

THE
HULL
TILE TRAIL



Cover Image:
Detail of the ceramic pediment above the vestibule entrance doors, Beverley Road Baths, Hull (1903). The polychrome faience depicts Hull's coat of arms.

Discover Kingston upon Hull's **amazing DECORATIVE TILE HERITAGE**

Hull is rich in decorative tiles, architectural ceramics and mosaic and many examples can be seen by just walking through the streets. There are buildings entirely clad in terracotta and faience, and many of the city's tiled street names have survived, as have many Victorian and Edwardian porch tiles. The latter are a special feature of Hull which has probably one of the best collections of porch tiles in Britain.

Tiles can be thought of as thin pieces of fired clay that can be unglazed or glazed. Glazed tiles have a glassy coating that helps to protect the clay body of the tile by making it water resistant, but glaze also adds colour which gives tiles their decorative appeal. Tiles can be painted and printed or carry relief decorations and are used on walls and floors as a kind of thin covering, which can be taken off and replaced with new tiles when necessary.

Architectural ceramics are very different from tiles and are usually made in the form of three dimensional hollow blocks that are filled with cement or concrete. They are unglazed terracotta or glazed faience and are used as parts of the wall on the outside or inside of buildings. Their three dimensional appearance also adds sculpture-like decorations and in Hull there are many buildings that feature this type of material.

Mosaics are small pieces of glass, stone or fired clay that are arranged to make patterns or pictures and are set in plaster, mortar or cement on the floors and walls of buildings. The Hull & East Riding Museum has a remarkable collection of Roman floor mosaics that have been discovered at various places in North Lincolnshire and East Yorkshire.

Tiles, architectural ceramics and mosaic are popular not only because they are attractive but they are also fireproof, making buildings safer and more easily cleaned and so more hygienic. They are very durable materials that don't erode and the colours of the glazes don't fade and that is one reason why so many examples have stood the test of time and can still be admired today throughout Hull.

Hans van Lemmen, TACS President

TILE LOCATIONS IN HULL CITY CENTRE

The city centre tour begins at **Paragon Railway Station**, PARAGON SQUARE, and ends in the Old Town near **Holy Trinity Church** in the MARKET PLACE.

Walk into Paragon Railway Station and find the former booking hall **(1)**. The railway reached Hull in 1840, but William Bell, the North Eastern Railway's chief architect, made large extensions to the station, including the construction of a new booking hall, in 1903-4.

This unusual space has arcaded walls in cream, green and brown Burmantofts tiling and centres on the large oak-panelled former ticket office, whose window labels include '1,000-mile Tickets' and 'Pleasure Parties'. The booking hall tiling was carried out by Whitehead of Leeds, and the terrazzo mosaic floor, with its NER motif, is by Hodkin & Jones Ltd of Sheffield.

From the station, before crossing PARAGON SQUARE, turn right into ANLABY ROAD to see the now-disused **Tower Cinema** (1914), **(2)** one of the earliest purpose-built cinemas, designed by the Hull architect Horace Percival Binks. The jolly classical faience facade is topped by twin golden, glass mosaic-covered domes (renovated in 2010), between which is a female figure - claimed to be Mary Pickford - holding a film camera and a roll of film. The surface of the green and white 'Marmo' faience was made by Burmantofts, Leeds.

The firm Burmantofts in Leeds was a major producer of tiles, pottery and architectural terracotta and faience during the late 19th and early 20th centuries. They became part of the consortium Leeds Fireclay Company in 1889 but continued to produce their ware under their own brand name 'Burmantofts'. The availability near the factory of high quality clay and coal for firing their products meant they had a large output, and many buildings in Hull have been covered from top to bottom with Burmantofts buff coloured unglazed terracotta, polychrome glazed faience, or with a special white matt glaze (there is also green variety) which the firm labelled 'Marmo'.

Key: (1) the numbers in the text refer to tile locations shown on the city centre map inside the front cover.

The elaborately decorated columns and other Marmo ornamentation of the Tower Cinema were made in large plaster moulds into which the clay would have been pushed by hand (called press-moulding). After moulding to a uniform thickness of about one inch these hollow blocks were dried, glazed and then fired. They were assembled at the building site and the hollow areas filled with cement or concrete so becoming inseparable parts of the wall. The statue of the female figure at top of the façade of the cinema is a special one-off sculpture made by a professional artist.

Hans van Lemmen



The Tower Cinema

Now cross PARAGON SQUARE, heading into PARAGON STREET where one of the local chain of former **William Jackson's** shops is on the corner with SOUTH STREET. **(3)** It was probably designed by local architect Sir William Alfred Gelder. Its 1920s white 'Marmo' faience façade made by Burmantofts includes blue mosaic advertising panels.

Just north on JAMESON STREET is the brick and white faience **King Albert Chambers** (1923), **(4)** architect T. Beecroft Atkinson. The dark foundation blocks have the builder's and architect's names. Inside the entrance hall are four hand-painted tile panels depicting Belgian scenes including Bruges, Brussels and a portrait of King Albert of Belgium.

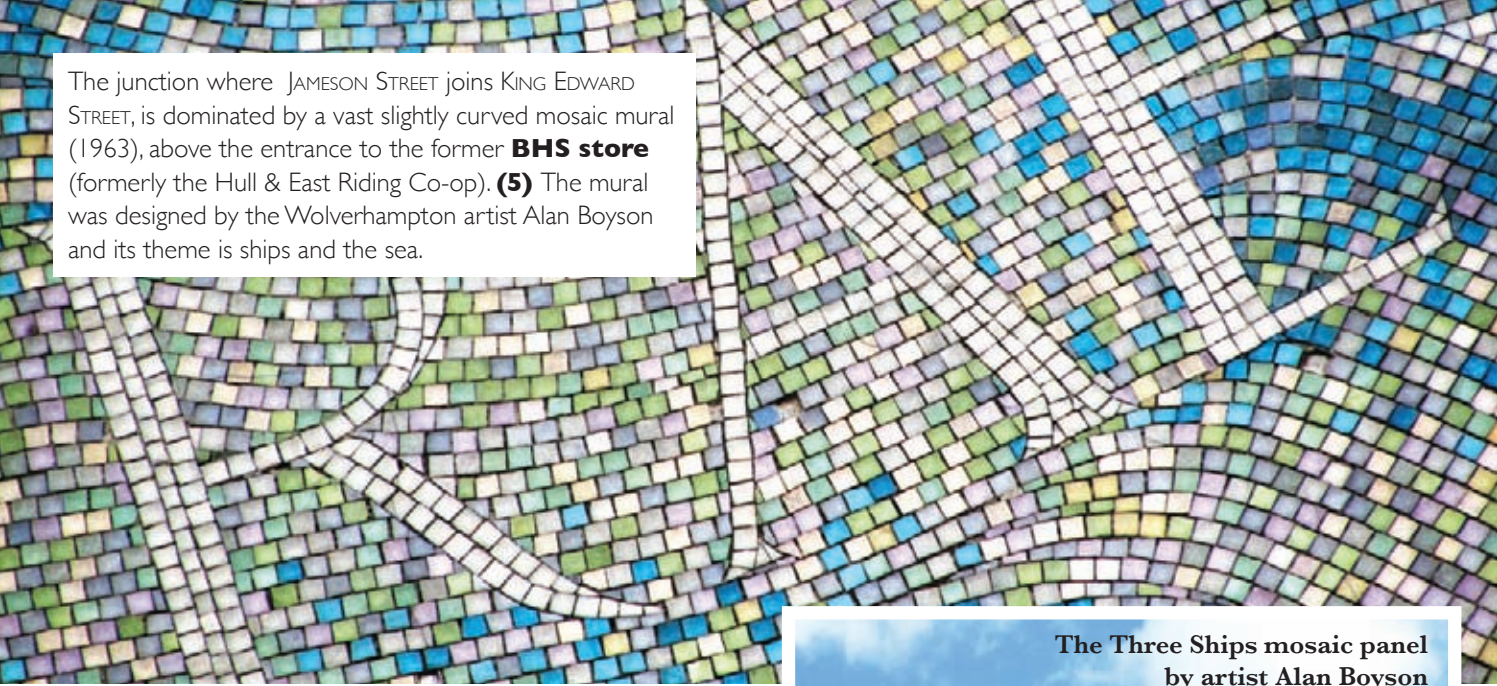


Portrait of King Albert I of Belgium,
King Albert Chambers

The panels showing “Sugar Canal in Antwerp in the 17th century” and the “Grand Place in Brussels in the 17th century” are hand-painted and possibly made by a Belgian tile factory as the language used on both of these panels is French. The third panel representing “Bruges – The Rosary Quay” – although it is the same size and has the same border tiles as the other three panels – has the coloured areas of the design outlined in black that is typical of both the Helman factory from Brussels and the Gilliot & Co. factory from Hemiksem near Antwerp. The fourth panel shows a portrait of King Albert I of Belgium. It is inspired by a well-known photograph by Jacques Hersleven that was used in 1919 for a series of Belgian postal stamps designed by Jean de Bast and Henri Cheffer. The tile panel probably reflects the enormous international popularity of King Albert I during and after the First World War. In 1914 he refused to give in to the invading Germans and made a stand with the small Belgian army. Because of his heroic defiance, he became a much respected Allied commander. This is shown by the popular “King Albert’s book. A Tribute to the Belgian King and People from Men and Women throughout the World” (1914), a joint publication by The Daily Telegraph, The Daily Sketch, The Glasgow Herald and Hodder and Stoughton, which ran to several editions in the war years.

Mario Baeck

The junction where JAMESON STREET joins KING EDWARD STREET, is dominated by a vast slightly curved mosaic mural (1963), above the entrance to the former **BHS store** (formerly the Hull & East Riding Co-op). **(5)** The mural was designed by the Wolverhampton artist Alan Boyson and its theme is ships and the sea.



The mosaic panel called Three Ships symbolises the city's fishing industry. The mural is 66 feet high x 64 feet wide and is made up of 4,224 foot-square slabs (each made up of 225 tiny glass cubes); altogether there are more than 1 million pieces. It was designed by the artist Alan Boyson (b1930) and commissioned by the Cooperative Wholesale Society architect, E. P. Andrew, a childhood friend of Boyson's. Despite the crosses that can be interpreted in the ships' superstructures no Christian symbolism was intended. There is a Latin motto across the work, promoting the cooperative ethos "RES PER INDUSTRIAM PROSPERAE" (Things prosper through effort). In early 1968, five years after the Three Ships mural was erected, three Hull trawlers sank at sea with the loss of 58 lives. The disaster led to an official inquiry into the conditions in which fishermen worked and brought about major changes to the fishing industry. Boyson produced another mural on the top floor high above Jameson Street as a feature of the former ball room. It is made of stone, marble and terrazzo, forming fish shaped irregular ceramic tiles. All the mosaic work was by Richards Tiles Ltd, Stoke and was installed by A. Andrews & Sons (Marble & Tiles) Ltd of Leeds.

Chris Marsden

The Three Ships mosaic panel
by artist Alan Boyson





Follow KING EDWARD STREET south to QUEEN VICTORIA SQUARE; on the north side is the **Yorkshire Bank** (originally the Yorkshire Penny Bank) **(6)** designed by the architect B. S. Jacobs in 1898. Its rich yellowish façade is of 'vitreous terracotta' made by the firm Burmantofts. The original name 'Yorkshire Penny Bank' can still be seen between the window arches of the ground floor.



On the south side of QUEEN VICTORIA SQUARE you can see the ornately decorated **Punch Hotel** (1896), **(7)** built by David Reynard Robinson. The extravagant, mock Tudor façade made from Burmantofts terracotta was designed by the local architects Smith, Brodrick & Lowther. As well as its striking lettering, the Punch Hotel has decorative terracotta panels above its entrance with scenes showing grapes and wine drinking signed by the Burmantofts artist E. C. Spruce. From QUEEN VICTORIA SQUARE walk east into the Old Town along WHITEFRIARGATE. When half-way up this street, turn left into PARLIAMENT STREET and look for nos. 3 and 4 which have elaborately tiled entrance porches. **(8)**

Return to WHITEFRIARGATE and continue to the end. On the right, is TRINITY HOUSE LANE and the **Bonny Boat Inn**. **(9)** Its glazed exterior features two colourful tile panels below the windows showing people in a boat.



Bonny Boat Inn

The public house the Bonny Boat Inn is opposite the imposing building of Trinity House itself. In 1825 there was an earlier building on this site which later became 'The Bonny Boatsman' and by 1841 it was known locally as The Bonny Boat. A history of Hull dated 1798, 'The History of the Town and County of Kingston upon Hull' by John Tickell, has a reference on page 737 to a kayak in Trinity House known locally as the Bonny Boat. In 1613 Captain Andrew Baker was sailing on a whaling ship called "Heartsease" alongside its captain Brian Mitchell. Prospecting for minerals off Greenland they rescued a severely distressed Inuit from a kayak who unfortunately later died. The kayak was brought back to Hull where it was displayed in Trinity House. Trinity House itself was rebuilt in 1753 and continued to display 'The Bonny Boat' where it can still be seen to this day, and it seems likely that the public house opposite adopted the name. The old Bonny Boat was demolished in 1891, and Hull master builder David Reynard Robinson (1843-1913) was given the contract by Hull Brewery to "modernise" and upgrade its public houses. As part of Robinson's renovations he used decorative faience and tiles both internally and on the facades on these public houses, some of which still exist in and around the city. The external tiles on the Bonny Boat, especially those surrounding the centre picture tile, were also to be seen in Robinson's own extensively tiled house, 71 Freehold Street built in 1876 and sadly demolished in 1976.

Josie Adams

Walk back to WHITEFRIARGATE, turning right into SILVER STREET to find (hidden down an alley on the north side) the **Old White Harte** pub that dates back to the 17th century (**10**). Around the fireplace in the main bar are late nineteenth century blue-and-white Dutch delftware tiles showing landscapes, warriors on horseback and biblical scenes; they were made by the Dutch firm Ravesteijn in Utrecht.

Two blocks north on ALFRED GELDER STREET is the **White Hart pub** (1904), (**11**) designed by the architects Freeman, Son & Gaskell; it was again built by David Reynard Robinson. Although its tiled back room and blue Minton Hollins ceramic barfront were destroyed in 1981, a semicircular bow-fronted olive green and yellow ceramic bar made by Burmantofts remains in the front room. It is one of only fourteen such faience barfronts left in Britain.



Old White Harte pub tile panels

Old White Harte
pub tile panels (detail)



During the 17th, 18th and 19th centuries, Dutch delftware tiles were exported to Britain in large quantities (sometimes as ship's ballast). Hull was one of the main ports for this trade. The pictures on the tiles were painted by hand on a white glaze and show a variety of subjects like landscapes, warriors on horseback, biblical scenes, animals, flowers, and scenes from daily life. Delftware tiles were often used in open fireplaces because they are fireproof and easily cleaned and their glazed surface reflected the heat from the fire into the room. They are called delftware tiles because the Dutch town Delft was famous for the production of blue-and-white pottery, although many Dutch tiles were actually not made in Delft but in places like Rotterdam, Amsterdam and Utrecht. The late 19th century tiles in the Old White Harte were manufactured in Utrecht by the firm Ravesteijn, because tiles like this can still be seen in late 19th century catalogues from this tile factory. Each tile is a little work of art and worth closer scrutiny, specially the tiles that shows scenes from the bible including King David playing his harp.

Hans van Lemmen



Burmantofts ceramic bar, White Hart Pub

At 36 HIGH STREET is the **Hull & East Riding Museum (13)** which has an important collection of Roman mosaic floors found at various excavations in North Lincolnshire and East Yorkshire.



Mosaic floor, Hull & East Riding Museum

Perhaps surprisingly in a city of Medieval origins, Hull's museums contain one of the country's finest and most interesting collections of Roman mosaics. These have been collected over the last two hundred years, from sites discovered in East Yorkshire and North Lincolnshire. Most date from the later Roman period – 3rd to 4th centuries AD – and come from what were rich villas. These villas were the equivalent of stately homes, built on large agricultural estates. This concentration of wealthy villas, utilising the fertile farmland of the region, may have been due to the profitable production of grain and perhaps animals to supply the Roman army garrisons along Hadrian's Wall.

The use of mosaic pavements, made up from small cubes of variously-coloured stones and ceramics (opus tessellatum), reflects the Romanised taste of the landowners, although they are more likely to have been British-born than actual 'Romans'. The artistry and craftsmanship of the mosaics ranges widely from clumsy, even primitive, examples such as the Rudston 'Venus' or the Horkstow chariot-race, to the sophistication and skill shown in the triumphant charioteer, also from Rudston. This latter image is found throughout the Empire in mosaic, stone, glass and other materials, with the nearest mosaic parallels in Germany. Even the Horkstow chariot-race, primitive though it is, contains the same themes as more skilful works from Sicily and North Africa: four competing teams racing around a central 'spine', with pace-setters, and the usual crash scene. Other Classical motifs in the mosaics are also common, and may well have been chosen by the client from scrolls which were the Roman equivalent of wallpaper pattern books or Victorian tile catalogues.



At 40 HIGH STREET is the red brick and buff 'vitreous terracotta' façade made by Burmantofts of the former **Pacific Club** (1899), (14) whose architect Benjamin S. Jacobs of Hull was an enthusiastic user of architectural ceramics; here the lintels are made of faience blocks fitted together jigsaw-puzzle style.

Pacific Club, 40 High St.



To the south in the MARKET PLACE is the massive **Holy Trinity Church (15)** which is one of the largest parish churches in Britain dating back to the thirteenth century. Its transepts, built in the early fourteenth century, represent the earliest substantial use of brick for church construction in England. The encaustic tile pavement in the sanctuary was installed in 1870 as part of Sir George Gilbert Scott's restoration, and was made by the tile manufacturer W. Godwin and replaced an earlier medieval tile pavement from which some tiles have been preserved in the church.



Holy Trinity Church, medieval floor tile

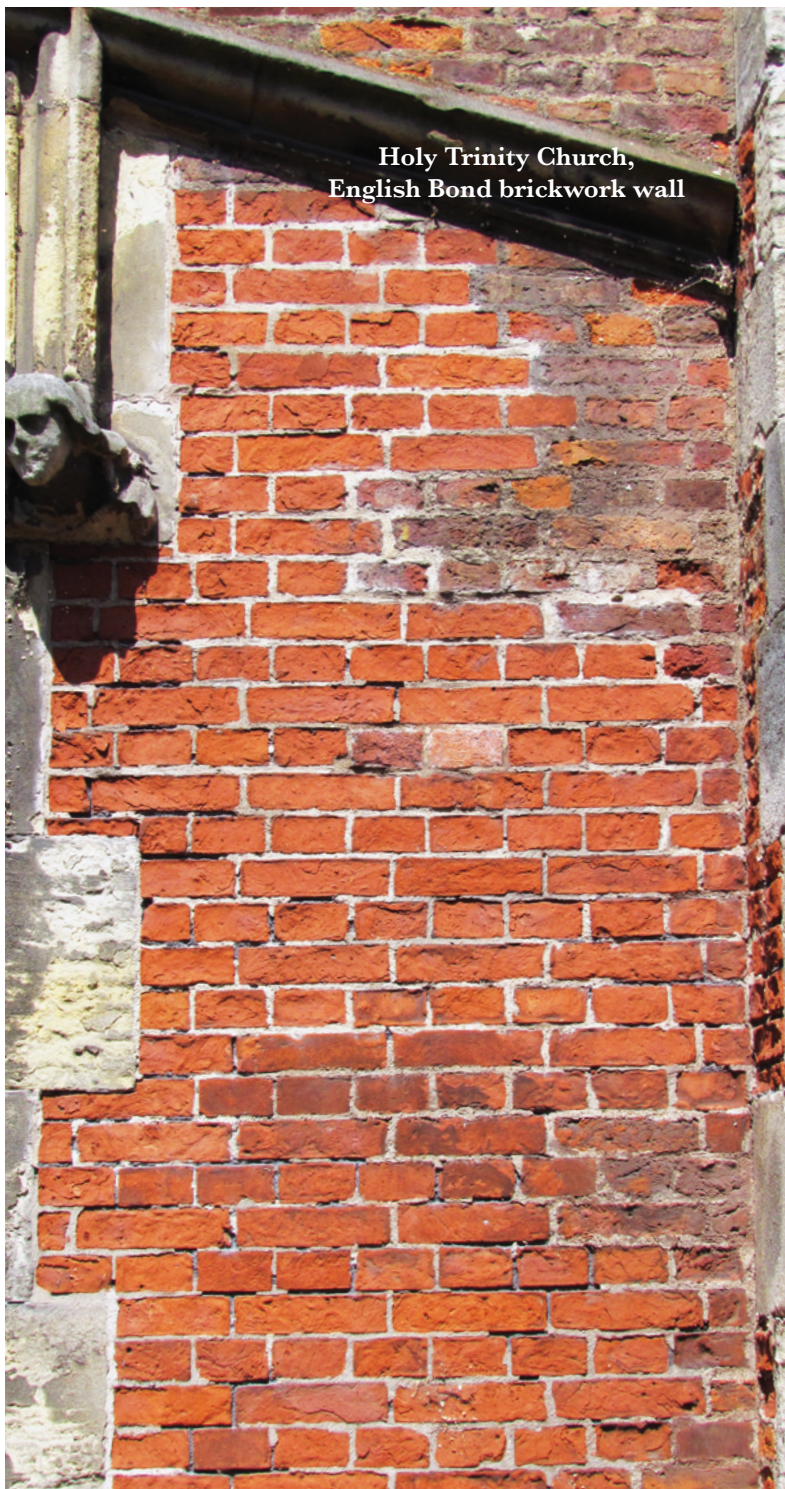


Holy Trinity Church, 19th Century encaustic floor

The present Holy Trinity Church was built over the centuries from 1320 onwards and was constructed of a mixture of stone and bricks. It is very likely that the bricks for the church came from the Hull municipal brickyards which were first established in 1303. When finished it was the largest of all English parish churches and it stood at the centre of the prosperous and important east coast harbour town. The brickwork of Holy Trinity is executed in what is known as English Bond with alternate horizontal layers of long and short bricks that lend a warm splash of orange-red colour to the surrounding sections of grey stone. Side by side with the making of bricks was the manufacture of floor tiles and they were also used in Holy Trinity in the chancel like many other churches of the medieval period. The tiled floor was probably laid in c. 1370 and was made up of decorative inlaid tiles, so-called because they have patterns of white clay laid into the red body of the tile. The medieval tiles in Holy Trinity were not made locally but came from tile kilns in Nottinghamshire. By the middle of the 19th century most of the medieval tiled floor had disappeared, but some were found during the restoration undertaken by the architect Gilbert Scott in the 1860s. Some of these inlaid floor tiles with medieval patterns and letters were re-set into the piscina (water basin) sill in the south wall of the chancel and can still be seen.

The striking encaustic tile pavement installed by Gilbert Scott in 1870 attempts to revive the splendour of the lost medieval pavement and Victorian encaustic tiles also have light coloured patterns laid into the red body of the clay. These tiles were made by the firm William Godwin in Lugwardine in Herefordshire and were based on authentic medieval designs. There are some unusual encaustic tiles around the baptismal font near the main entrance of the church. They were covered with a green translucent glaze (now mainly worn off) that adds an additional colour element to the main colour scheme of the yellow and red-brown encaustic tiles.

Hans van Lemmen



**Holy Trinity Church,
English Bond brickwork wall**



Fish Trail (paving), Posterngate

You can walk back to the starting point at Paragon Station via POSTERNGATE where you can see red terracotta paving bricks depicting herrings, **(16)**. They are part of the so-called **'Fish Trail'** in Hull, created by the artist Gordon Young in 1992, marking sites connected to the history of the fishing industry in Hull.

Posterngate tiled street sign



TILE LOCATIONS AWAY FROM THE CITY CENTRE

At 9 Humber Dock Street **HUI 1TB** is the Green Brick pub so called because of its vivid green glazed bricks augmented with ornate Burmantofts style tile panels dating from c. 1900.

At 69 Hesse Road (A63) **HU3 2AB** is the Alexandra Hotel. Its striking faience exterior with charming details such as winged cherubs above the door of the main entrance, was made by the Leeds firm Burmantofts and designed by the architectural partnership Smith, Brodrick & Lowther. It dates from about 1900.



Green Bricks Pub, Humber Dock St.



Alexandra Hotel, Hesse Rd.



Alexandra Hotel (detail)

At 580 Hessle Road **HU3 5JA** near the junction with Hawthorn Avenue stands the Dairycoates Inn with its green-tiled exterior featuring a colourful faience panel of an anchor; this refers to the pub's original owners, Hull's Anchor Brewery, known from 1888 as the Hull Brewery Company.



Dairycoates Inn, Hessle Rd.

At 56 Witham **HU9 1BE** you can find the historic Windmill pub with its ornate Burmantofts faience façade featuring windmills dating from 1904. The costly undertaking was funded by the local wine merchant and pub entrepreneur William Wheatley.



Windmill Hotel, Witham Rd.

At 88 Holderness Road **HU9 1AE** are the East Hull Pools built as the Holderness Road Baths in 1897-8 and probably designed by J. H. Hirst. The outside is red and yellow brick with a superb tile and faience interior, with ornate cream, buff and pale green mouldings.

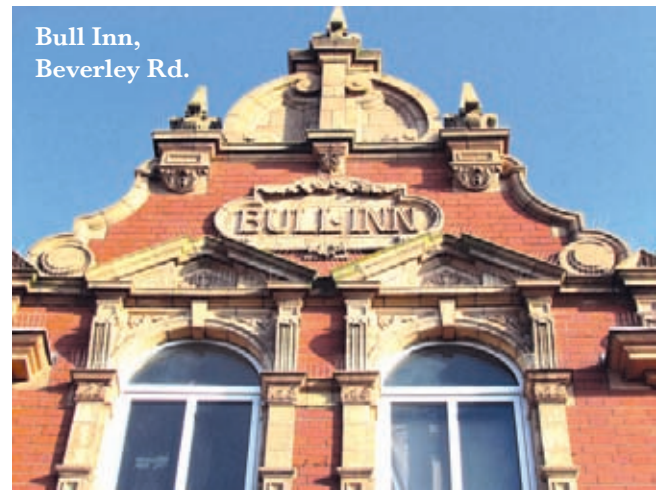
At Hemswell Avenue **HU9 5LB** is the Partnership Learning Centre with decorative ceramic installations by the contemporary artist Adele Howitt. You can see her ceramic work from the glass frontage of the Atrium if the Centre is closed.

At 250 Beverley Road **HU5 1AN** are the Beverley Road Baths designed by the first City Architect, Joseph H. Hirst in 1903. The baths still function as a swimming centre. It has a magnificent Art Nouveau tiled entrance hall by the Campbell Tile Co., as well as good tiling, faience and mosaic work along the corridors and in the baths, where the individual cubicles still retain their tiles.



Beverley Rd. Baths

At 246 Beverley Road **HU5 1AN** is the Bull Inn which has an ornate terracotta façade combined with red brick designed by the architects Freeman, Son & Gaskell in 1903.



On the right at the end of Spring Bank is PRINCE'S AVENUE, the four streets running west from it are known as **The Avenues**, an area of broad tree-lined streets of middle class housing laid out from 1874; here there are many colourful tiled porches, dados, steps, entrance halls and garden paths.



The Avenues, porch tiles

On the corner of PRINCE'S AVENUE and THORESBY STREET is a **former butcher's shop** (now a Trattoria) with animal heads on tile panels on the exterior and an excellent tiled interior with figurative tile panels made by the firm Minton, Hollins & Co.

Just over a mile along Holderness Road in the **East Park** area are many houses with tiled porches; those in WESTMINSTER AVENUE (east of the park) are notable for their use of Spanish tiles decorated with colourful stencilled designs.



Former butchers shop, cr.
Prince's Ave. & Thoresby St.

At Castle Road, **HU16 5JQ**, is Castle Hill Hospital. In the Queens Centre for Oncology and Haematology are two tile installations by the contemporary artist Adele Howitt installed in 2009-2010. For access ask at the Reception Desk or come at Visiting Time or tel. 01482461156.



Castle Hill Hospital (details)



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Disclaimer

Whilst every effort has been made to ensure the accuracy of information contained in this guide, TACS can accept no responsibility for any errors or omissions, nor any consequence arising from the use of the information. Please note that this guide is not an exhaustive list of tile locations in Hull.

Useful websites

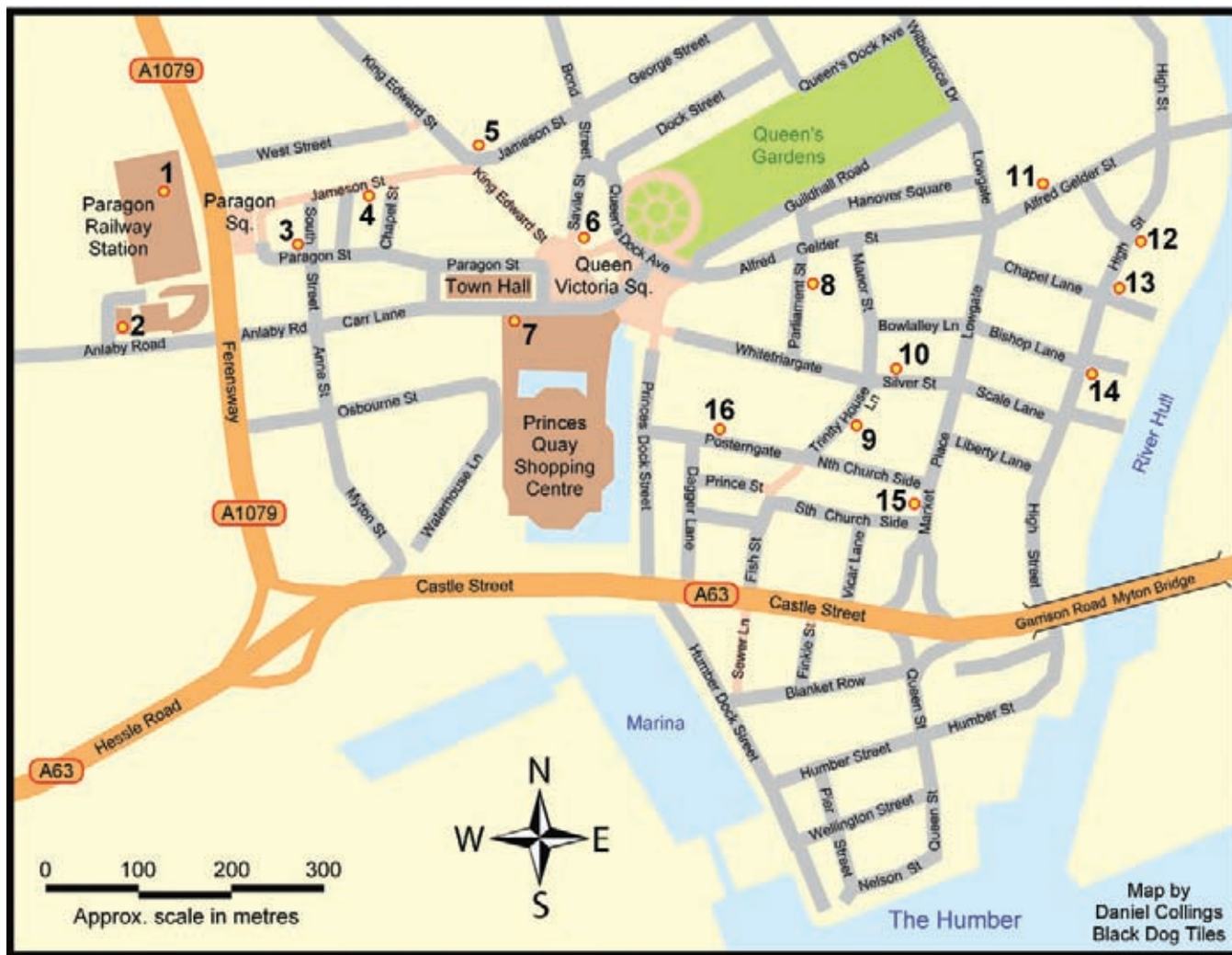
www.tilesoc.org.uk

<http://www.museums.eastriding.gov.uk/>

www.adelehowitt.co.uk

www.hullhistorycentre.org.uk





HULL CITY CENTRE MAP

Key to Tile Locations

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|--|--|
| (1) Paragon Railway Station | (9) Bonny Boat Inn, Trinity House Lane |
| (2) Tower Cinema, Anlaby Rd. | (10) Old White Harte pub, Silver St. |
| (3) former William Jackson's shop, cr. Paragon St. & South St. | (11) White Hart pub, Alfred Gelder St. |
| (4) King Albert Chambers, Jameson St. | (12) Wilberforce House Museum, 25 High St. |
| (5) former BHS Store, cr. of Jameson St. & King Edward St. | (13) Hull & E. Riding Museum, 36 High St. |
| (6) Yorkshire Penny Bank, Queen Victoria Sq. | (14) Pacific Club, 40 High St. |
| (7) Punch Hotel, Queen Victoria Sq. | (15) Holy Trinity Church, Market Pl. |
| (8) 3 and 4 Parliament St. | (16) Fish Trail & tiled street sign, Posterngate |



Spanish porch tiles in Hull's East Park area