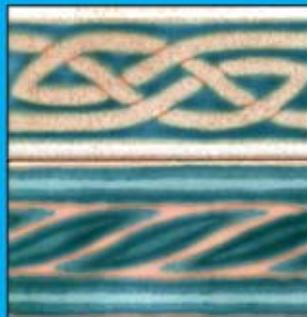
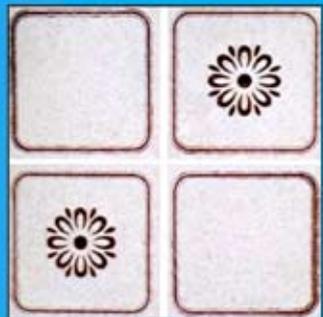
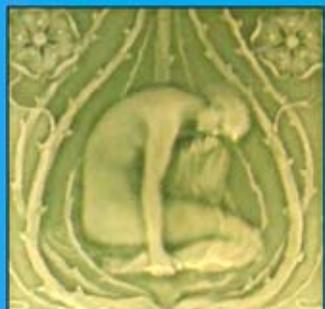


P I L K I N G T O N ' S

T I L E S

1891 - 2010



Angela & Barry Corbett

Introduction

Places the research in the context of previous histories. Brief overview of company, design and financial history.

1891 - 1918

Chapter 1 Assembling the team

Deals with the Pilkington owners and their background. Explains the employment of the young William Burton and his brother Joseph as the first managers of the company. Gives an account of the artists employed at the factory and their background: in particular, John Chambers, Joseph Kwiatkowski, William Slater Mycock, Richard Joyce, Gordon Forsyth and Edmund Kent. Deals with the less well known artists, Thomas Foy Evans, William Grisdale, Ernest Evans, Cosmo Rowe, Lawrence and Albert Hall, Florence Steele as well as Abraham Lomax, the chemist. Includes examples of their work.



Chapter 2 Building the company

Explains how William Burton builds the financial stability of the company and his arguments for greatly enlarging 'the works' as the factory was known. Shows how prestigious commissions for local authorities were used to boost awareness of the company. Deals with the famous names that were also used to gain popularity: Walter Crane, Lewis Day, Alphonse Mucha, Charles F A Voysey. Illustrates William Burton's flair for publicity and his use of significant architectural figures and how advertising in important journals built the company's reputation. Numerous examples of advertising and internal documents illustrate the text.



Chapter 3 Reaching for the top

Gives an account of the education and art sources that first influenced design. Places the tile designs of Pilkington's in the context of general popular taste and enthusiasm for tiles. Records contemporary accounts of the tile making process and the artists involved in decoration. Contrasts the decorative use of tiles with the utilitarian use in hospitals and public places. Shows how pottery production was used to add another dimension to the company's reputation and which culminated in the award of the Royal Warrant in 1913. Shows how WWI affected the company, the loss of men and commissions, the effect on profits and the change in style. Also deals with the 'quittance' of William Burton and the short period devoted to war commemorative work.



1919 - 1945

Chapter 4 Changing circumstances. Getting noticed again.

Explains the effect of post-war reconstruction initiatives in the 1920s and the modernisation of the factory. Considers the changes in tile fashion and the Pilkington response to both Art Deco and Modernist themes. Considers the strategic choice of the company in moving to a more anonymous design style. Examines new publicity initiatives and business partnerships as evidenced by exhibitions and changes in catalogues. Illustrates hitherto never seen factory tile sketch books and explains how the company referenced its tiles. Copiously illustrated with examples. War years again. Deals with the effects of another war and a complete change in production for the duration.



1946 - 1982

Chapter 5 Regaining the lead. A new look in tile, a new look in ownership.

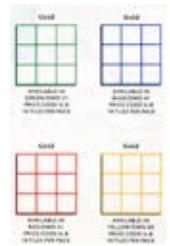
Presents a detailed explanation of the change in ownership from the Pilkingtons to the first, of what was to become a succession of, corporate buyouts – Thomas Tilling. Explains the rapid expansion of foreign holdings and investments in tile companies in Australia, Canada, India and South Africa. Illustrates the changing taste in tile design from the Modernist architectural inspired tiles of the 1950s through the growing Do-It-Yourself market and designs which took inspiration from foreign travel and fashions that ranged from 1960s pop to the more lifestyle trends of the early 1980s.



1983 - 2010

Chapter 6 Changing times. The final chapter.

Looks at the changes in ownership which saw company profits peak in the mid-1980s. Considers the strategic choices made during each change of ownership. Sets the design background in the context of the ever increasing and now televisual world of lifestyle. Traces design from tiles that could suit the coloured bathroom suite and Hygena kitchen through to the new minimalism of the 2000s and beyond. Deals with the increasing costs of modernisation and charts the impact of the 2008 financial crash to the closure of the company in 2010.



Appendices

The appendices provide for more technical detail from the company, such as the production of the calendar tiles, use of kilns, its share of markets with competitors. Includes a detailed section on identification and dating of tiles. Finally, lists not only a comprehensive bibliography and index but also bibliographies of works that inspired the early artists from their own libraries.

The book (approx. 225 pages) is fully illustrated with over 60 colour pages and 300 b/w images. Published by Pilkington's Lancastrian Pottery Society, 2013.

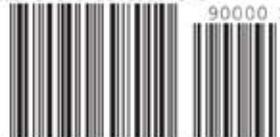
Angela and Barry Corbett have written extensively about Pilkington's tiles and pottery. In addition to their quarterly newsletter for members of Pilkington's Lancastrian Pottery Society (www.pilkingtons-lancastrian.co.uk) they have written an account of a series of tile panels designed for Liverpool Museum (*Tiles Tell The Tale*) and several booklets: *The Franco-British Exhibition 1914*, *Walter Crane and Pilkington's Tile and Pottery Company*, *Gordon Forsyth*, *Lewis Foreman Day and Pilkington's Tiles*, *Pilkington's 1950s ceramics* etc. In addition they have written articles for the *Tile and Architectural Ceramics Society*, *Antique Magazine* and have helped with numerous Art Gallery and Museum exhibitions and accession projects.



PILKINGTON'S SCREEN PRINTED TILES

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