

## SUSSEX

Although brick and roof tiles were famously made from Sussex clay, there is little use of decorative architectural ceramics in the county, apart from some surviving early renaissance terracotta at Laughton Place (E), the extraordinarily high-relief Coade stone plaques at Castle Goring near Worthing (W), and Jonathan Harmer's terracotta bas-relief plaques on gravestones in the Heathfield (E) area, produced during 1799-1819. There is ample evidence in Ditchling (E) of roof tiles and red terracotta wares produced by the Ditchling Potteries over a two hundred year period from the mid-eighteenth century, but there is nothing on the scale of the Martyrs' Memorial, Stratford, East London. This buff terracotta gothic column was made by Messrs H. Johnson & Co, 'Terra Cotta Manufacturers', of Ditchling in 1878. Perhaps clay was just too commonplace in Sussex to be generally desirable in the form of a top quality building material such as highly-moulded terracotta; certainly the Edwardian terracotta villa at Bexhill (E) comes as a surprise on the seafront.

Sussex may lack terracotta in any quantity, but it has several nationally important tiled locations including an unusual sixteenth century Flemish tile pavement at Boxgrove (W). The Brassey Institute (1877-80), Hastings (E) is one of the few surviving British buildings with external pictorial tile panels, in this case by W. B. Simpson & Sons. There are superb William Morris tiles (1873-4) at Findon (W) and especially Clapham (W); these are the only two remaining churches in the country with Morris tile installations. One of the best turn-of-the-century pub interiors in Britain is the Havelock (1889-90) in Hastings, with four excellent Doulton picture panels, and there is a fine Moorish-style Craven Dunnill tile and faience scheme of 1906 at Brighton Museum and Art Gallery (E). Not to be missed from between the wars is the Carter's Ceramic Marble bandstand at Eastbourne (E), while for 1960s style (and Pilkington's tiles) a visit to Chichester (W) railway station is essential. Suggested reading: TACS Tour Notes *Tiles in the Churches of West Sussex*, 1998. The *Gazetteer* entry for Sussex covers the administrative areas of Brighton & Hove City Council, East Sussex County Council and West Sussex County Council.

### East Sussex

#### ALCISTON

**Charleston**, a modest eighteenth century farmhouse about a mile north-west of Alciston, became the home of the writer David Garnett and the artists Vanessa Bell and Duncan Grant in 1916. The house had been found by Bell's sister Virginia Woolf, who lived with her husband Leonard Woolf about four miles to the west, near Beddingham; the Woolfs moved across the River Ouse to Monk's House, Rodmell, in 1919. In the three years following their arrival at Charleston, Bell and Grant decorated the entire house, with painted murals on every available wall surface as well as ceramics and painted furniture. Charleston became a focus for the Bloomsbury Group of artists and intellectuals including

the critic and painter Roger Fry, founder in 1913 of the Omega Workshops in which young artists designed and made a wide range of domestic wares. Bell and Grant were co-directors of Omega as well as being prolific producers. Omega tiles were available from 1914, and after the demise of the Workshops in 1919, Bell and Grant continued to paint tiles in their bold, modern style, decorating them at a south London pottery. The tiles were used on furniture and in fireplace surrounds, notably at Monk's House and Charleston, where vivid fireplace tiles can still be seen in Duncan Grant's studio (1925).

#### BEXHILL

The **De La Warr Pavilion** (1934-5), MARINA, one of Britain's most memorable seaside buildings, was designed in modern movement style by the architects Erich Mendelsohn and Serge Chermayeff. Its brown floor tiles and cream wall tiles were supplied by Carter's of Poole, then the ceramics maker of choice for modern architects. Restoration of the Pavilion in the early 1990s included replacing the 12" x 3" buff-glazed facing tiles which corrosion had forced off the concrete-encased steel columns along the seaward balcony. On the landward side of Marina is **Oceania**, a large, strident Edwardian Baroque villa completely faced in rich, deep ochre terracotta. Perhaps - as with the Pavilion - this ceramic covering was an attempt to combat the salty air of Bexhill. Turning inland, at 56 SEA ROAD, on the way to the town centre, is a butcher's tiled stall riser with two good black and white lozenge-shaped pictorial panels of a bull and a sheep.

#### BRIGHTON & HOVE

Begin at Brighton's **Railway Station**, TERMINUS ROAD, where the palatial subterranean toilets have a fabulous 1932 tile and mosaic scheme in which pearly-white tiling is complemented by yellow (Ladies) and black (Gents) tiled trimmings. Just west of the station is the **Railway Bell PH**, SURREY STREET. Its tiled sign, which probably dates from the interwar period, shows a handbell above an old-fashioned engine. Head south along Queen's Road then left into North Road to find Jubilee Street and the **Jubilee Library** (architects Lomax, Cassidy & Edwards with Bennetts Associates) which opened in 2005 and forms the focal point of JUBILEE SQUARE. Its west wall is clad with several thousand dark blue and green hand-glazed ceramic tiles, similar to the mathematical tiles sported by many local buildings. Inside, the back wall of the Children's Library is given over to Kate Malone's *Wall of a Thousand Stories* featuring a myriad of ceramic objects.

Continue south to CHURCH STREET; just to the left is **Brighton Museum and Art Gallery**, reopened in May 2002 after restoration and now entered from the Royal Pavilion gardens. An elaborate Moorish-style Craven Dunnill tile scheme of 1906 runs throughout the building and includes scalloped faience surrounds to doorways and archways in the Dome Theatre section of the building (Fig 277). The dado comprises turquoise and pale green interlocking tiles designed by the London architect Harold Elphick and illustrated in Craven Dunnill's catalogue (Fig 278). The pattern is made using a single tile - basically an

oblong but with an indented centre and pointed ends, like a bow tie - set in two directions. Elphick was the architect of Nevill's New Turkish Baths (1894-5) in the City of London, where the tiles were also used. Restoration work on the tiles and faience was carried out by tilemakers Craven Dunnill of Jackfield, revived in 2000 after the original firm ceased production in the early 1950s.

From Church Street, turn south down NEW ROAD to see the **Colonnade Hotel**, its bar being part of the nearby Theatre Royal. On either side of the entrance is an area of colourful full height tiling including two handpainted tile panels bearing the words 'The Colonnade Hotel'; both are signed 'Painted by Webb & Co, 294 Euston Rd, London NW'. Continue seaward via North Street and WEST STREET, where the anglo-catholic **St Paul's Church** (1846-8, architect R. C. Carpenter) has much Pugin-designed stained glass and other ornate furnishings with a rather anticlimactic early Minton tile pavement in the chancel.<sup>1</sup> The church was built by Henry Michell Wagner, Vicar of Brighton during 1824-70, for his son Arthur Wagner (1824-1902); the church was completed prior to the ordination of Arthur, who was also a follower of the Oxford Movement. Return to the station along West Street and Queen's Road.

An excursion north-eastward begins just off the southern end of Lewes Road in MALTHOUSE LANE, at the former offices (1893) of **Tamplin's Phoenix Brewery**; the company ceased to brew in 1973, but the building is still topped by their terracotta phoenix symbol, which rises from some unusually vivid flames. Head north along the east side of Lewes Road to find the former **Municipal Technical College** (1897-8) on RICHMOND TERRACE. The exterior features much buff terracotta ornament including a coat of arms, and the entrance foyer has a full-height Craven Dunnill tile scheme, restored in the late 1990s. The building was undergoing conversion to apartments (known as '1897') in 2004, with much of the tiling being retained.

Further along LEWES ROAD, on the corner of St Martin's Place, is **St Martin's Church** (1874-5, architect Somers Clarke, now St Martin's with St Wilfrid's), one of five Brighton churches built by Arthur Wagner (Fig 279). In this case he shared the cost with his family, as the church was a memorial to his father as well as serving the local barracks. There is a red terracotta relief above the porch door, and the ornate interior decoration, all planned by Arthur Wagner, includes a large, sombre three-part tiled memorial panel for the 5th Lancers in their 1884-5 campaigns; it was painted by W. B Simpson & Sons and designed by Somers Clarke.<sup>2</sup> The Stations of the Cross are also ceramic, and there are three glazed ceramic reliefs, one almost semicircular, the others being smaller plaques. The three reliefs were probably imported from Florence and made by the Cantagalli factory, who produced copies of della Robbia ware in the late nineteenth century. These majolica plaques - holiday souvenirs in the form of correct ecclesiastical decoration - seem to have been especially popular in Brighton; others may be seen at the **Church of St Michael and All Angels**, VICTORIA ROAD (just west of Brighton's centre), and at the **Church of the**

**Annunciation**, WASHINGTON STREET (uphill to the east of Lewes Road), where two plaques form part of the east wall decoration.<sup>3</sup>

#### EASTBOURNE

There are three major ceramic attractions in Eastbourne, the most modern being the seafront **Bandstand** and shelter on GRAND PARADE, built in 1931-5 (Fig 280). This elegant structure provides a fine display of Carter's Ceramic Marble, a material developed by the Poole firm around 1909 in order to compete with Doulton's Carraraware and similar products. It was made in several shades of white as well as blue and green, and was craze-proof, thus resistant to seawater and weathering, and ideal for building at seaside resorts.<sup>4</sup> The roof of the circular bandstand is gleaming turquoise faience, and there is a mass of intricate detailing on the column heads and around the broad, colonnaded shelter, the latter in mottled Ceramic Marble.

Almost a mile west of the bandstand and slightly above the seafront in DARLEY ROAD is the former **All Saints Hospital**, founded by Harriet Brownlow Byron, Mother Superior of All Saints' Sisters of the Poor from Margaret Street in Westminster, where Butterfield's All Saints Church had been completed in 1859. The convalescent hospital was built in 1867-70 to the design of the gentleman architect Henry Woodyer, who added its Chapel in 1873-4; its breathtaking interior appears completely unchanged since the day it was dedicated (Fig 281). The walls are of red and black brick with stripes of white stone and yellow and black tiles, as well as a series of deep red terracotta lettered medallions. The floor is laid with superb geometric tiling in complex radiating patterns which rise across several broad steps into the sanctuary, where there is an elaborate encaustic pavement with unusual colouring. With its rich stained glass and wonderful ironwork, especially the font cover, this is a uniquely memorable space.

Back to the centre of Eastbourne for **All Souls Church**, SUSAN'S ROAD, built in 1881-2 for Lady Victoria Wellesley and designed by the London architect Alfred Strong of Parr & Strong. Its rather unexpected Byzantine style, with a campanile and much ornate buff and red terracotta (especially the west rose window tracery), was copied from an Italian church. Inside, there is much painted and mosaic decoration, and - stretching across the width of the church above the west door - a tile panel bearing a biblical quotation 'The souls of the righteous are in the hand of God, and there shall no torment touch them' (Wisdom 3.1) in red on cream ground.

#### EAST HOATHLY

**East Hoathly Church** was restored in 1856, although much of its stained glass (by Shrigley & Hunt) dates from around the 1890s; on either side of the east window are Powell's opus sectile panels designed by John W. Brown. In the churchyard are two headstones with terracotta plaques by Jonathan Harmer of Heathfield; a third terracotta plaque, a good reproduction dating from the 1980s, was made by a local potter.

**Halland Park Farm** lies about a mile south-west of East Hoathly, but more significant is the proximity of Laughton Place, a couple of miles to the south, which was the home of the Pelham family. Laughton Place was rebuilt around 1534, then the family moved to a new mansion near Halland in 1595. All that remains of the Halland courtyard house is part of the outer brick wall, chimneybreasts and the walled garden, but in the farmhouse there is a fragment of early renaissance terracotta, which probably originated at Laughton.

#### HASTINGS

Handily placed on HAVELOCK ROAD, on the direct route between Hastings railway station and the seafront, is the **Havelock PH**, its colourful exterior tiling doubtless intended to entice day trippers away from pier and beach (Fig 282). The pub was built in 1857 but its magnificent set of Doulton pictorial panels date from a refit carried out during 1889-90 by a local architect named Ward.<sup>5</sup> The porch panel, easily visible from the street, shows General Havelock, hero of the Indian Mutiny, and advertises not only the pub but the supplier of the tiles, its inscription reading 'This tiling was executed by A. T. S. Carter Brockley London. S. E.'. Alfred T. S. Carter, a son of Jesse Carter of Carter's of Poole, set up in London as a builders' merchant after the mid 1870s. He soon became a tile merchant, but although the firm did make mosaic, they probably did not manufacture tiles, which they seem to have bought in from larger firms, Doulton in the case of the Havelock. Inside the pub is rich wall tiling including three pictorial panels showing Hastings Castle and the town's pier, the Battle of Hastings, and a sea engagement including a pirate ship; the artist is likely to have been John Eyre or John H. McClennan. Below is a relief-tiled dado while the floor is black and white geometrics. This wonderful interior must be amongst the candidates for the best turn-of-the-century pub tile scheme in Britain. It certainly stands comparison with Sunderland's Mountain Daisy, where the 1900-2 tiling (with seven picture panels and a ceramic bar counter) is by Craven Dunnill.

Not far west of the Havelock on CLAREMONT is a most peculiar building, put up by Thomas Brassey (created Lord Brassey in 1886), railway entrepreneur and MP for Hastings, in 1877-80 as his town house. Only a hundred yards or so from the sea, it was no ordinary house: a suite on the second floor was for the use of the Brasseys, but the remainder was for the townsfolk, with accommodation for a library, assembly room, school of art and science, and assorted local societies. The design, by Hastings architect W. L. Vernon, was an interpretation of the merchant palaces of Venice. The Brassey Institute was integral with its neighbour, a printing works and shop, and together they formed **Claremont Buildings**. In the narrow street the Institute's tower soars above its neighbours, and decoration - including upwards of seven large pictorial tile panels by W. B. Simpson & Sons - covers a large part of the facade.<sup>6</sup> Although these have faded, the detailing of local historical scenes may still be deciphered and the colours glow. The building was restored in 1992 and now houses Hastings Library; its porch has a floor mosaic, terracotta wall decoration with fleur-de-lys motifs, and

a glass mosaic frieze by Antonio Salviati showing scenes from the Bayeux Tapestry. The neighbouring structure, the office of the *Hastings Observer*, also had lavish ceramic decoration but much of the tiling has come away, leaving clear impressions of backmarks identifying the tiles as products of the Campbell Brick & Tile Co.

Finally, down on the seafront at WHITE ROCK, almost opposite the pier, is the White Rock Pavilion (1913-27, architect C. Cowles Voysey), now known as the **White Rock Theatre**. Its surprisingly dull Spanish Colonial style exterior is enlivened by a frieze of eight relief-modelled roundels in Doulton's polychrome stoneware. The sculptor was Gilbert Bayes and there are four designs representing Drama, Romance, Adventure and Terpsichore, the muse of dancing.<sup>7</sup>

#### LAUGHTON

**Laughton Place** was the main home of the Pelham family from around 1400; its drastic remodelling by Sir William Pelham from 1534, which was completed before his death in 1538, included the addition of fashionable renaissance-style terracotta decoration. Terracotta was used to face a splendid turreted entrance building, now gone, as well as for the surviving window surrounds.<sup>8</sup> The reliefs on the vertical terracotta window mouldings include winged cherub-heads, showing the influence of continental design on native terracotta manufacturing.<sup>9</sup> The family moved west to Halland (see East Hoathly) in 1595, driven out by the damp, and all that remains of the mansion is its sturdy brick tower, along with a Gothick extension of 1753. After the tower was sold by the Pelhams in 1927 it suffered from neglect until rescued by the Landmark Trust, who bought it in 1978. The Trust successfully cleaned the terracotta window surrounds using Johnson's baby shampoo, and the tower is now in use as holiday accommodation.<sup>10</sup>

#### RODMELL

**Monk's House** (NT) was the home of the author Virginia Woolf and her husband Leonard from 1919. To help with its decoration, Virginia called on the expertise of her sister, the artist Vanessa Bell, who lived at Charleston (see Alciston), about six miles to the east, with the artist Duncan Grant and the writer David Garnett. Bell and Grant were co-directors of the Omega Workshops, founded by Roger Fry in 1913. Omega tiles were available from 1914, and after the demise of the Workshops in 1919, Bell and Grant continued to paint tiles which were used on furniture and in fireplace surrounds, notably at Charleston and Monk's House. Virginia built an extension to Monk's House in the early 1920s, and her new bedroom has brightly coloured fireplace tiles by Bell, who took as their theme her sister's novel *To The Lighthouse*. Back in the village, **St Peter's Church** has colourful early Minton encaustic tiles dating from around 1850.

#### East Sussex Roundup

In and near to the chancel of the Church of the Assumption and St Nicholas, **Etchingham**, are original fourteenth century floor tiles with good animal designs. There are tile and mosaic wall murals beside the altar at St Augustine's Church (1839, architect Decimus Burton), **Flimwell**, whose chancel was built in 1879. The three Coade stone panels representing Wisdom, Justice and Mercy on County Hall (1808-12, architect John Johnson), High Street, **Lewes**, are identical to those used at the same architect's Shire Hall (1790-2), Chelmsford, Essex. There are Powell's glass tiles of various designs on the chancel walls of St Mary's Church (restored 1886-7), **Newick**. The 1867 restoration of St Peter's Church, **West Firle** included the installation of a Maw & Co tiled chancel pavement and reredos.<sup>11</sup>

There are terracotta plaques by the potter Jonathan Harmer (1762-1849) of Heathfield on gravestones in the churchyards at Ashburnham, Brightling, Burwash, Cade Street (near Heathfield), Chiddingly, East Hoathly, Glynde, Hailsham, Hellingly, Herstmonceux, Salehurst, Wadhurst, Waldron and Warbleton.

## **West Sussex**

### AMBERLEY

**St Michael's Church** has very unusual geometric floor tiles which date from its 1864 restoration; their arrangement is based on a circle rather than the more common square. The tiles were made by Maw & Co and the receipts are still retained in the church records; their cost was £27 14s 4½d including carriage.

### BOXGROVE

The Benedictine Priory of Boxgrove was founded in 1105 and was a daughter house of Lessay Abbey in Normandy. It was suppressed by Henry VIII and eventually fell into disrepair, the surviving part of the priory church now functioning as the parish church, **St Mary and St Blaise**. On the floor of its south chapel, in front of the altar, is an area of medieval and later tiles including a number of Flemish inlaid tiles dating from the sixteenth century. These incorporate the inscription 'Die tijt is cort - die doot is snel - wacht u va sonde - soe doedi wel' (Time is short - death is swift - beware of sin - so do you well). There are also a number of relief tiles which appear to be German in origin, and a number of larger tiles, probably of a later date, with inlaid designs featuring cockerels, stags and lions. These designs are poorly executed and seem to have been stamped with a block which was narrower than the tile, leaving a ridge on the surface. In addition, there is a ceramic memorial plaque on the south wall just to the right of the chapel; it dates from 1937 and was made by Carter's of Poole.

### CHICHESTER

There is a major surprise at Chichester's **Railway Station**, SOUTHGATE, where the booking hall remains blissfully unchanged from its opening in 1961; design was by British Railways Southern Division. The elongated rods of the light fittings, pastel hexagonal-coffered ceiling, Festival of Britain-style clock and Pilkington's pattern-making tiles below the ticket office counter all appear - aside from a thick

coating of dust - as if just installed. The tiles were shown (in a different colourway) in Pilkington's September 1962 *House Journal*, the Chichester arrangement being made up from pale cream-coloured blanks and a tile with a flowing red-on-cream sideways 'W' motif, which can be used facing right or left. This is a fine interior, but lack of appreciation of sixties architecture is shown by the fact that it does not rate a mention in Gordon Biddle's otherwise magisterial gazetteer *Britain's Historic Railway Buildings* (OUP, 2003). The station certainly deserves statutory protection.

Half a mile or so north of the station, in the centre of Chichester, is the **Cathedral**. Beyond the high altar, and John Piper's stunning 1966 tapestry depiction of the Holy Trinity, is the Lady Chapel with a small but very fine pavement of Godwin's encaustic tiles, installed during the chapel's 1871-2 restoration; the circular arrangement includes beautiful roundels of the Signs of the Zodiac (Fig 283).<sup>12</sup> There is also floor tiling, featuring several good sixteen-tile groups, in the former chapel of St Pantaleon on the east side of the south transept; however, this is now a vestry with no public access.

#### CLAPHAM

The **Church of St Mary the Virgin** contains some of the finest surviving examples of tiles painted by Morris, Marshall, Faulkner & Co (Fig 284). The tiles form part of a major restoration carried out in 1873-4 by George Gilbert Scott with the assistance of his son, George Gilbert Scott junior (1839-97), who had finished similar work at Findon Church, two miles to the north-east, in 1868. Morris tiles were specified at Findon, and supplied by the firm despite their doubts about taking the commission, following the disastrous technical problems experienced at St Peter's Church, Bournemouth, where their six pictorial panels eventually had to be removed. Scott must have been convinced that the Findon tiling had been a success, as the Clapham scheme includes a full-scale reredos and flanking tiling.

The tiling is in three sections: the central section, designed entirely by William Morris, depicts the four archangels *Gabriel, Michael, Raphael, and Uriel* standing before a background of fruit trees, willow, roses and vines. This panel is the largest produced by Morris's firm as a single unit and probably represent the technical zenith of the firm's tile production. Unlike many other Morris tiles this panel is almost perfectly preserved, the only damage of note being a few stress cracks caused by movement of the church wall. At the sides of the main panel are two areas of a vine pattern probably designed by William Morris and known as the *Clapham Vine*.<sup>13</sup>

Also probably dating from Scott's restoration are the fine panels of tiles depicting the twelve apostles which are situated between the chancel windows. These are by W. B. Simpson & Sons and are signed with the 'WBS&S' logo.

#### FINDON

The medieval **Church of St John the Baptist** was restored by George Gilbert Scott junior (1839-97) in 1867-8, the commission having been passed on to him by

his father, George Gilbert Scott; the cost - over £2,400 - was mostly born by the Dowager Marchioness of Bath, a member of the local Wyatt family (Fig 285). The restoration included stained glass by various firms although not Morris, Marshall, Faulkner & Co, despite the fact that Scott junior was an early patron of the firm and was close to Morris's circle in the 1860s.<sup>14</sup> Morris's firm seem only to have been asked to provide a tiled reredos; this form of decoration may have been suggested to Lady Bath by Dante Gabriel Rossetti, one of the partners in the firm.<sup>15</sup> Not only was Rossetti's aunt employed by Lady Bath, but in June 1866 Lady Bath's brother-in-law (and auxiliary patron at Findon) Lord Charles Thynne visited Rossetti at his studio. The request for a tiled reredos, which appears to have been made in mid-1866, came at a difficult time for the firm, who were in the process of completing the installation of six tile pictures on the chancel walls of St Peter's Church, Bournemouth. Technical difficulties caused the tiles to deteriorate rapidly, and they were removed in 1899. Warrington Taylor, the firm's business manager, was very much against the production of any tiling other than basic patterned tiles, perhaps because of the Bournemouth experience; he was very reluctant to undertake the Findon reredos. In November 1866 he wrote to Philip Webb:

'About this Findon tile reredos - we cannot do it - *see this is settled at once*. Must write Lady Bath saying circumstances have compelled us to discontinue the manufacture. Bournemouth was a disgrace - and only half done now.'<sup>16</sup>

However, the firm eventually did supply the tiling for the east wall, if not the entire reredos. Parish records state that Lord Henry Thynne paid for the 'encaustic tiles within the altar rails', which could well have been the Morris tiles.<sup>17</sup>

The tiling remaining at Findon comprises two tile panels flanking the south aisle altar; there were originally two further rows of floral tiles framing a small reredos, but these were removed to make room for a larger reredos, itself now gone. The tile panels depict six minstrel angels from a series of twelve designed by Morris probably before 1865; these appeared in a number of the company's stained glass commissions. Below the angels are panels with floral designs. The Findon tiles, one of the only two surviving Morris commissions for church tiles (the other is Clapham, two miles to the south-west), have survived in relatively good condition although the wall on which they are set was deemed to be too damp to be painted.

#### FULKING

Beside the famous stream on Fulking's main street is a little nineteenth century brick **pump house** bearing a brown and buff encaustic letter-tiled plaque; the words are from Psalms 104 and 107: 'He sendeth springs into the valleys which run among the hills. Oh that men would praise the Lord for His Goodness'. Nearby is a small **drinking fountain** (1866) with a tiled surround; its tube-lined

tiles, restored by Maw's Specialist Products Department, combine a floral motif with quotations from Psalms 78.

#### WORTHING

Just beyond the north-western edge of Worthing, about a couple of miles north of the suburb of Goring-on-Sea, is **Castle Goring** (no public access), ARUNDEL ROAD, an idiosyncratic and little-known folly castle less than a hundred yards from the A27; in fact the nearest village is Clapham, about a mile away northward across the main road. It was designed by the Worthing architect John Biagio Rebecca (d1847) around 1795 for Sir Bysshe Shelley, grandfather of the poet, and is a combination of gothic castle on the entrance side and classical mansion to the rear; indeed the rooms change style half way through. The garden front is adorned with three large Coade stone plaques of 1797-8 whose figures - *Bacchus*, *Ceres* and a *Satyr* - lean out precipitously from their frames, as though in disbelief at their situation. The castle, which took thirty-four years to complete, also has Coade capitals, balusters and a coat of arms. Castle Goring, although listed grade I, is only partly occupied and is in such poor condition that in 2003 it was on English Heritage's *Buildings at Risk Register*.<sup>18</sup>

#### West Sussex Roundup

Restoration and repair of the extensive late nineteenth century Godwin encaustic tile pavement at St Nicholas Church, **Arundel**, was completed in July 2000 by tilemakers Diana Hall and Chris Cox. On the floor of the choir of St Mary's Church, **Binstead**, is an elaborate Powell's glass mosaic panel probably dating from about 1890, when the firm is known to have made a small number of such installations; it includes several designs not found elsewhere. Standen (NT), West Hoathly Road, **East Grinstead**, was designed by Philip Webb and built in the 1890s; its arts & crafts interior includes tiles made at the Cantagalli factory in Florence. Ann Clark designed several tile murals on the theme of 'summer' for the Princess Royal Hospital, Lewes Road, **Haywards Heath** around 1991. St Peter's Church, **Henfield**, has encaustic tiles by Chamberlain & Co on its sanctuary steps. Holy Trinity Church (1843-5, architect Sir Charles Barry), **Hurstpierpoint** has Chamberlain & Co encaustic floor tiles including some with symbols of the evangelists. On the seafront at **Littlehampton** is one remaining 1950s kiosk still faced with tiles by H. & G. Thynne; other kiosks have lost their original tiles. A Minton encaustic tile reredos was installed during restoration of St Andrew's Church, **Nuthurst** in 1867.<sup>19</sup> Knightscroft (1879, architect Richard Norman Shaw), Sea Lane, **Rustington**, has several fireplaces with tiles by William De Morgan.<sup>20</sup> The dairy at Uppark (NT), a mile south of **South Harting**, has white Wedgwood wall tiles, some hand-painted with ivy tendrils.

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