1928. The use of white inlay overpainted with yellow glaze suggest the tiles are early Minton encaustics. These tiles pose several questions: were they part of an unrecorded Minton donation, or were they simply purchased from Minton's? When were they laid? Were the designs chosen (by Minton or the purchaser) because of the association of the name Penn Church with the medieval tilery at Penn in Buckinghamshire? What was the design of the Minton reredos?



MINTON TILES IN THE CHURCHES OF STAFFORDSHIRE

APPENDIX 2 THE MINTON DONATION LIST

The following list of locations to which Herbert Minton had donated tiles was first published in the *Annals of the Diocese of Lichfield* for 1859, as a tribute to Minton following his death in 1858. It was reprinted in *Glazed Expressions* 32, Spring 1996, pp3-6. The general format of the original list has been retained here, with slight reordering to make the donation dates clearer.

- 1844 July Trentham Church: Nave, Aisles and Chancel.
Aug St. Mary's Church, Stafford: Altar Space and Reredos.
Walton Church, Staffordshire: Altar Space.
- 1845 March Leigh Church, Staffordshire: Nave, Aisle, Cross Passages,
& June Font Space, etc.
April Rev. Dr. Cotton, Bangor.
Rev. W. Mare, Morpeth: Altar Space and Risers to Steps.
May & Hon. and Rev. F. Grey, Morpeth: Chancel Pavement
June
June Mrs. Hinckley, Lichfield: Tiles for a Church.
Randle Wilbraham, Esq: Altar Space and Risers to Steps in
Smallwood Church.
July Gratwich Church, Staffordshire: Altar Space.
Rev. Joseph Webb: Tiles for Parsonage.
Aug Armitage Church, Staffordshire: Nave, Aisles and Chancel.
- Oct Coalville Church, Leicestershire: Nave, Aisles and Chancel.
Nov Font, Risers to Steps, Porch and Cement to imbed the Tiles.
Nov Penkhull Church, Stoke-upon-Trent: Nave, Cross Passages
and Chancel.
- 1846 March Armitage Church, Staffordshire: Chancel.
May North Rode Church, Cheshire: Nave, Aisle and Chancel.
Birch Church, near Manchester.
Aug Woodville Church, near Burton-upon-Trent: Altar Spaces.
Sept Rev. W. Stone: Tiles and Cement for Parsonage.
Oct Audley Church, Staffordshire: (2nd Gift).
Wakefield Church, Yorkshire: Altar Space, and Risers to
Steps.
Nov. & Dec. Training College, Chester.
- 1847 July Normacot Church, Dresden: Tiles and Cement.

- Sept Armitage Church, Staffordshire: Altar Space and Vestry.
 Oct Fredericton Cathedral, British America.
 For a Church in Philadelphia, U.S.
 St. Paul's Church, Liverpool: Altar Space, Chancel, Nave and Aisles.
- 1848 Jan Harrow Weald Church, Middlesex: Altar Space and Chancel.
 April Pontefract Church, Yorkshire: Altar Space.
 June Chapel House of Charity, Soho, London: Altar Space.
 July Rev. A.F. Boucher, Dilhorne: Pavement in Parsonage.
 Aug Rev. H. Grey, Trent Vale: Pavement in Parsonage.
 Oct Nether Broughton Church, Leicester.
 Nov Lower Gornall Church, near Dudley.
 Rev. S. Stedman, Hong Kong, China.
 Nov & Governess Institution, London.
 Dec
- 1849 April Barmy Moor Church, Pocklington.
 Elford Church, near Lichfield.
 July Hope Church, Shelton.
 Nov St. Mary's Church, Leicester: Tiles for Altar Space.
 Northwood Church, Hanley.
 St. John's Church, Darlington.
 Dec Wharton Church, near Winsford, Cheshire.
 Pensnett Church, near Dudley.
- 1850 Jan Bitton Church, near Bristol.
 Smethcote Church, near Shrewsbury
 Atherstone Church, Warwickshire.
 March Sackville College, East Grinstead.
 April St. John's Episcopal Chapel, Glasgow.
 June St. Patrick's Cathedral, Dublin.
 July Audley Church, Staffordshire: (Third Gift).
 Oct Brasted, Seven Oaks, Kent: Portion of Pavement for Nave.
 Queen's Hospital, Birmingham.
 Cranoe Church, near Market Harbro'
 North Poppleton Church, near York.
 Dec Hanford, near Trentham, the residence of the incumbent.
- 1851 Jan Leigh Church, near Cheadle: Reredos (2nd Gift).
 Feb Training School, Derby: A very rich Pavement, composed of Tesseræ and Encaustic Tiles, and also Tiles for String Courses.
 Marton Church, near Congleton: Tiles for Altar Space and Cement.
 March Blurton Church, near Trentham.

- April Old Church (St. Giles) Newcastle, Staffordshire: Altar Space and Risers to Steps.
- May Penn Church, Wolverhampton: Reredos and Fixing.
- June Coalville Church, Leicestershire: Reredos. (2nd Gift).
Stounall Church, Ogley Hay: Chancel Pavement.
- July Gayton Parsonage, near Shirleywich.
- Aug Bridlington Parsonage, Yorkshire.
West Haddon Church, Northamptonshire.
- Sept St. Michael's Church, Chester.
Hellidon Vicarage, Daventry.
Barmy Moor Church, Pocklington: Nave and Aisles (2nd Gift).
Manfield Church, Darlington.
- Oct Chapel in connection with the workhouse, Birmingham.
Perry Bar Parsonage, Birmingham.
- Dec Dilhorne Church, near Cheadle: Tiles for Altar Space.
- 1852 Jan Colton Church, near Colwich: Tiles for Altar Space.
Cheriton Church, Pembroke: Reredos.
- March Sandon Vicarage, near Stone: Pavement in Hall.
Bamford Speke Church, Devon: Tiles for Altar Space.
St. Luke's Church, Jersey.
- May Parish Church, Halstead, Essex: Tiles for Altar Space.
- June Fairfield Church, Liverpool: Tiles for Altar Space.
Goldenhill Church, Staffordshire: Tiles for Altar Space.
Morpeth Church: Reredos.
- July Blithfield Church, Rugeley: Chancel Pavement.
- Aug Chesterton Church, Staffordshire.
Winwick Church, Daventry: Chancel Pavement.
Holy Trinity Church, Halstead, Essex: Altar Space and Reredos.
Boroughbridge Church, Yorkshire: Tiles for Altar Space.
Church at Gwalior, North Western Provinces, India: Quantity of rich tiles for Chancel.
Kenilworth Church, Warwickshire: Tiles for Altar Space and Treads of Steps.
- Sept Ulceby Church, near Hull: Tiles for Altar Space.
- Oct St. John's Church, Hanley, Staffordshire: Tiles for Altar Space.
Sneyd Church, Burslem: Tiles for Altar Space.
- Nov Markbeach Church, Kent: Tiles for Reredos.
Fredericton Cathedral, B. America: Tiles for Reredos (2nd Gift).
Diocesan Training College, York.
Weeton Church, Harewood, Yorkshire: Tiles for Reredos.
Baslow Church, Derbyshire: Tiles for Altar Space.
- Dec Lower Peover Church, Knutsford: Quantity of Tiles.
- 1853 Jan Gawsworth Church, Cheshire: Tiles for Altar Space.
Ambleside Church, Westmoreland: Tiles for Chancel Pavement.

- Feb St. Aldate's Church, Oxford.
- May Aldridge Church, Walsall.
- June Great Crosley Church, near Liverpool.
Hathersage Church, Derbyshire.
- Aug Parsonage, Trentham: A Mosaic Pavement.
Red Bank Church, Longton: Tiles for Altar Space and Reredos
- 1854 Jan The Church of St. Mary's Church, Devon.
Coton Hill Asylum, Stafford: Hall Pavement and Fixing.
- March Shardlow Church, Derbyshire.
- April St. James' Church, Edgbaston, Birmingham.
- May Edensor Church, Longton: Tiles for Altar Space.
The Rectory, Newcastle: A Pavement.
Wellington Church, Hanley.
- June Shenley Rectory, Herefordshire.
Audley Church, Staffordshire: Portion of Reredos (4th Gift).
New Church, Hageley.
- July St. Paul's Church, Derby.
St. Michael's Church, Oxford.
Longdon Church, near Wellington.
St. George's Church, Newcastle.
- Aug Little Mappleton Church, Essex.
- Sept Upper Berwick Parsonage, Shrewsbury: a Pavement.
Milwich Vicarage, near Stone: Hall Pavement.
- Oct Gratford Church, near Market Deeping.
Beauchamp Church, Magnes, Co. Galway.
- Nov Shottesbrooke Church, Berkshire.
- 1855 Jan Brown Edge Parsonage, Norton: A Pavement.
- Feb Trinity Schools, Torquay: Dado of Tiles.
- March Grammar School Chapel, Ipswich: A Pavement.
- April Ouslebury Church, near Winchester.
Kenstoke Church, Weston-Super-Mare.
- May Holy Trinity Church, Willenhall.
Stoke Gabriel Church, near Totnes.
- June Rev. T.B.C. Stretch, Geelong, Australia: Tiles for the Chancel of
his Church.
Thuriton Loddon Church, Norfolk.
- Aug Upton Church, Torquay: Chancel Pavement and Reredos.
Parsonage, Chesterton: A Pavement fixed and complete (2nd
Gift).
St. Paul's Episcopal Church, Mouravia, Liberia, Western Africa:
A Pavement.
- Sept South Kilunth Church, near Rugby: Altar Space.
Woodmancote Church, near Andover.

- Chadderton Church, near Middleton, Lancashire: Tiles for Altar Space.
- Oct Presbyterian Church, Liverpool: Pavement in Communion Space.
Idridgehay Church, near Derby.
- 1856 Jan Chesterton Church and Parsonage: (3rd Gift).
Snedshill Parsonage, near Shiffnall.
Croxden Church.
- Feb Mansfield Parsonage, Notts.
Abbots Bromley Church.
- March St. John's Parsonage, Darlington.
Bucknall Church, Staffordshire.
- April Pennington Parsonage, Leigh.
- June The Church, Clyst St. George, Topsham.
- July Parsonage, Weston-on-Trent.
Hythe Church, near Whitby: Tiles for Altar Space.
- Oct Clynnog Church, Carnarvon.
Parsonage, Ulverstone, Lancashire.
- Nov Highfield Church, Derbyshire.
Northwich Church, Cheshire.
- Dec New Church, Brewood.
St. Peter's Church, Nottinghill, London.
St. Mark's Church, Torquay.
- 1857 Feb Bloxham Church, near Banbury
Wantap Church, Berkshire.
- March Eaton Church, near Congleton.
Abbotsley Church, near St. Neots.
- June Gourock Church, near Greenock.
- July Belmont Church, near Durham.
Silverdale Parsonage, Newcastle.
Parsonage, Two Mile Hill, Bristol.
- Oct Blithfield Schools, near Rugeley: Dado for Walls (2nd Gift).
St. Paul's Church, Bow Common: Reredos.
- 1858 Feb St. John's Church, Bishop Stenyton, Devon.
March Nash Church, near Winslow, Bucks.

MINTON TILES IN THE CHURCHES OF STAFFORDSHIRE

Appendix 3 Old English Tiles by Minton



Design 1



Design 6



Design 9
(group of four)

These designs are numbered from Minton's first printed pattern book (Minton archives MS 1366) entitled 'Examples of old English tiles manufactured by Minton and Co Stoke upon Trent', which dates from 1842.

The design numbers run 1-96, and are almost all the same as those to be found in the manuscript inscribed 'The earliest pattern book of the first encaustic tiles made in England by Herbert Minton in 1835' held by Stoke-on-Trent City Archives. This appears to have been produced just prior to the first pattern book; the design numbers run 1-62.

The designs in the group below are based on medieval examples from the floor of Westminster Abbey Chapter House, traced by the architect Lewis Cottingham in 1841. The Chapter House was built under the patronage of Henry III, the date of the floor being 1255-8.



← Design 16 Probably represents King Henry III.

← Design 17 A seated queen holding her falcon; probably represents Queen Eleanor, wife of Henry III.

← Design 18 Represents minstrels or King David playing the harp.

← Design 15 An abbot.



Design 14 Represents St Edward the Confessor giving his ring to a beggar.



Design 21 Rose window;
group of four



Design 28



Design 31

Design 32 ihs—these are the
first three letters of the Greek
spelling of Jesus



Design 33



Design 35 This combines the Chi Rho with an
Alpha and Omega inside a circle. Chi Rho
(appearing as 'P' and 'X') are the first two let-
ters of the Greek word for Christ; Alpha and
Omega are the first and last letters of the Greek
alphabet, signifying the beginning and end of
all things. The two together symbolise Christ
for eternity.



Design 37



Design 40
(numbered 39 in 'The Earliest
Pattern Book')

Design 45



Design 50



Design 51 (group of four)



Design 57 The dove is a
symbol of the Holy Spirit.

MINTON TILES IN THE CHURCHES OF STAFFORDSHIRE

APPENDIX 4 DONATIONS OUTSIDE STAFFORDSHIRE

The available information on tiles donated to locations outside Staffordshire is listed below, in order of county. Further photographs of these and other Minton locations are available on the Tiles and Architectural Ceramics Society website at www.gosforth3.demon.co.uk

Berkshire

The Minton reredos donated to St John the Baptist, Shottesbrooke in 1854 was removed in 1965. It was part of the restoration carried out by G. E. Street in 1853-4, although he was not responsible for the design of the ornate reredos, and apparently did not approve of it. Further restoration in 1965 removed almost all traces of Street's work, including the reredos. See John Elliott and John Pritchard, eds, *George Edmund Street: A Victorian Architect in Berkshire*, University of Reading, 1998, pp110-11.

Devon

Herbert Minton donated tiles to three Torquay churches around the time of his retirement there in 1855: St Mary's Church, St Marychurch (near Watcombe, on the northern edge of Torquay) in 1854; St Mary Magdalene, Upton (just north of the town centre) in 1855; and St Mark's Church, Torwood in 1856. St Mary's at St Marychurch, erected around 1856-61, was rebuilt in 1952-6 following serious war damage and no original tiles remain. St Mary Magdalene, built in 1843-9 by Salvin, is still extant; here Minton gave a chancel pavement and reredos, which may still remain. Also in 1855, he donated a dado of tiles to the Trinity Schools in Torquay.

His gift of tiles to St Mark's Church in December 1856 followed his acquisition of the nearby house 'Belmont' in April of that year. The church was one of several built to cater for the growing population of Victorian Torquay. Its commanding site was given by the wealthy Palk family and the church was built in 1855-6 by Salvin, although the chancel was altered in 1890-1 when an Art Nouveau tiled sanctuary dado by Powell's was installed (this still remains). The *Annals* list does not give details of Minton's gift, but it is known that the nave was floored with Minton tiles. Details of this pavement would have been extremely interesting, given that Minton was a parishioner, but when the church was converted to a theatre in 1986-7, the nave became a raked auditorium and the tiles, if still extant, are not visible. See Anne Born, *The Torbay Towns*, Phillimore, Chichester, 1989, p36.

Lancashire

Herbert Minton gave a large donation to St Paul's Church, Belvedere Road, Liverpool in 1847, comprising tiles for the sanctuary, chancel, nave and aisles. The church, which was erected during 1846-8, is still extant but Pevsner describes the Minton chancel tiles as dating from 1886, when the chancel was altered. It may be that alterations have removed all the original Minton donation tiling, but this is uncertain.

London - Harrow

Tiles for the altar space and chancel of Harrow Weald Church were donated in 1848; the church in question appears to be All Saints Church, Uxbridge Road, Harrow Weald. All Saints was begun in 1842, then William Butterfield added a nave and aisles in 1845; further alterations occurred in the 1890s. Pevsner (*London 3: North West* p275) gives the date of the chancel tiling as the latter period, and further work is needed to establish whether or not these tiles belong to the Minton donation.

Northamptonshire

St Michael's Church, Winwick, received a donation of a chancel pavement in 1852, when the chancel was being rebuilt by E. F. Low. The church, now a listed building (grade II*), retains its chancel pavement.

Northumberland

St James the Great, Newgate Street, Morpeth is a neo-Norman church built in 1844-6 by the architect Benjamin Ferrey for the Reverend Francis Richard Grey (the sixth son of Earl Grey of Reform Bill fame). The Reverend's wife's sister was Harriet, Duchess of Sutherland, an early patron of Minton's; Minton tiles were used extensively at her home Trentham Park, built during 1833-42. The brother of the Duchess was George Howard, the seventh earl of Carlisle; as Viscount Morpeth, he was MP for the town during 1826-30 and his father, the Earl of Carlisle, had donated part of the site for the new church. The web of personal connections between Herbert Minton and this particular church appears to have encouraged him to give a donation of the highest quality.

Reverend Grey, who had spent his honeymoon in Italy during 1840, wanted his new church to be similar in style to the cathedral at Monreale near Palermo, Sicily. Ferrey obliged, designing a thoroughly Norman building which could seat 1,030 people. The elaborate tiled pavement in the chancel and sanctuary was donated by Minton in 1845, and a reredos was donated in 1852, although this appears to have been removed when the apse murals were painted in 1875. Italian craftsmen were brought to Morpeth to lay the tiled pavements.



A letter of 2nd June 1844 from Minton to the Building Committee of St James tells how he felt it to be 'a privilege in helping forward the good and holy work in which you are engaged'. The basic design of the pavement is a cruciform motif between the choir stalls, with tiled risers leading up to lines of biblical text arranged amongst symbols of the evangelists just before the sanctuary, which includes a variety of repeat patterns. These illustrations hardly convey the size and decorative splendour of this extraordinary church. (See Marilyn

N. Tweddle, *An Historical Guide to the Church of St James the Great, Morpeth, Tweddle, Morpeth*, 1994.)

Yorkshire - East

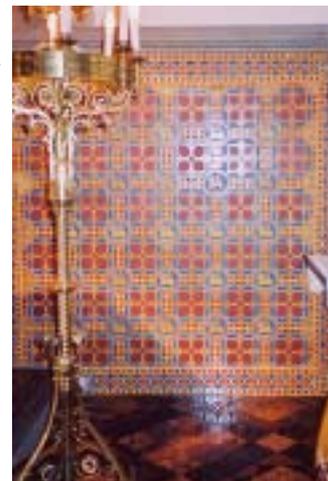
St Catherine's Church, Barmby Moor, near Pocklington, was the recipient of gifts from Herbert Minton in 1849 and 1851, the latter comprising tiles for the nave and aisles; the chancel is also paved. The church was medieval, but was rebuilt in 1850-52 to the designs of R. D. Chantrell. The incumbent in 1850 was the Reverend Robert Taylor, brother-in-law of Herbert Minton, and the church contains inscribed tiles recording Minton's donation and commemorating members of the family, including Catherine (1805-61), the wife of Robert Taylor; there is also a Minton-tiled Royal arms dating from 1850. Assuming Catherine was a Minton, it is not known whether Robert Minton Taylor - who went into partnership with Michael Daintry Hollins before setting up his own tile business at Fenton in 1869 - was the child of Catherine and Robert Taylor.

Yorkshire - North

A donation of tiles for the altar space was made in 1852 to St James' Church, Boroughbridge. The church was built in 1852 (architects Mallinson and Healey) to replace a medieval church, and the chancel (left) and sanctuary (right) tiling still remains.



Herbert Minton donated the tiles for the reredos of St Barnabas Church, Weeton, in November 1852; the church was built in 1851-3 by the Earl of Harewood, whose family, the Lascelles, lived nearby at Harewood House and owned most of Weeton. The Earl chose as his architect George Gilbert Scott, who used only local craftsmen to build the 'Cathedral of Lower Wharfedale'. It was the first of many Scott churches in the area, and the works were overseen by Lord Harewood's agent. The chancel and sanctuary pavements display roundels of the evangelists and other typical four-tile groups but the colourful reredos (right) is much more unusual, with small round Pugin-designed tiles of the Agnus Dei and Banner of Victory, as in St Giles Church, Cheadle.



Canada

Minton made donations to 'Fredericton Cathedral, British America' in October 1847 and November 1852, on the latter occasion presenting tiles for the reredos. This appears to be St Anne's Chapel of Ease, New Brunswick, an important church designed by Frank Wills of Exeter for Bishop John Medley, the first bishop of Fredericton, and built in 1846-7. Bishop Medley often travelled to England seeking financial support for his church projects. The nave floor is of blue, brown and buff Minton tiles, but nothing is known of the reredos. (John Leroux, personal communication, 26th May 2000.)