

## Tin-glazed tiles in Surrey

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*Decorative tin-glazed tiles were used in Surrey for over 400 years, first for flooring then later predominantly as walling. These tiles come from four sources: Valencia in Spain, Antwerp in Belgium, The Netherlands and England. Most English tiles are from London, but Liverpool tiles are also present. Tiles from seventeen sites in Surrey are discussed, and a further 84 tile designs are illustrated in the accompanying catalogue.*

### Introduction

The use of tin-glazed tiles in Surrey dates back to the first introduction of such tiles from Valencia in Spain during the mid–late 15th century or early years of the 16th century. Tin-glazed tiles are generally made from yellow and cream fired clays which, after the first (biscuit) firing, are covered with a tin-glaze made by adding tin oxide to a lead glaze that then becomes an opaque white glaze when fired. The decoration is usually painted on the raw white tin-glaze before the second firing.

### Valencian floor tiles

#### WOKING PALACE

The majority of the Valencian tiles have been found at Woking Palace (fig 1), where six design types are present (Betts 2008a, 57–62). It is uncertain when such tiles were installed, although the year 1485 is a possibility as this was the date Margaret Beaufort, mother of Henry VII, took possession of the estate. Alternatively, it may have been in 1503 when Henry VII decided to transform what was then a manor house into a royal palace (*ibid*, 54).

#### BYFLEET MANOR

Recently five Valencian tiles have been found in the garden of Byfleet Manor (fig 11, no 1). These may have been added during the reign of Henry VIII when Byfleet was granted to Sir Anthony Browne, who also had lodgings at Woking Palace (R Savage, pers comm). It is also possible they came from Newark Priory or Woking Palace, although as the priory is 4km (2.4 miles) to the south-west and the palace is even further in the same direction this would seem less likely.

#### OTHER TILES

Other Valencian tiles are known from Guildford Manor farm, the site of a moated manor house, and 15 Tunsgate, Guildford. The Tunsgate tile may have formed a decorative pavement in the town house of one of Guildford's wealthier residents.

A further tile is recorded as having come from Newark Priory, although it could equally have originated from Woking Palace, which lies 1.4km (0.8 mile) to the south-west.

### Antwerp floor tiles

Production of Valencian tiles had declined by the early 16th century as tiles from Seville and later Antwerp began to dominate the English market. There are no tiles from Seville known from Surrey, but there are a number of mid–late 16th century imports from Antwerp (fig 11,

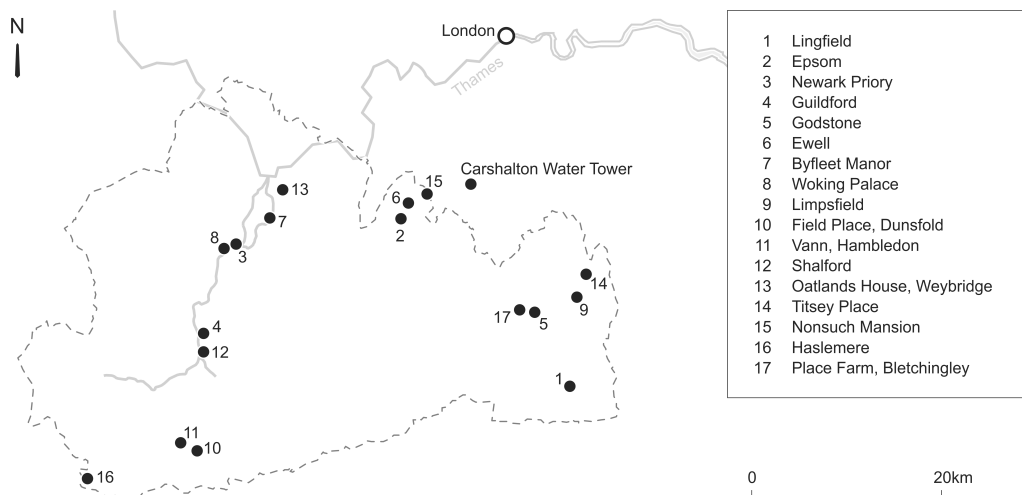


Fig 1 Surrey delftware tiles. Sites in Surrey with tin-glazed floor and delftware wall tiles.

2–7). Tin-glazed floor tiles were also manufactured in England, first in Norwich in 1567 and then at Aldgate, London by 1571 (Britton 1987, 19–21), but there is no evidence for their use in Surrey.

The history of north European tin-glazed tile manufacture begins in Belgium in the early years of the 16th century when an Italian by the name of Guido di Savino moved to the city of Antwerp, then part of the Spanish Netherlands. It is Guido, who changed his name to Andries while working in Antwerp, who is credited with establishing the production of tin-glazed pottery and tiles in Norwich in 1567, together with his sons Jasper and George (Joris), and a colleague Jacob Jansen. Production appears to have been short lived as Jansen had moved to London by 1571 (Betts & Weinstein 2010, 13).

It was one of the tin-glazed factories, which sprung up after Guido di Savino's arrival in Antwerp, that supplied the earliest Low Countries floor tiles found in Surrey. These are the polychrome (multi-coloured) tiles that are believed to have floored part of New Hall, Limpsfield, a house built by William Gresham between 1558 and 1579 (fig 11, 2–4, possibly 5–6). A particularly interesting feature of these tiles is that some are painted with the initials WG (William Gresham) above a grasshopper – the emblem of the Gresham family (fig 11, 2). These tiles must have been especially commissioned from an Antwerp tilemaker for decoration in Gresham's new house.

Further Antwerp floor tiles were found at 16 and 17 Tunsgate, Guildford (fig 11, 7–8). They probably paved part of the interior of the Tun Inn (later the Three Tuns), which fronted onto Guildford High Street. An inn on this site may have been in existence by the early 16th century; it was certainly present by 1535 (Corke 1997, 148). Antwerp tiles with a fleur-de-lis pattern were used in a manor house at Place Farm, Bletchingley (Betts & Weinstein 2010, 95, no 26). These were originally dated to *c* 1520–50 (Gaimster & Nenk 1997, 184–5), but Claire Dumortier and Beverley Nenk suggest a date around 1535–40 (T Wilson, pers comm; B Nenk, pers comm).

The polychrome tiles used at New Hall, Limpsfield and in the Tun Inn were designed to produce a visually attractive repeating pattern of circles, diamond and more complex shapes when laid in the floor. However, as the saying goes 'all that shines is not gold'. While the new multi-coloured floors being installed in prestigious buildings such as New Hall and elsewhere in southern England certainly looked very attractive their disadvantages gradually became apparent. The tin-glaze used to form the decorative element on the tile surface is much softer than the lead glaze used to cover the surface of medieval floor tiles. As a result, in the areas

of floor with the heaviest use the glazed surface soon began to wear off, particularly if the surface was damaged in any way.

It was the gradual realisation that tin-glaze was not really a suitable material for floor surfaces that was one of the key reasons why tilemakers in the Low Countries and later those working in London moved from the production of tiles for the use on floors to thinner tiles more suitable for use on vertical wall surfaces.

### Early to mid-17th century delftware wall tiles

The earliest documentary evidence for the use of tin-glazed tiles for walling dates to 1634/5 when Sir William Brereton brought home from The Netherlands matching pairs of tiles decorated with soldiers and horsemen, together with others painted with birds and flowers, to decorate his fireplaces in England (Ray 1973, 59). These early Dutch wall tiles are mainly decorated in blue on white. They are commonly referred to as ‘delft tiles’ after the town of Delft in The Netherlands, which started to make tiles in the 17th century (Pluis 1997, 67–8). The term is slightly misleading as there were other towns in The Netherlands that were more actively involved with tile production, notably Rotterdam, Harlingen, Makkum and Utrecht, but the term ‘delftware’ is still widely acknowledged as an acceptable term to describe blue on white pottery and tiles. The same term is also applied to tin-glazed wall tiles in other colours.

The introduction of wall tiles into England in the mid-17th century coincided with a change in fashion away from the use of multi-coloured designs to blue on white decoration. This change was influenced by the desire to imitate blue on white oriental porcelain, which became increasingly popular in England and The Netherlands during the 17th century (Archer 1997, 29–31). Indeed, Chinese and later Japanese porcelain became so popular that Dutch tilemakers began producing tiles with copies of oriental style designs.

Certain early to mid-17th century designs could be used together to produce elaborate repeating patterns. Others have various individual decorative motifs such as flowers including, perhaps not surprisingly, various tulip designs (figs 11–12, **15–17**, **19–21**), sailing vessels (fig 12, **26**) and hunting scenes (fig 12, **25**). Of particular interest are the Chinese-style designs copied almost directly from the thousands of dishes imported from China by the Dutch East India Company (fig 12, **22–24**).

#### WHITMORES, DORKING ROAD, EPSOM

Wall tiles in oriental style were installed in a house known as ‘Whitmores’ in Dorking Road, Epsom during the early to mid-17th century (fig 12, **22–24**). This house was said to be early 18th century, but black and white wallpaper from the house has been dated to *c* 1670–1700 (Guildford Museum, nd). The tiles are believed to be re-used, but it is also possible that they are original and that the house is slightly earlier in date than the wallpaper.

#### SHALFORD HOUSE, SHALFORD

There are a number of other Surrey buildings with early to mid-17th century Dutch delftware wall tiles, such as Shalford House, Shalford. These were collected from a fireplace in the Oak Room. The original house was built in 1610 by John Austin, so the tiles are believed to be contemporary. The house was demolished in 1967.

The early to mid-17th century tiles from a private house in Lingfield are certainly re-used as they were found with 19th century tiles in the bathroom and polychrome tiles dating to 1880–1910 in the kitchen. They were probably installed in the 19th century, but some may have originated from an adjacent Guest House (now a library), which dates to the 15th century (Surrey County Council 1995). The Guest House has a few fragmentary late 17th–18th century tiles around a small sink.

### Later delftware wall tiles

Many of the mid–late 17th century Dutch tiles used in Surrey are of distinctive type. They have a small central scene often with small so-called ‘spider head’ or ‘barred ox-head’ corner decoration. Other tiles have no corner motifs. Many show children’s games, landscapes, animals, birds, cherubs or just everyday scenes of Dutch life. These tiles were popular in both Britain and The Netherlands.

English wall tile manufacture began at Cophthall in Lambeth in 1676 when Jan Ariens van Hamme from Delft in The Netherlands was granted the right: ‘to exercise his trade and calling of making Tiles and Porcelain and other earthen wares after the way practised in Holland [...] which hath not been practised in this our kingdome’ (Ray 1973, 35).

However, tile production may have been a short-lived affair as van Hamme died in 1680. Other London pothouses also began production of wall tiles, but relatively few tiles dating to the late 17th–early 18th centuries can be identified in either London or Surrey. The lack of English wall tiles for the domestic market can be explained partly by the difficulties English tilemakers were experiencing switching from the manufacture of thicker floor tiles to the production of now more fashionable thinner tiles suitable for walling. When on 3 August 1677 a Dr William Johnson, acting for Viscount Conway, went to pothouses in Lambeth and Vauxhall to buy wall tiles he found the potters unable to supply them. Johnson records that:

The day after my coming to the City, according to your commands, I went to Lambeth and Vauxhall to enquire about the tiles, but found them at both places unfurnished, they telling me they were yet at a loss in the mixture of their clay and way of burning them, but was directed by them to Mr Sybley as one best furnished in Holland tile, whom I likewise found so (Edwards 1974, 115; Ray 1973, 35).

Evidently, English tilemakers were still having problems into the early 18th century. The only English tiles from Surrey that appear to date to this period are a poorly made purple on white landscape tile from Whitmores, Epsom (fig 13, **36**), two very similar tiles from Nonsuch Mansion, and a blue on white tile with a garden scene from the same building (Betts 2008b, 10–12).

One London pothouse owner, Nathaniel Oade, even went as far as installing a Dutch tilemaker on a six-year term at his Gravel Lane pottery, Southwark in 1718, in order to improve his own tiling skills (Archer 1997, 42). This must have met with success since an inventory of Oade’s goods, taken on his death in 1726, records 12,886 tiles in stock.

It is clear from the dating of the surviving Surrey examples, that the earlier problems with wall tile manufacture had been successfully overcome by English tilemakers during the second quarter of the 18th century. By the mid-18th century wall tiles were produced in substantial numbers from a number of different London pothouses (Betts & Weinstein 2010, 27–33). Landscape and biblical scenes set in a circular border, often with barred ox-head corners, were particularly popular, hence their use at Epsom, Weybridge, Lingfield, Ewell, Guildford and other sites in Surrey during this period (figs 14–16, **43–44, 56–57, 60, 61, 64**).

Somewhat surprisingly, despite the close proximity of Surrey to London, not all the domestic tiles used in the county in the mid-18th century were made in the capital. Liverpool-made wall tiles were also fashionable in Surrey houses. Liverpool tiles were made in a wide variety of decorative styles, some distinctly different from those produced in London, such as the tiles with oriental figures, birds and animals found at Nonsuch Mansion, Ewell (figs 16–17, **65–66, 70, 75**). Other Liverpool tiles are present at Field Place, Dunsfold (fig 15, **54**), and were used at Titsey Place, Oxted (fig 15, **53a**) and Nonsuch Mansion (fig 15, **53b**). Perhaps Liverpool tiles were perceived as more of a status symbol than their more common London counterparts.

By the late 18th century the London tile industry was succumbing to outside competition from the developing pottery industry in Staffordshire. Very few delftware tiles were produced in London by the beginning of the 19th century. Tile production in Liverpool ceased around

the same period (Horne 1989, 6). Dutch tiles on the other hand continued to be brought into Britain until the early years of the 20th century, although in lesser quantities than in the 17th–18th centuries. These later Dutch imports can still be seen at Nonsuch Mansion (fig 14, **39**), Vann (figs 14–15, **40**, **47**) and Lingfield (fig 17, **82**), and were used at St Nicholas rectory and Stoke Park Mansion, Guildford (fig 17, **83**). Some later Dutch landscape tiles are of particularly poor quality.

### Decorative wall tile use

Most delftware wall tiles give few clues as to where they would have been located in a building. The evidence from documentary sources and from buildings where tiles are still found *in situ* clearly indicates that many tiles were used as decoration for fireplace surrounds. In 1748 Langley described ‘CHIMNEY TILES’ that were to be set along the ‘Coved Sides of Chimnies’ (Ray 1973, 38). The use of delftware tiles in fireplace surrounds was popular in Surrey (figs 3, 8, 9). Most tiles were set either side of the fireplace, but they could also be laid as a front panel in the floor, as at Titsey Place (fig 2), Broadoaks Manor and Shottermill Hall (figs 3, 4). Such panels would have prevented hot ashes and coals from damaging carpets or other floor surfaces.

Occasionally delftware tiles were used elsewhere. At Stoke Park and Lingfield delft tiles were used in a bathroom (fig 5). A plan of the bathroom at Stoke Park in Guildford Museum shows a wall panel 27 tiles wide by seven tiles high. Below is a further horizontal row with six more tiles, making a total of 195. At Lingfield, other tiles are used around a sink (fig 6), as are the few fragments that survive in Lingfield library.

Rarer still is the use of delft tiles to cover the whole wall surface. The best surviving example of tiles used in this way is at Carshalton Water Tower (formerly Surrey now in Greater London). Here there are extensive areas of plain white tiles split into sections by bands of decorative blue and purple tiles with flower vase decoration. The Water Tower was probably built in 1717–20 (Skelton 2010, 58; Betts & Weinstein, 2010, 68–9, figs 36–7). A remarkably similar scheme was formerly present in Woodcote End House, Epsom where the walls of the kitchen were ‘lined with Dutch tiles’ (Willis 1949, 122) (fig 7). Various tiles from the house are illustrated in the catalogue (figs 13–16, **30**, **44–46**, **48–50**, **57**, **58**, **62**). The



Fig 2 Surrey delftware tiles. Fireplace with square and rectangular tiles in front floor panel, Titsey Place, Oxted (courtesy Martin Higgins, Surrey County Council).



Fig 3 Surrey delftware tiles. Fireplace with late Victorian tiles, Shottermill Hall, Haslemere (I Betts).

tiled baths at Carshalton Water Tower may also have been the inspiration behind the mid-18th century tiled baths in the garden grotto at Oatlands House, Weybridge.

Many delft tiles that were originally present in Surrey houses have undoubtedly been lost with redevelopment and renovation, particularly over the last 50–100 years. Willis (1949, 110–25), in his study of old houses in Epsom prior to the Second World War, noted the presence of delft tiles used in the kitchens of various buildings in the town. Willis's survey also gives some indication of the popularity of delft tiles as interior decoration in large houses in the town. Of the ten houses discussed no fewer than four are recorded as having



Fig 4 Surrey delftware tiles. Fireplace with re-used mid-17th to early 18th century tiles, Shottermill Hall, Haslemere (I Betts).



Fig 5 Surrey delftware tiles. Tiled bathroom, Lingfield (A Chopping, MOLA).



Fig 6 Surrey delftware tiles. Tiled sink, Lingfield (courtesy Martin Higgins, Surrey County Council).



Fig 7 Surrey delftware tiles. Interior tiling, Woodcote End House, Epsom (courtesy Bourne Hall Museum).





Fig 8 Surrey delftware tiles. Tiled fireplace, Vann, Hambleton (I Betts.)

‘Dutch’ (almost certainly delft) tiles. Willis also describes the interior of the house known as Whitmores but rather oddly makes no mention of the 17th century delft tiles suggesting they may have been covered over by the 1930s.

Whether such a concentration was typical of other towns in Surrey is open to question. No ‘Dutch’ tiles were recorded from the houses Willis visited in Ewell and Cuddington. Epsom was somewhat unusual since it developed as a spa town after the discovery of water with medicinal properties early in the 17th century. It continued to be a popular destination favoured by London’s wealthier citizens until eclipsed by Bath and Tunbridge Wells during the mid-18th century.

#### VANN, HAMBLEDON

A number of buildings in Surrey are known to retain *in-situ* delft tiles. At Vann, Hambleton dating to the mid-16th century, an original tiled fireplace is present in the ground floor of the brick parlour wing built in *c* 1689. Above, at first floor level, is a further fireplace with mid-late 17th century tiles, although it is uncertain if this is also original (fig 8). Elsewhere in the house are eleven areas of late 19th–20th century delftware tiling. These were probably added from 1908 onwards when the architect W D Caroe adapted the house. As well as their use in fireplace surrounds, these later delftware tiles were installed around a bath, various wash-basins (figs 14–15, 40, 47) and a footbath.

#### TITSEY PLACE, OXTED

Two tiled fireplaces with blue on white decorated tiles survive at Titsey Place near Oxted. The majority of the current house dates to 1770–80, with an enlargement in Gothic style in 1831–2 and a further enlargement in 1856 (M Higgins, pers comm).

One set of tiles may originally have been installed in the pre-1770 house, which dates to the 16th century. These tiles are in a marble fireplace with the date 1615 on the fireback, but are clearly a later addition. They comprise 72 tiles showing children's games, birds, cherubs, fruit, mythical sea creatures and landscape scenes, all with spider head corners. The examples with fruit and sea creatures are similar to Dutch tiles dated 1650/80–1750 illustrated by Schaap *et al* (1984, 95, no 106, 151, no 196) and Betts & Weinstein (2010, 169, nos 389, 390), while the landscape tiles are similar to Dutch examples dated around 1690–1750 (Schaap *et al* 1984, 134, no 169). The production of tiles with sea creatures seems to have fallen out of fashion by the mid-18th century (*ibid*, 139).

The second fireplace contains 105 vertical tiles with biblical and landscape scenes set in a circular border with barred ox-head corners. A further 22 biblical tiles bordered by sixteen rare rectangular tiles, with leaf and flower decoration, are set in the floor in front of the fireplace (fig 2). The tiles in the second fireplace, which are probably all Dutch imports of the 18th century, were probably installed in the 1770–80 house. Further tiles from Titsey Place are in Guildford Museum (fig 15, **53a**).

#### FIELD PLACE, DUNSFOLD

A former manor house at Field Place, Dunsfold is recorded as having a large tiled fire surround depicting various game animals such as wild boar, deer and hare. Field Place dates to the 16th century, with extensions in the 17th, early 19th and 20th centuries. Photographs of some of the tiles seen by the author also show Dutch landscape scenes, some in circular borders with spider head corners. Also present are London-made flower vase tiles with distinct dotted flower-head corners dating to around 1720–60 (cf Betts & Weinstein 2010, 173, nos 408–410), at least one Liverpool tile with stylised flower vase decoration dated 1760–1800, a 17th century Dutch snail design (fig 11, **13**) and Liverpool landscape tiles with elaborated cherub corners (fig 15, **54**) produced around 1750–75.

#### ST MARY'S CHAPEL, GODSTONE

A tile-lined fireplace is present at St Mary's chapel, Godstone built in 1872 to a design by Sir Gilbert Scott. Fifteen blue on white Dutch tiles are set each side of a fireplace (fig 9). Not unexpectedly, all have biblical scenes that are set in circular borders with barred ox-head corner decoration. It seems reasonable to suppose they were added when the chapel was first opened in 1872.

#### NONSUCH MANSION, EWELL

At Nonsuch Mansion 480 tiles cover the walls of two rooms of a small brick outbuilding (Betts 2008b, 7). This outbuilding could be contemporary with the mansion, which was built in 1802–6, but the tiles themselves are believed to be a later addition. They may have been added soon after 1936 when Nonsuch park and mansion were acquired by a consortium of local authorities. It is still not known whether the tiles were original to the main building or were brought in from elsewhere in 1936.

Most of the Nonsuch tiles, which are predominantly a mixture of landscape (fig 13, **33**, fig 15, **53b**), biblical (fig 16, **59**), flower (fig 17, **76**, **77**, **79**, **80**), animal (fig 17, **75**) and bird designs (fig 16, **70**) were made in Liverpool in 1740–90 (fig 10). There is also a scatter of earlier English (fig 13, cf **36**) and Dutch tiles (fig 14, **41**) and a number of crudely painted late 18th–19th century Dutch landscape scenes (fig 14, **39**).

#### BROADOAKS MANOR, WEST BYFLEET

At Broadoaks Manor, West Byfleet, built in 1876, there is a series of blue on white landscape tiles with spider head corners laid as a panel in front of the fireplace. These landscape tiles



Fig 9 Surrey delftware tiles. Tiled fireplace, St Mary's chapel, Godstone (I Betts).



Fig 10 Surrey delftware tiles. Tiled outbuilding, Nonsuch Mansion (A Chopping, MOLA).

are similar in appearance to examples illustrated by Pluis (1997, 366, A.03.01.17), van Dam (1991, 115, no 139) and van Sabben and Hollem (1987, 128–9, nos 397–8).

#### SHOTTERMILL HALL, HASLEMERE

There are five panels of Dutch delftware tiles in Shottermill Hall, Haslemere, which was built on land acquired by Miss Elizabeth Forster in the late 1880s (S Richmond, pers comm). The

purple on white decorated tiles present probably date to the construction of the building in the late 1880s or early 1890s (fig 3), but there is a series of considerably earlier blue on white tiles that are clearly re-used from elsewhere (fig 4). Also re-used is a series of polychrome Islamic tiles set at ground floor ceiling height in the reception hall.

The reception hall has a fireplace containing purple on white landscape tiles in circular and square borders, the former with barred ox-head corners (fig 3). There are further purple on white tiles showing animals in circular borders and smaller size landscape scenes with spider head corners, perhaps later additions.

In the same room is another fireplace showing a flower-head design (Pluis 1997, 189, A.01.01.01) and a flower vase pattern set in a circular border with simplified Wan Li corners in purple on white (*ibid.*, 427, A.05.08.35). Above is a separate panel showing biblical tiles with barred ox-head corners in the same colour.

Adjacent to the reception hall is a room containing further animals in circular borders and smaller sized landscape scenes with spider head corners set vertically in a fireplace. Also present are tiles showing the same flower vase pattern with Wan Li corners as used in the reception hall and a solitary biblical tile with ox-head corners. Set horizontally in front of the fire are further flower vase tiles along with others showing the same flower-head design seen in the reception hall. Further landscape tiles with circular borders and spider head corners are also present. All tiles are painted in purple on white.

Next door is a room containing two tiled fireplaces incorporating re-used blue on white tiles of predominantly mid-17th to early 18th century date. The first fireplace has vertical tiles with a large central figure and fleur-de-lis corner decoration. Set horizontally in front are plain white and further decorated tiles. The latter comprise landscapes and tiles with smaller central figures with either spider head or barred ox-head corners. There is also part of a ship design.

The vertical tiles in the second fireplace have ships, fish and mythical sea creatures with spider head and barred ox-head corners. In the horizontal panel in front of the fire are further ships together with landscape scenes in circular borders with barred ox-head corners and landscape tiles with spider head corners. Further tiles show figures with fleur-de-lis corners and a variant of the ox-head corner. Two other tiles, both with barred ox-head corners, show a figure holding a cross.

#### OTHER BUILDINGS

Buildings in Surrey formerly with delftware wall tiles include Oatlands House, Weybridge, The Cedars (14 Church Street) and St Mary's church hall, Ewell.

##### *Oatlands House, Weybridge*

Oatlands House (now Oatlands Park Hotel) was built at the turn of the 18th century after an earlier house on the same site had burnt down in 1794. The house was subsequently extensively remodelled in the early to mid-19th century. A number of tiles from Oatlands House are in Elmbridge Museum (figs 13–15, **32**, **43**, **55**). A further thirteen are believed to be from a grotto in the gardens (S Webber, pers comm) (fig 13, **29**; fig 15, **51**). The basic grotto structure was built in the 1760s, but further decorative work was undertaken in 1774–8. One chamber had a tile-lined bath. The surviving tiles from the house and grotto are mid–late 18th century.

##### *The Cedars, Epsom*

At The Cedars, a house dating from the mid-18th century, Dutch tiles were found in the kitchen where they 'covered the walls' (Willis 1949, 114), although it is not certain whether this is the location of the flower vase tile illustrated in the catalogue (fig 17, **78**).

*Hylands, Epsom*

The tiles found in a rear garden of Hylands Mews, Epsom (fig 15, cf **49**) may have come from nearby The Hylands, partly dating to 1743–8, or Hylands House built in 1716–23. At The Hylands Dutch tiles were used to face a ‘charcoal hot-plate’ (Willis 1949, 120) in an earlier kitchen area dating to the 17th century. The tiles found at Hylands Mews are unlikely to be these kitchen tiles as they are of 18th century date.

*St Mary’s church hall, Ewell*

A number of tiles, many showing children and perhaps adults playing various games (fig 13, **37**), were hung in a frame on the wall of St Mary’s church hall, Ewell. These would seem to have been originally installed somewhere in the building since a label on the back of one tile reads ‘a very late Victorian Delft tile [...] taken during building alteration from St Mary’s Church hall, Ewell which was built in the mid-19th century’.

**Decorative wall tile designs**

While the floor tiles are mainly decorated with floral designs, some highly stylised, the wall tiles have a more diverse range of decorative motifs. Particularly popular were Dutch tiles showing various subjects in isolation in the tile centre. Many of these delightful tiles show scenes of everyday life during the 17th century. Among the subjects on the tiles from Whitmores, Epsom are people talking, a man erecting a fence post, two children skipping, and other children playing with a spinning top (figs 13–14, **35, 42**). Other tiles in the same group show winged cherubs (fig 16, **67, 68**), a unicorn (fig 16, **73**) and various animals (fig 17, **74**). Landscape scenes are also present (fig 13, **34**).

A wide variety of animals are depicted on the early to mid-17th century tiles from Shalford House. Together with dog (fig 12, **25**), deer, fox, horse, pig (or wild boar) and bear are two more exotic animals – a camel and an elephant. Camels and elephants would have been of particular interest as many 17th century Dutch citizens would never have actually seen these animals.

Another motif popular from the mid-17th and into the 18th century was the flower vase (fig 12, **18**) and three-headed tulip design (fig 12, **19–20**). The three-headed tulip was still used on Dutch tiles well into the 20th century.

During the 18th century landscape scenes were very popular together with biblical tiles showing various scenes from the Old and New Testaments. River and harbour scenes seem to have been particularly fashionable on both English and Dutch landscape tiles, although there is a marked deterioration in quality of certain Dutch landscape tiles by the late 18th–19th century. Dutch tiles of this date from Whitmores, Epsom and Nonsuch are particularly crudely drawn (fig 14, **38, 39**).

By the late 18th–early 19th century the use of delftware tiles for interior decoration had begun to fall out of fashion, although small quantities of Dutch tiles continued to be brought into London for use in fireplace surrounds until the 1920s. Examples of these later delft tiles were found at St Nicholas rectory and Stoke Park Mansion. Both had the same stylised leaf and flower-head decoration set in the chequerboard pattern (fig 17, **83**).

The late Dutch tiles at Lingfield, dating to 1880–1910, have a distinctive polychrome pattern with two repeating diamond borders with fruit and leaves (fig 17, **82**). Of more traditional design are the biblical, figurative and landscape tiles in Shottermill Hall, Haslemere (fig 3), which probably date to the late 1880s or early 1890s. These are among the last Dutch delftware tiles brought into Surrey.

**Tile catalogue**

It is impracticable to publish every pattern found on Surrey delftware tiles, but the catalogue does endeavour to cover the main decorative types present in the county. For this catalogue

Surrey is defined by the current county boundary. Tiles found in the historic county of Surrey, now absorbed into Greater London, are discussed in Betts and Weinstein (2010).

Many tile designs illustrated are from Guildford Museum (including some examples from the Surrey Archaeological Society's collections). A more detailed discussion of many of the individual designs can be found in Betts 2005.

#### ORIGIN

It is usually possible to say whether a tile was made in England, Spain or the Low Countries based on decorative design, although this is more difficult during the periods when English tilemakers copied the designs on imported Low Countries tiles (eg designs fig 11, **6**, **8**, **10**). One reason for this imitation is that Dutch tiles seem to have been considered superior to those made in England even as late as the mid-18th century. Langley writing in 1748 says that tiles from Holland were made with better clay than English wall tiles, which were 'troublesome to gage and set' (Ray 1973, 38).

#### DATING

It is often possible to date tiles to within 30–50 years based on comparison with more securely dated examples with the same or similar designs found elsewhere. Most of the more recent dating information on English tiles can be found in Horne (1989) and Archer (1997). Details of Spanish tiles can be found in Ray (2000) and Betts (2008a). There are far more publications on Dutch delftware; two of the most useful being van Dam (1991) and Pluis (1997). Details of these and other books consulted are in the bibliography.

#### SIZE

Most catalogue entries have size measurements in millimetres, but no measurements have yet been taken of each individual tile at Nonsuch Mansion. It is not normally possible to measure the thickness of *in-situ* tiles.

#### *Tin-glazed floor tiles*

##### **1** Byfleet Manor, Byfleet

Valencia, Spain, 1450–1525

Rectangular tiles with this design have been found at Woking Palace, Old Woking. Possibly part of design 6 found at Woking Palace (Betts 2008a, 62, pl 11).

Blue and purple on white, ? x c 122 x 22mm

Byfleet Manor

##### **2** New Hall, Limpsfield

Antwerp, Belgium, 1558–79

Polychrome tiles painted with the initials WG (William Gresham) and a grasshopper, the emblem of the Gresham family. The tiles were recovered from the site of New Hall, Limpsfield, a house built by William Gresham between 1558 and 1579. It was formerly believed that the tiles may have been made in England by Antwerp tilemakers who worked in Norwich around 1567–71 (Britton 1987, 19–21), but scientific analysis using ICP-AES has confirmed that they were made in Antwerp (Hughes 2002).

Polychrome, 137–138mm square x 15–17mm

Guildford Museum, S.8277

##### **3** New Hall, Limpsfield

Antwerp, Belgium, 1558–79

Part of a repeating geometric and floral pattern. An Antwerp tile with the same design is illustrated by Dumortier (2002, 200, cat. 53). Scientific analysis has identified this as an Antwerp product (Hughes 2002).

Polychrome, ? x 133 x 20–21mm

Guildford Museum, S.8281

##### **4** New Hall, Limpsfield

Antwerp, Belgium, 1558–79

This is also a well-known later Dutch design that shows a bunch of grapes or a pomegranate in the tile centre (van Dam 1991, 36, no 32; Schaap *et al* 1984, 57–8, nos 34–36).

Polychrome, ? x ? x 14–15mm

Guildford Museum, S.8286

##### **5** Unprovenanced, possibly New Hall, Limpsfield

Antwerp, Belgium, 1558–79

Geometric design. Scientific analysis has also identified this as an Antwerp product (Hughes 2002). The same design is illustrated on a Dutch tile dated to 1580–1600 (Pluis 1997, 306, A.01.30.16).

Polychrome, ? x 132 x 15mm

Guildford Museum, AG.21678

##### **6** Unprovenanced, possibly New Hall, Limpsfield

Antwerp, Belgium, c 1558–79

Scientific analysis has identified this as an Antwerp product (Hughes 2002). A similar seed-head design is present on later tiles from Rotherhithe, London (Betts & Weinstein 2010, 115, 121, nos 140, 160).

Polychrome, ? x ? x 11mm  
Guildford Museum, AG.21677

**7** 16 Tunsgate, Guildford  
Antwerp, Belgium, c 1570–1600

Geometric pattern. Again scientific analysis has identified this as an Antwerp product (Hughes 2002). A Dutch tile with another version of **7** is illustrated by Pluis (1997, 203, A.01.02.36). This is dated 1570–1600. It is possible the Guildford example could be of similar date.

Polychrome, ? x 131 x 18–19mm  
Guildford Museum, 204/16.TUNS

**8** 16 and 17 Tunsgate, Guildford  
Antwerp, Belgium, c 1550–1600

So-called ‘medallion’ design with orange and blue chequerboard. Scientific analysis has identified this as an Antwerp product (Hughes 2002), but tiles of this design were also made at Aldgate in London between 1571 and 1615 (Betts 1999, 173–4, pl 7) and a Dutch version of this design dated to 1580–1600 is shown in Pluis (1997, 272, A.01.20.04).

Polychrome, ? x 135 x 13–15mm  
Guildford Museum, 203/16.TUNS

### *Early to mid-16th delftware wall tiles*

**9** Whitmores, Dorking Road, Epsom  
Dutch, 1610–60

‘Star’ design with fleur-de-lis corners. Pluis 1997 (250, A.01.11.82–84) dates Dutch tiles with a similar design to 1610–60.

Yellowish-brown, blue on white, 134mm square x 12–13mm  
Guildford Museum, LG.76

**10** Whitmores, Dorking Road, Epsom  
Dutch, 1610–60

Similar to **9**, but with larger central decoration and fleur-de-lis corners. This version of the ‘star’ design was also copied by London tilemakers working at Pickleherring and Rotherhithe (Betts & Weinstein 2010, 115, nos 129–132).

Blue on white, 132–133mm square x 13–14mm  
Guildford Museum, LG.89

**11** Whitmores, Dorking Road, Epsom  
Dutch, 1630–60

Floral star pattern. Pluis illustrates a tile with this design (1997, 260, A.01.12.45).

Blue on white, 130–132mm square x 10mm  
Guildford Museum, LG.109

**12** Whitmores, Dorking Road, Epsom  
Dutch, 1600–30

Central flower-head surrounded by an interlocking flower and stem pattern with plant seed-head corners. A Dutch tile with this design is illustrated by Pluis (1997, 247, A.01.11.65).

Blue on white, 130–131mm square x 14mm  
Guildford Museum, LG.132

**13** Field Place, Dunsfold

Dutch, c 1670–1750

Snail in interlocking flower and stem pattern with flower petal corners. This is Pluis (1997, 569) design C.19.00.03. A tile with this design, dating to 1620–40, was found at Whitmores, Epsom. The illustrated Field Place example may be later as it was found with late 17th–18th century Dutch and mid–late 18th century English tiles

Blue on white  
Field Place, Dunsfold

**14** Whitmores, Dorking Road, Epsom  
Dutch, 1600–30

Flower-head and leaf. The same design is illustrated on a tile by Pluis (1997, 249, A.01.11.78).

Blue on white, 130mm square x 13–14mm  
Guildford Museum, LG.70

**15** Whitmores, Dorking Road, Epsom  
Dutch, 1610–50

Tulip and round flower-head with fleur-de-lis corners. This is Pluis design A.05.05.04 (1997, 418). These two tiles are painted in slightly different styles.

Blue on white, 128–132mm square x 13–14mm  
Guildford Museum, LG.178, LG.179

**16** Whitmores, Dorking Road, Epsom  
Dutch, 1610–40

Tulip with grapes and fleur-de-lis corners. A similar Dutch tile is illustrated by Pluis (1997, 226, A.01.05.68).

Tiles of this design were also made at Pickleherring and Rotherhithe pothouses in London (Betts & Weinstein 2010, 111, no 116).

Blue on white, 130–134mm square x 14–15mm  
Guildford Museum, LG.68

**17** Lingfield

Dutch; 1640–70

Tulip in diamond border with fleur-de-lis corners. Similar to a Dutch tile in Betts and Weinstein (2010, 117, no 148)

Blue on white, 129 x 128 x ?mm  
Lingfield

**18** Whitmores, Dorking Road, Epsom  
Dutch, 1620–50

Flower vase in crenellated diamond and circular borders with Chinese-style ‘Wan Li’ corner motifs. Almost identical Dutch tiles, probably from the same pothouse, are illustrated by van Sabben and Hollem (1987, 65, no 205) and van Dam (1991, 52, no 53). Flower vase tiles with Wan Li corner motifs are dated by Pluis to 1620–50 (1997, 424, A.05.08.16–18).

Blue on white, 130–132mm square x 11–13mm  
Guildford Museum, LG.86

**19** Whitmores, Dorking Road, Epsom  
Dutch, 1630–60

Three-headed tulip and flower vase in wavy circular border with Wan Li corner motifs. The flower vase illustrated is virtually identical to that on a number of Dutch tiles illustrated by van Dam (1991, 53, no 54).



Fig 11 Surrey delftware tiles. Designs listed in the catalogue, nos 1–16.



Blue on white, 125–133mm square x 10–14mm  
Guildford Museum, LG.175

**20** Whitmores, Dorking Road, Epsom  
Dutch, 1625–50

As **19**, but with different corner decoration. Dutch tiles with this border/corner arrangement are dated by Pluis to 1625–50 (1997, 525, B.07.00.01).

Blue on white, 126–130mm square x 10–11mm  
Guildford Museum, LG.173

**21** Whitmores, Dorking Road, Epsom  
Dutch, 1620–50

Flower set in oval frame. Dutch tiles of very similar design are illustrated by Schaap *et al* (1984, 88, no 8) although the flowers are painted in orange and pale green. Tiles with the same central oval and corner decoration are dated by Pluis to 1620–50 (1997, 523, B.04.00.02). Tiles of this design were also made at Pickleherring pothouse, London (Betts & Weinstein 2010, 125, no 180).

Blue on white, 134mm square x 11–12mm  
Guildford Museum, LG.93

**22** Whitmores, Dorking Road, Epsom  
Dutch, 1620–60

Oriental style bird and foliage, a simplified version of the corner decoration of **21**. The border and corner motif are similar to a Dutch oriental style tile in Pluis (1997, 436, A.08.03.02).

Blue on white, 127–130mm square x 9–10mm  
Guildford Museum, LG.169

**23** Whitmores, Dorking Road, Epsom  
Dutch, 1640–80

Oriental style decoration with figure and bird in a circular border with small barred ox-head corners. Pluis shows a number of Dutch tiles with oriental designs set in a variety of different border arrangements (Pluis 1997, 435–436, A.08.01.01–03, A.08.02.01–06, A.08.02.01–03). The small barred ox-head corners are typical of Dutch tiles dating to the second half of the 17th and early 18th centuries (see van Dam 1991, 80–81, 85, nos 89–94; Pluis 1997, 126, no 27; 383, A.03.06.08). Four tiles with a very similar central bird design are illustrated by van Lemmen (1986, 9).

Blue on white, 129–132mm square x 11–12mm  
Guildford Museum, LG.149, LG.141, LG.160

**24** Whitmores, Dorking Road, Epsom  
Dutch, 1625–60

Oriental style decoration with flowers and insect set in a barbed circular border with a variant of the barred ox-head corner. Various tiles with the same corner motif are shown in Pluis (1997, 347, A.02.02.04; 547, C.04.00.02).

Blue on white, 131 x 132 x 12–13mm  
Guildford Museum, LG.161

**25** Shalford House, Shalford  
Dutch, 1620–50

Man hunting and dog with fleur-de-lis border decoration. Tiles with this border decoration were made in The Netherlands between 1620 and 1650 (Pluis 1997, 531, B.13.00.01). The Guildford examples

are somewhat unusual in having the animals and figures above a small mound decorated with two lines of dots with flowers at each end. The same distinctive flower and dot decoration is showing on four tiles, probably from the same pothouse, illustrated by van Dam (1991, 48, no 48).

Blue on white, 127–130mm square x 9–13mm  
Guildford Museum, LG.2002.38, LG.2002.4

**26** Whitmores, Dorking Road, Epsom  
Dutch 1630–60

Poorly made tile with blurred ship and pitted glaze. The corners have an unusual variant of the barred ox-head design. Pluis shows Dutch tiles with fairly similar corners (1997, 359, A.02.09.01–02; 551, C.07.00.21).

Blue on white, 127 x 128 x 12mm  
Guildford Museum, LG.119

**27** Whitmores, Dorking Road, Epsom  
Dutch, 1660–90

Small landscape scene and small tree. Pluis (1997, 17) notes that tiles lacking corner motifs were not made in The Netherlands before *c* 1660.

Blue on white, 126–132mm square x 7–11mm  
Guildford Museum, LG.107, LG.84

#### *Later delftware wall tiles*

**28** Lingfield

Dutch, 1700–1850

Crudely painted landscape scene.

Blue on white, 125mm square  
Lingfield

**29** Oatlands House, Weybridge – probably garden grotto

London, 1740–60

Three people dancing in garden with balustrade.

Blue on white, 129 x ? x 8mm  
Elmbridge Museum, 245.1970/6

**30** Woodcote End House, Epsom

Dutch, 1700–1800

Landscape with rowing boat and pastoral scene (fig 7).

Blue on white, 126–127mm square x 7–8mm  
Guildford Museum, AG.21640, AG.21642

**31** Lingfield

Dutch, 1700–1800

Landscape scenes.

Blue on white, 130mm square  
Lingfield

**32** Oatlands House, Weybridge

Probably London, 1740–60

Man on skates and cloaked figure in landscape.

Blue on white, 126mm square x 6mm  
Elmbridge Museum, 45.1910/5, 45.1910/6

**33** Nonsuch Mansion, Ewell

Liverpool, 1750–75

Figure in landscape.

Purple on white

Nonsuch



17



18



19



20



21



22



23a



23b



23c



24



25



26



27a



27b

Fig 12 Surrey delftware tiles. Designs listed in the catalogue, nos 17–27b.



28



29



30a



30b



31



32a



32b



33a



33b



34



35



36



37

Fig 13 Surrey delfware tiles. Designs listed in the catalogue, nos 28–37.

**34** Whitmores, Dorking Road, Epsom

Dutch, 1640–1700

Landscape with small spider head corners. Similar corners are dated by Pluis to 1640–1700 (Pluis, 1997, 348, A.02.02.08; 360, A.02.12.03; 556, C.08.00.11) and 1660–1700 by van Dam (1991, 79, no 88).

Blue and white, 127 x 122 x 9mm

Guildford Museum, LG.123

**35** Whitmores, Dorking Road, Epsom

Dutch, 1700–1800

This tile, which shows two figures talking, is larger than **34** and has a whiter glaze. This may represent a later addition to the fireplace containing tiles of **34**.

Blue on white, 130–132mm square x 8mm

Guildford Museum, LG.80

**36** Whitmores, Dorking Road, Epsom

London, 1680–1700

Poorly fired tile showing a figure carrying a basket in circular border with spider head corner decoration. The poor quality of the decoration coupled with the pinkish colour of the background glaze suggests this is an early English tile made in London during the late 17th century. Horne has published a number of these early London-made landscape tiles, two of which show the same figure carrying a basket (Horne 2005, 33, figs D1, D2). One of these also has Dutch style spider head corners.

Purple on pinkish-white, 127 x 126 x 9mm

Guildford Museum, AG.21639

**37** St Mary's church hall, Ewell

Dutch, 1850–1900.

Children skipping. This is an example of the larger size of Dutch wall tile made for the English market (Pluis 1997, 41).

Blue on white, 155mm square x 8mm

Bourne Hall Museum

**38** Whitmores, Dorking Road, Epsom

Dutch, 1750–1810

Crudely drawn landscape tile with circular border and spider head corners. The corner and border arrangement are similar to two equally crude landscape tiles in van Dam (1991, 115, no 140) and a further tile in Pluis (1997, 556, C.08.00.15).

Blue on white, *c* 127mm square x 9mm

Guildford Museum, LG.153

**39** Nonsuch Mansion, Ewell

Dutch, 1850–1900

Crudely drawn windmill.

Blue on white

Nonsuch

**40** Vann, HambledonDutch, *c* 1908

Figures, some on horseback. Landscape scenes in circular border.

Blue on white, 127–131mm square

Vann

**41** Nonsuch Mansion, Ewell

Dutch 1645–80

Warship with barred ox-head corners.

Blue on white

Nonsuch

**42** Whitmores, Dorking Road, Epsom

Dutch, 1640–80

Two figures with small barred ox-head corners. Part of the pattern is blurred due to movement of the glaze during firing. The corner decoration is similar to tiles dated 1640–80 by Pluis (1997, 361, A.02.13.02) and van Dam (1991, 80–1, nos 89–94).

Guildford Museum, LG.110

**43** Oatlands House, Weybridge

London, 1740–60

Landscape tiles showing a cow being milked and two figures carrying baskets. The landscape scene with the figure wearing a round hat is reproduced in Ray (1973, 139 no 138) and Horne (1989, 30, no 94) although with a different border.

Blue on white, 124–125mm square x 7–8mm

Elmbridge Museum, 45.1910/1, 45.1910/2 and 45.1910/3

**44** Woodcote End House, Epsom and Lingfield

London, 1760–90

Landscape scenes in circular borders with barred ox-head corners (fig 7). The pale blue background glaze suggests a date of manufacture in the mid–late 18th century. Similar London-made tiles illustrated by Horne (1986, 30, nos 89–92) are dated to 1760–90.

Blue on pale blue, 119–127mm square x 8mm

Guildford Museum, AG.21651 (Woodcote End tile)

**45** Woodcote End House, Epsom

Dutch, 1700–1800

Pastoral and landscape tiles in circular borders with barred ox-head corners.

Blue on white, 126–129mm square x 8mm

Guildford Museum, AG.21654, AG.21660, AG.21664

**46** Woodcote End House, Epsom

Dutch, Rotterdam, 1700–50

Landscape in wide octagonal border with fleur-de-lis corners. Fairly similar to a tile in Pluis (1997, 374, A.03.01.57).

Blue on white, 126mm square x 6mm

Guildford Museum, AG.21665

**47** Vann, HambledonDutch, *c* 1908

Figures on horseback with fleur-de-lis corners. Almost identical tiles, but with yellow colours are illustrated by Pluis (1997, 132, no 39) and there is a blue on white example in van Lemmen (2005, 37), both dated *c* 1900.

Blue on white, 128–130mm square

**48** Woodcote End House, Epsom

Dutch, Rotterdam, 1730–60

Landscape tiles in scalloped octagonal frame with carnation corners. For similar tiles see Pluis (1997, 531, B.12.00.17–18).

Blue on white, 125–127mm square x 7mm

Guildford Museum, AG.21668



38



39



40



41



42



43a



43b



43c



44a



44b



45a



45b

Fig 14 Surrey delftware tiles. Designs listed in the catalogue, nos 38–45b.

**49** Woodcote End House, Epsom

Dutch, 1730–1810

Landscape set in plain octagonal border with quarter flower-head corners. The central landscape scene has certain stylistic similarities to a Dutch tile with the same border and corner arrangement illustrated by van Dam (1991, 113, no 136, top-left). Fragments of similar tile, now in Bourne Hall Museum, were found in the vicinity of Hylands Mews, Epsom.

Blue on white, 127mm square x 7mm

Guildford Museum, AG.21644

**50** Woodcote End House, Epsom

Dutch, 1730–1800

Landscape set in dotted octagonal border with quarter flower-head corners. The same border/corner arrangement is shown on a Dutch tile in Pluis (1997, 530, B.12.00.15).

Blue on white, 126–130mm square x 7–8mm

Guildford Museum, AG.21646

**51** Oatlands House, Weybridge – probably garden grotto

Liverpool, 1750–80

Landscape with monumental building in dashed octagonal border with quarter flower-head corners. A similar scene, without a border, is seen in another Liverpool tile (Ray 1973, 149, no 181).

Blue on white, 128 x ? x 8mm

Elmbridge Museum, 245.1970/2

**52** Woodcote End House, Epsom

London or Liverpool, 1740–60

Landscape scene set in dashed octagonal border with quarter flower-head corners. A landscape tile with a near identical border is shown in Ray (1973, 151, no 190) where the provenance is given as ‘?London’. However, it could equally have been made in Liverpool, which is the origin of the majority of landscape tiles with a dashed octagonal border (Horne 1989, 43, nos 201–202).

Blue on white, 123mm square x 7mm

Guildford Museum, AG.21667

**53** Titsey Place, Oxted and Nonsuch Mansion, Ewell

Liverpool, 1750–80

Landscape scenes set in octagonal Louis XV borders with buttercup (**53a**) and fretwork (**53b**) corners. The Nonsuch tile has two swans in the foreground, a characteristic feature of many Liverpool landscape tiles.

Blue on white, 128mm square x 6mm

Guildford Museum, AS.297 (Titsey tile); Nonsuch

**54** Field Place, Dunsfold

Liverpool, 1750–75

Landscape tile with elaborated cherub corners. Similar tiles are illustrated by Ray (1973, 173, nos 298–299) Horne (1989, 41, no 188) and Archer (pl 269, N.158).

Blue on white

Field Place

**55** Oatlands House, Weybridge

London or Liverpool

1740–75

Rare hunting scene set in powdered blue octagonal border with carnation corners.

125mm square x 7mm

Elmbridge Museum, 45.1910/4

*Biblical tiles*

A large number of biblical scenes are present on Surrey tiles. Only a small selection is illustrated here.

**56** Site of Green Man public house, Ewell

London

1750–70

Moses discovered by the Pharaoh's daughter (Exodus 2 v.5). A London tile with this design is shown in Horne (1989, 82, no 478).

Blue on white, ? x 126 x 7mm

Bourne Hall Museum, 1982.083-002

**57** Woodcote End House, Epsom

London, 1720–60

Samson killing the Lion (Judges 14). A similar scene is shown on London tiles in Horne (1989, 85, no 501) and Betts and Weinstein (2010, 163, no 361).

Blue on white, 123 x 120 x 7mm

Guildford Museum, AG.21649

**58** Woodcote End House, Epsom

Dutch, 1700–1800

David and Goliath (1 Samuel 17 v.48–49).

Blue on white, 128 x ? x 8mm

Guildford Museum, AG.21653

**59** Nonsuch Mansion, Ewell

Liverpool, 1750–90

The Mocking of Elisha (2 Kings 2 v.23).

Purple on white

Nonsuch

**60** Stoke Park Mansion, Guildford

London, 1740–60

Christ in the house of Martha and Mary (Luke 10 v.38–42).

Blue on pale blue, 124–126mm square x 5–7mm

Guildford Museum, LG.2189.60

**61** Spital Street, Guildford

London, 1730–60

Baptism of Christ (Matthew 3 v.16). This same scene was used on London, Liverpool and Bristol-made tiles (Ray 1973, 125, no 70; Horne 1989, 96, nos 568–570). The Spital Street tile has a version of the barred ox-head corner motif that is common on London biblical tiles. Horne shows a number of such tiles dated to around 1730–60 (1989, 77, 80, 106, 108, nos 441, 448, 466, 637, 654).

Blue on white, 129mm square x 8mm

Guildford Museum, AS.21680

**62** Woodcote End House, Epsom

Dutch, 1700–1800

Judas Returning the 30 Pieces of Silver (Matthew 27 v.3–5). A closely similar scene is found on other Dutch tiles (Huijg 1978, 161).

Purple on white, 128 x ? x 8mm

Guildford Museum, AG.21637



45c



46



47



48



49



50



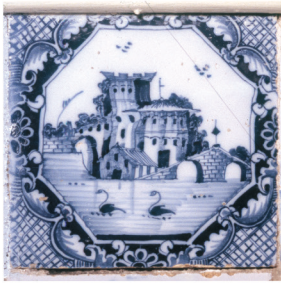
51



52



53a



53b



54



55



56



57



58

Fig 15 Surrey delftware tiles. Designs listed in the catalogue, nos 45c–58.

**63** Spital Street, Guildford

London?, 1740–60

Christ Carrying the Cross (John 19 v.17) with an unusual variant of the barred ox-head corner. The same biblical scene is shown on two London and two Bristol-made tiles in Horne (1989, 105, nos 629–632), although on one tile the scene is shown in reverse.

Blue on pale blue, 126 x 127 x 6–7mm

Guildford Museum, AS.21679

**64** Stoke Park Mansion, Guildford

London, 1740–60

Christ appearing to Mary Magdalene (John 20 v.15). The same scene (but in reverse) is present on London tiles in Horne (1989, 107, no 643) and Ray (1973, 129, no 95).

Blue on pale blue, 124–126mm square x 5–7mm

Guildford Museum, LG.2189.52

*Oriental figures***65** Nonsuch Mansion, Ewell

Liverpool, 1750–75

Oriental figure with Michaelmas daisy corners. Similar tiles are illustrated by Horne (1989, 58, nos 309–310) and Ray (1973, 229, nos 562–565).

Polychrome

Nonsuch

**66** Nonsuch Mansion, Ewell

Liverpool, 1750–75

Oriental figure with buttercup corners. Blue on white tiles with similar oriental figures are in Horne (1989, 57, nos 302–305).

Blue on white

Nonsuch

*Cherubs and mythical sea creatures***67** Whitmores, Dorking Road, Epsom

Dutch, 1660–90

Cherub. A large number of similar tiles are in two fireplaces at Vann, Hambledon (fig 8).

Blue on white, 132 x ? x 10mm

Guildford Museum, LG.140

**68** Whitmores, Dorking Road, Epsom

Dutch, 1640–90

Cherub with bow and arrow, small spider head corners. Again similar to tiles at Vann, Hambledon (fig 8).

Blue on white, ? x 133 x 8mm

Guildford Museum, LG.120

**69** Unprovenanced, Surrey

Dutch, 1670–1700

Mythical sea creatures with barred ox-head corners. The distinctive rendering of the sea can be seen on many Dutch tiles (Schaap *et al* 1984, 151 nos 195–196; van Sabben & Hollem 1987, 58–9, nos 173, 181). Similar tiles, with both sea creatures and ships, are used in a fireplace at Shottermill Hall, Haslemere (fig 4).

Blue on white, 125–128mm square x 6–7mm

Guildford Museum, LG.2128.1

*Birds and animals***70** Nonsuch Mansion, Ewell

Liverpool, 1760–75

Bird in barbed medallion border with multi-circular flower-head corners. Similar tiles are illustrated by Horne (1989, 55, nos 296–298).

Polychrome

Nonsuch

**71** Whitmores, Dorking Road, Epsom

Dutch, 1660–90

Rabbit or hare.

Blue on white, 130 x 129 x 9mm

Guildford Museum, LG.164

**72** Whitmores, Dorking Road, Epsom

Dutch, 1640–80

Rat or mouse, small barred ox-head corners.

Blue on white and blue, 128–130mm square x 9–11mm

Guildford Museum, LG.157

**73** Whitmores, Dorking Road, Epsom

Dutch, 1650–75

Unicorn with larger type of spider head corner dated by Plusis to 1650–75 (1997, 555, C.08.00.05).

Blue on white, 133 x 128 x 11mm

Guildford Museum, LG.139

**74** Whitmores, Dorking Road, Epsom

Dutch, 1640–80

Elephant with small barred ox-head corners. The elephant is outlined in purple with the remainder filled in blue. Similarly, two of the three bars of the ox-head corner are also purple, the rest of the corner motif is blue.

Blue, purple on white, 128–130mm square x 9–11mm

Guildford Museum, LG.117

**75** Nonsuch Mansion, Ewell

Liverpool, 1750–75

Image of goats derived from a book of etchings by Nicolaes Berchem (1620–83). Other tile designs copying the same book of etchings are shown in Horne (1989, 52, nos 266–271).

Blue on white

Nonsuch

*Flowers***76** Nonsuch Mansion, Ewell

Liverpool, 1760–80

Flower with leaf/flower petal corners. Similar tiles are in Ray (1973, 209, nos 462–469) and Horne (1989, 67, no 378).

Purple on white

Nonsuch

**77** Nonsuch Mansion, Ewell

Liverpool, 1750–70

Flower with distinctive flower corners. For similar tiles see Horne (1989, 67, no 380) and Ray (1973, 203, 435).

Purple on white

Nonsuch





59



60



61



62



63



64



65



66



67



68



69



70



71



72



73

Fig 16 Surrey delfware tiles. Designs listed in the catalogue, nos 59–73.



74



75



76



77



78



79



80



81



82



83



84

Fig 17 Surrey delftware tiles. Designs listed in the catalogue, nos 74–84.

**78** The Cedars, Epsom  
London, 1725–50  
One of three similar flower vase designs from The Cedars. A very similar tile is illustrated by Archer (1997, pl 295, N.283).  
Polychrome, 128 x 127 x 9mm  
Bourne Hall Museum, 1970.017–001

**79** Nonsuch Mansion, Ewell  
Stylised flower vase design.  
Liverpool, 1750–75  
Blue on white  
Nonsuch

**80** Nonsuch Mansion, Ewell  
Liverpool, 1750–75  
Identical stylised flower vase set in elaborate border with winged cherub head corners. A tile with the same design is in Horne (1989, 71, no 406).  
Blue on white  
Nonsuch

**81** Nonsuch Mansion, Ewell  
Liverpool? 1750–75  
Flower vase, barred ox-head corner.  
Purple on white  
Nonsuch

**82** Lingfield  
Dutch, 1880–1910

Leaf and fruit pattern. Tiles of this design are illustrated by Pluis (1997, 305, A.01.30.11).  
Polychrome, 129mm square x ?mm  
Lingfield

**83** Stoke Park Mansion, Guildford  
Dutch, 1870–1920  
This tile has what is known as the ‘scroll’ design. It is based on a motif developed by Morris & Co in the 1860s and made by various Dutch tile factories for the English market from the early 1870s onwards (Myers & Myers 1996, 100, 119, 120). The Stoke Park Mansion tile is a larger version of the design made for the English export market. The same design is in Pluis (1997, 322, A.01.42.04). A tile with the same pattern was found at St Nicholas rectory, Guildford.  
Blue on white, 152–154mm square x 8–9mm  
Guildford Museum, LG.2187.12

#### *Tile panel*

**84** Lingfield  
Dutch, 1850–1900  
Bottom two rows of a tile panel showing an agricultural scene. A further row of tiles is missing from the top. The plain blue and white border is typical of mid-19th century Dutch tile panels, such as those illustrated by van Lemmen (2005, 35).  
Blue on white, 128 x 127 x ?mm  
Lingfield

## **Endnote**

An updated version of the 2002 report by M J Hughes on ICP-AES analysis of ten tin-glazed decorated floor tiles of probable Low Countries origin in the collections of the Guildford Museum is available on the Archaeology Data Service website – <http://archaeologydataservice.ac.uk>. Select ‘archives’; accept the terms and conditions; select ‘Journals and series’; select ‘Surrey Archaeological Collections’, then ‘volume 99’. The file is stored as supplementary material under the title of the article.

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