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THE MEDIEVAL DECORATED TILE PAVEMENT AT ST MARY'S CHURCH, BROOK: THE FINEST SURVIVAL OF THE TYLER HILL FLOOR TILE INDUSTRY

IRENE PELLETT

The early Norman church of St Mary's, Brook is much admired, in particular for its massive three-stage tower and the wealth of wall paintings (Berg and Jones 2010; Jenkins 2000; Newman 1963; Tristram 1950). Yet there is another exceptional feature of St Mary's which is mostly overlooked. Certainly less conspicuous, the worn and faded 700-year old decorated tile pavement in the sanctuary is the finest unaltered example still *in situ* in any Kentish church (indeed, perhaps one of the finest in any English parish church). The source of these medieval decorated tiles, the Tyler Hill industry located just north of Canterbury, is well-known and has been closely studied over the years.

This paper examines first the development of the ceramic industry at Tyler Hill and the various archaeological investigations which have revealed its importance. This is followed by a detailed description and analysis of the tile pavement at Brook, in particular the features in its pattern which suggest that it was specially designed for this church. A brief review of other Kentish churches fortunate enough to possess these very special decorated tiles concludes this paper.

THE TYLER HILL INDUSTRY

In the medieval period a flourishing ceramic industry grew up at Tyler Hill based on the abundant local supplies of suitable clays and timber to fuel the kilns. The first pottery kilns may have been operating as early as the ninth century (Cotter 1991). Certainly by the twelfth century a selection of jugs, bowls and pots were being produced for the ready nearby City market. There is place name evidence for the industry – in the village of Blean, to the west, is Tile Kiln Hill and to the east at Hoath is Tile Lodge Farm. The kilns extended down the slopes of Canterbury Hill (where the University of Kent now stands) down towards the Sarre Penn stream and north through Tyler Hill hamlet and towards Clowes Wood where a likely kiln site was identified in 1967. This kiln produced some of the earliest

decorated floor tiles and supplied St Augustine's Abbey, Christ Church Priory and St Gregory's Priory in Canterbury as well as St Mary's Abbey in Faversham. Horton (2001) suggests a date of 1170-1180 for the laying of these Clowes Wood pavements based on excavated evidence.

After the disastrous fire in Canterbury in 1174 that severely damaged Christ Church Priory and destroyed many of the closely packed timber houses, it was decreed that in future roofs within the city should be tiled. This provided an enormous boost to Tyler Hill which resulted in a highly organised ceramic industry. It had the virtual monopoly in Kent, especially east Kent, producing roof and ridge tiles, finials, chimney pots, gutters and drains as well as decorated floor tiles whilst also continuing the production of pots and jugs. The bulk of the output consisted of roofing materials.

It is believed that towards the end of the thirteenth century French tilers were brought over from Paris specifically to extend the paved floors at Christ Church Priory and St Augustine's Abbey (Norton and Horton 1985). These specialist floor tilers then appeared to have settled semi-permanently in Tyler Hill and established their workshops within existing tileries, possibly even using the same kilns. Initially plain mosaic tiles were produced and a small area paved with these can still be seen in the Corona Chapel of the Cathedral. Soon a substantial range of fashionable decorated floor tiles were being produced by local craftsmen at Tyler Hill who were quick to learn the techniques and began supplying their customers, the wealthy abbeys and priories of Kent, with hard wearing, attractive and very expensive tile pavements. Among the tiles produced at this period were those used at Brook.

It appears, however, that production of decorated floor tiles at Tyler Hill ceased by c.1325 (Horton 2001) although their production continued in other areas – for example in the region around Penn in Buckinghamshire. Christ Church Priory was buying these inferior Penn tiles by c.1350 to repair pavements where they can still be seen in the Treasury, behind St Andrew's Chapel. All of the tiles in St Mary's Church, Bishopsbourne, only seven miles from Tyler Hill, were bought from Penn. These two purchases, from a source 100 miles away, suggest that the yards at Tyler Hill had ceased production of decorated floor tiles despite continuing demand.

The Tyler Hill ceramic industry continued through the post-medieval period and roof tiles were still being produced there in the nineteenth century. Four tilers are listed in the 1871 census return and a tile yard and kiln are shown on the first Ordnance Survey 25 inch/mile map published in 1877.

Archaeological Investigations at Tyler Hill: excavations and fieldwalking

The results of the various programmes of post-war archaeological research around Tyler Hill are usefully summarised by Tatton-Brown (Tatton-Brown 1983). Since then five tile kiln sites have been excavated at Tyler

Hill but none can be shown to have produced decorated floor tiles (Fig. 1). No doubt, other kilns still remain to be discovered. All of the kilns were constructed of roof tiles bonded with clay. None has survived above fire-chamber level. However, the most recent kiln excavated, at the top of Canterbury Hill in 2000, provided fuller construction evidence with its tile arches still intact. The large waster pit of roof tiles alongside the kiln confirmed its use. The provisional dating of this kiln is early thirteenth-century which makes it too early to be producing decorated floor tiles of the type found at Brook (Cross 2003).

The excavated kilns all have a distinctive bottle-shape that appears to be unique to Tyler Hill. Cotter suggests this might be because of their dual use by potters and tilers (Cotter 1991).

The only excavated find of a decorated floor tile related to the exceptional pavement at Brook occurred when Cramp (1970) investigated a kiln at Darwin College in 1969 and a fragment of a tile (design 10, see below) was identified incorporated into the kiln; clearly, this does not conclusively prove that this kiln was producing them. Samples from the hearth of the kiln were archaeo-magnetically dated to 1300 \pm 25 years.

Evidence of decorated floor tile production sites gleaned from excavation has thus been very sparse. On the other hand evidence from field walking suggests that there were at least two main tileyards:

Tileyard 1 Medieval decorated tile wasters have been recovered from a field at the foot of Canterbury Hill, beside the Sarre Penn stream (Philp 1974). In 1967 the Reculver Rescue Group walked the field and recovered sixteen different designs of tiles, six of which appear in the Brook pavement (designs 1, 6, 7, 11, 12, 13, see below). Subsequent field walking in the same field in the 1990s recovered a range of designs, six of which appear at Brook (designs 5, 15, 16, 17, 19, 20). The field has been walked many times since and the wasters recovered brings the total of designs to twenty-five. Undoubtedly, the tiles at St Mary's Church, Brook, are from the workshop located in this vicinity.

Tileyard 2 Several other kiln sites and working platforms have been recorded by Cotter whilst field walking. Decorated floor tile wasters were recovered from two large pits of tile wasters at the top of the St Stephen's Hill, Canterbury, in 1993 (Cotter 1995). These tiles are of better quality and somewhat larger size. Sixteen designs have been identified but none occur at St Mary's, Brook.

There appears to be at least one more yard yet to be located which produced a further set of tiles – much smaller, with borders and with greater emphasis on geometric designs. No wasters have yet been found although examples of these tiles were excavated from the Poor Priests' Hospital, Canterbury (Tatton-Brown *et al.* 1981).

The decorated floor tiles produced at Tyler Hill were carefully made, well fired and of generally good quality. This is testified by their survival in churches for over seven hundred years. The tiles are uniform in size being approximately $4\frac{1}{2}$ ins square (11.5cm) and $\frac{1}{2}$ - $\frac{3}{4}$ ins (15-23mm) thick. The fabric fires to a bright reddish-orange colour. When glazed the surface is a rich chestnut colour. When white slip is applied to form the design it fired to an attractive creamy-yellow which contrasts well with the fabric. Undecorated tiles were produced in a range of colours – from green, brown to black. If slip was applied the colour range was extended to cream and light green. Plain tiles were used to floor the cloister walks of the abbeys and priories producing a chequer-board effect. They were also important forming an essential element in outlining patterns in decorated tile pavements.

The tile designs produced at Tyler Hill have a simplicity and charm of their own. The fleur-de-lys, being the symbol of the Virgin Mary (and of France), occurs frequently in churches, carved in wood and stone, painted on walls, roof bosses, in stained glass windows and on floor tiles. Tilers often 'borrowed' popular designs from the repertoire of other craftsmen. During the medieval period symbolism was very important and the fleur-de-lys and a rounded-petal flower were especially popular. Heraldic, geometric and mythological animals appear on tiles. Some designs are specific to Tyler Hill where the nightingale still sings in the village and oak trees mark out the medieval lanes. Both of these symbols appear on medieval tiles and on the modern village sign.

ST MARY'S CHURCH BROOK:

DETAILS OF THE LAYOUT AND DESIGN OF THE PAVEMENT

Michie (1997) suggests that the church had a pre-Conquest foundation – charter records indicate that it was given to Christ Church Priory, Canterbury, in the late Saxon period. There is a later reference in the Domesday record of the manor of Brook, possibly with its church, being held by Hugh de Montfort but soon afterwards the church was returned to the monks at Christ Church Priory by Archbishop Lanfranc. Probably it was at this time, *c.* 1097, that the building of the present church was begun.

How could a small, remote, rural community afford such fine adornments to their church walls and floor? A considerable amount of refurbishment, indicating wealthy patronage, appears to have taken place in the late thirteenth/early fourteenth century which is when the wall paintings were applied to the chancel and nave walls.

Decorated tile floors were expensive and it is likely that such pavements were the gift of a very wealthy patron. The energetic Prior of Christ Church, Henry of Eastry (1285-1331), is known to have taken an interest in the manor of Brook, ordering the re-building of its Court Lodge between 1289 and 1316 (Adams 1996). He may also have been responsible for providing

the decorated floor tiles for St Mary's at this period when we know that Tyler Hill tiles were being laid in the crypt of Christ Church Priory and in the newly-built Corona Chapel dedicated to Thomas Becket.

The Layout of the Pavement and the Designs used

The tile pavement at St Mary, Brook, is unique in Kent as it still retains its original layout. There is evidence of repair in various places throughout the pavement – surprisingly perhaps, in a number of cases decorated tiles have replaced plain ones which has the effect of somewhat confusing the overall design (**Fig. 1**). The pavement is in the sanctuary, carefully protected behind the altar table where the rough shod feet of the congregation could not damage them. There may have been similar tiles in the nave of the church (as noted at Bishopsbourne – see below).

The pavement is made up of eighteen rows of tiles, each row containing forty-four tiles. The tile patterns in each of these rows are set out in **Table 1**.

TABLE 1. THE TILE PATTERNS IN EACH OF THE 18 ROWS

Row(s)	[FRONT]
1	single tiles of designs 1 and 2, alternating, with examples of a design 3 ('Castle of Castile') at each end
2	design 2 alternating with plain tiles
3	plain brown tiles with the insertion of six tiles (designs 2, 4, 6, 8 and 11) as repairs
4-5	quadrant designs 5 and 6, regularly spaced along the row with either one or two plain tiles between them; repair to one central quadrant using design 16
6	plain brown tiles, apart from 1 repair (design 2)
7-10	3 panels of 16 tiles (designs 17-21) as focal points; central quadrants replaced by quadrant 8; flanked by alternating quadrants of design 5 or 6 (eight in all) regularly spaced with 1 or 2 plain tiles between; some repairs, designs 6, 7, 11 and 13
11	plain tiles; 1 repair, design 2
12-13	12 quadrants of 7 different designs (5-10 and 13) spaced as those in rows 4-5; probably six paired quadrants were planned but the quadrants at each end do not match. They are the central lozenges extracted from the two Tyler Hill 16-tile panels. 3 repairs (9, 16 and 21)
14	plain tiles, 3 repairs (2, 11 and 16)
15-16	12 quadrants spaced as rows 4-5 and 12-13 with designs 5 and 6; new quadrant designs (12, 14, 15 and 16) are introduced; in the third quadrant from the left, the bottom left tile has been incorrectly set; some repairs (designs 11, 16 and 19) including a plain one in second quadrant
17-18	plain tiles; 2 repairs (designs 7 and 16)
	[BACK]
	[a nineteenth row, of plain tiles, largely obscured by render on east wall]

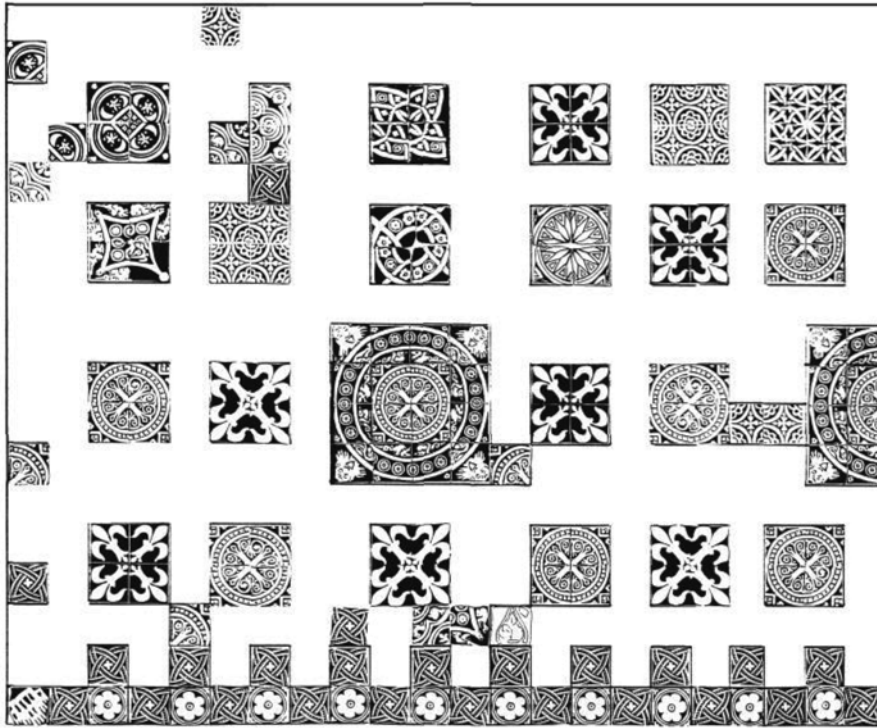


Fig. 1 The layout of the decorated tiles at St Mary's, Brook.

Twenty-one different designs of decorated tiles are used (see **Figs. 2a, 2b**), set off by plain tiles. The pavement comprises tiles that are set either singly or grouped in 'quadrants' of four tiles or 16-tile panels. The individual designs (1-21) are described below in **Tables 2-4**.

The Designs of Tiles used singly

Four designs of decorated tile are only used as singletons as described in Table 2 opposite.

The Quadrant Designs

Various designs of tiles are grouped as quadrants although some are continuous repeating patterns; plain tiles surround them for greater effect. **Fig. 3** shows, in schematic form, the distribution of the quadrant groups,

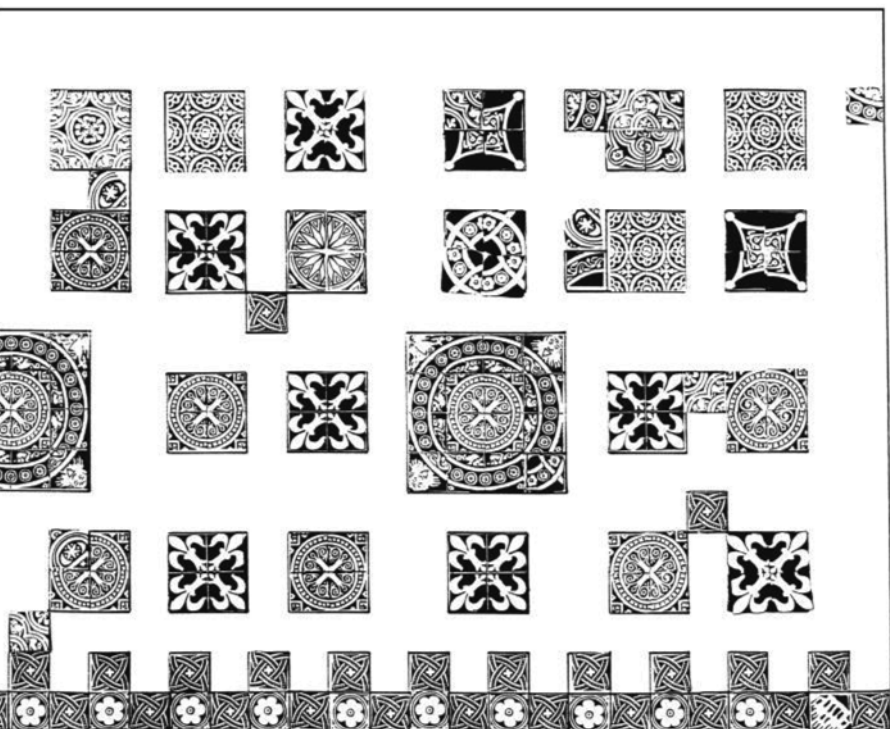


TABLE 2. THE DESIGNS OF TILES USED SINGLY

No.	Design	Usage	Notes
1	a large sextafoil with a central dotted eye contained in a double circle, with a small trefoil in each corner	only found in front row	Waster recovered from Tyler Hill. 20 examples
2	interlacing of double banded arcs containing dots; central quatrefoil	43 in front two rows + 4 repairs	47 examples
3	large 'Castile' castle set diagonally across the tile	at two ends of front row	2 examples
4	a border pattern of a bush within a droplet pattern, having two leaves of the bush escaping from the droplet; it has a margin down two sides	only used as repair	1 example

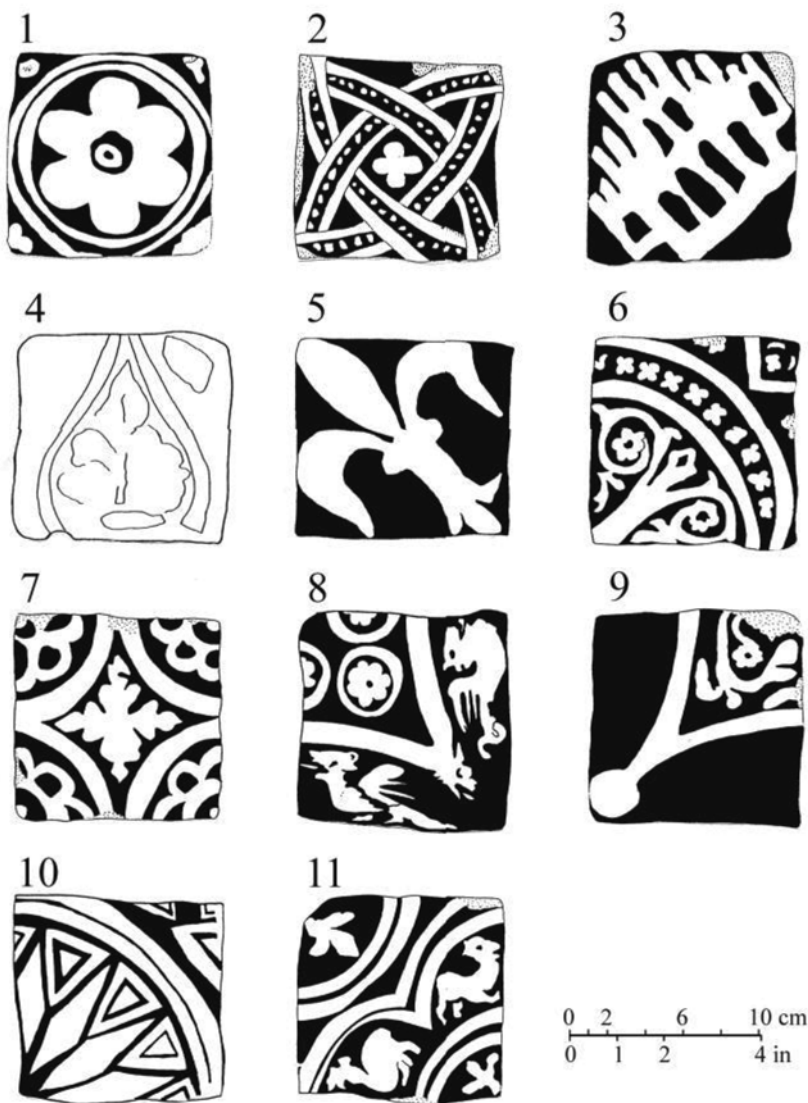


Fig. 2a Tile designs 1-11.

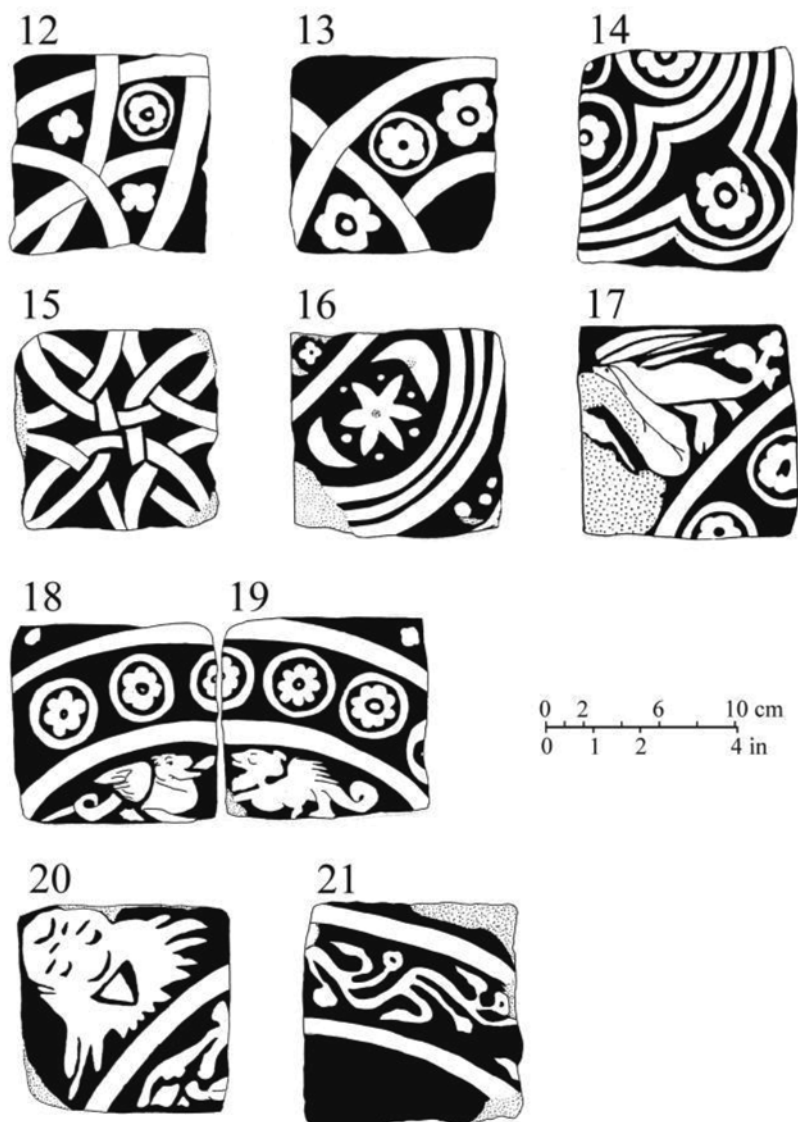


Fig. 2b Tile designs 12-21.

NB: the one example of tile design 21 at Brook is so badly worn that the drawing is based on a better preserved tile from Adisham Church.



View of the pavement at St Mary's, Brook



The smiling/crying man design

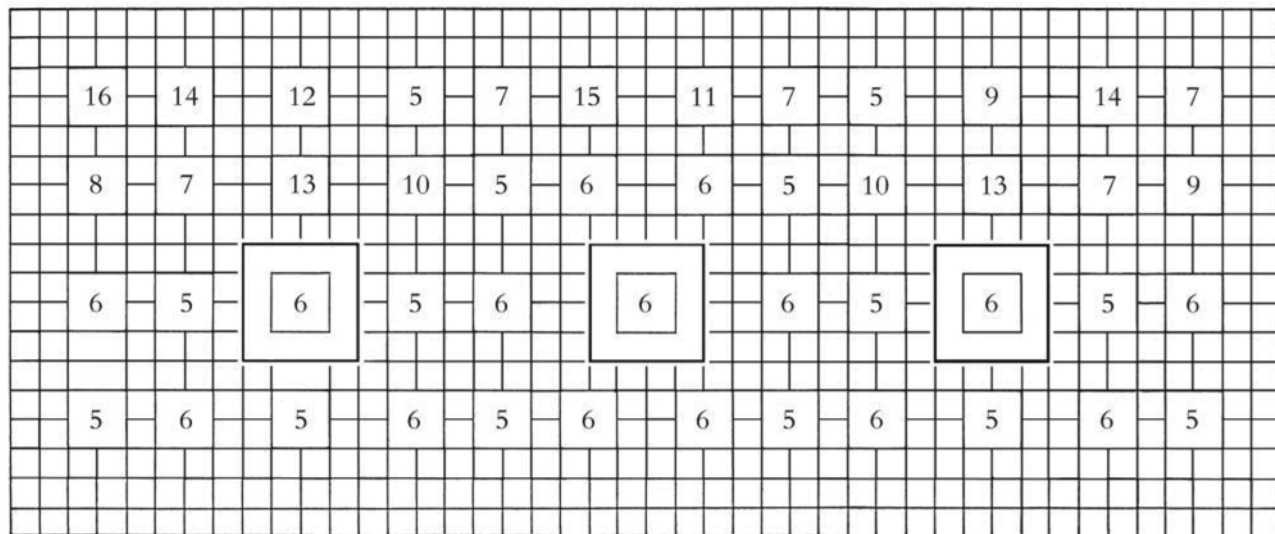


Fig. 3 The distribution of the various styles of quadrant in the pavement at Brook (schematic).

nos 5-16, in the pavement at Brook. These are detailed in the following Table 3:

TABLE 3. THE QUADRANT DESIGNS

No.	Design	Usage	Notes
5	a large fleur-de-lys set diagonally across the tile; the fronds of the fleur are flattened against the edge of the tile; this very distinctive feature allows all tiles produced from this mould to be identified as from Tyler Hill	appears as 14 quadrants thus forming a major element of the pavement	this tile frequently appears in Kentish churches, from excavations and has been recovered as a tile waster from Tyler Hill. 56 examples
6	a stylised tree contained within a double band filled with saltires; one corner contains two half-sexfoils and a quarter square with a trefoil	this design is used both as a quadrant and also as the centrepiece of the three 16 x tile panels replacing the intended lozenge of dragons and flowers. It is another major element of the Brook pavement – 12 quadrants, 3 quadrant centre pieces in 16-tile panels plus 3 single tiles as repairs	this is proposed a symbolic 'tree of life' is an early design; occurs frequently in Kentish churches, excavations and has been recovered as a waster at Tyler Hill. 62 examples
7	continuous repeating pattern; dentate foliate cross within four arcs enclosing a lace-petalled flower with a solid central eye	used as a quadrant; 5 examples + 3 used in repairs	when used as a continuous repeating pattern the foliate cross recedes and the central floral boss dominates; recovered as a tile waster from Tyler Hill. 23 examples
8	two winged dragons with knotted tails and breathing fire guard the central lozenge which contains sextafoils enclosed in circles; a Viking-style dragon's head defends each corner of the lozenge	three tiles from central lozenge from the Tyler Hill 16 tile panel A used as a quadrant [1 part quadrant plus 1 repair]	4 examples

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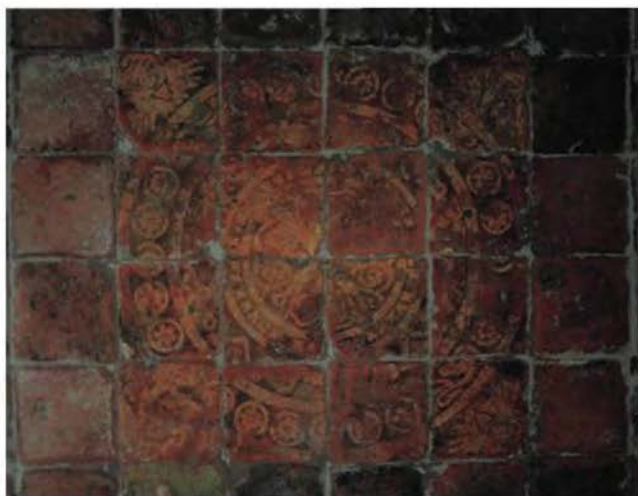
No.	Design	Usage	Notes
9	a cone shape enclosing symbolic twining leaves, ending in a roundel	the central lozenge from the Tyler Hill 16-tile panel B used as a quadrant. [2 quadrants – one incomplete plus one tile in quadrant design 8]	8 examples
10	geometric design of triangles and diamonds encircled by two bands of different thickness; one corner contains a quarter square and two half triangles	2 quadrants in rows 12-13	a fragment was recovered from an excavated kiln at Darwin College, University of Kent at Canterbury. 8 examples
11	complex design of double cusped arcs and double circles containing camels, fleur-de-lys and trefoils	1 quadrant in rows 15-16; + 8 used singly as repairs	popular design, frequently occurring as a waster from Tyler Hill. 12 examples
12	a complex design of continuous interlocking circles containing an eyed sextafoil in a circle and two solid quatrefoils	1 quadrant in rows 15-16	one tile has been laid incorrectly (a quarter turn out of true) although it comes from the same batch as its fellows. Waster from Tyler Hill. 4 examples
13	a complex design containing interlaced double arcs enclosing sextafoils, each having a central eye; one is also enclosed within a circle	2 quadrants in rows 12-13; + 1 used as corner in 16 x tile panel	waster recovered at Tyler Hill. 9 examples
14	multiple cusped arcs surrounding octafoils with a central eye and some enclosed within circles	2 half-quadrants in rows 15-16; both completed with the camel design (see no. 11)	4 examples
15	a complex repeating pattern of interlacing arcs and ellipses	1 quadrant in middle of rows 15-16	Waster from Tyler Hill. 4 examples
16	triple arcs of differing thicknesses enclosing symbolic sun, moon and stars	1 quadrant in rows 15-16; + 4 used singly as repairs	recovered as a waster at Tyler Hill. 8 examples

PLATE III



Quadrant, design 12, with one tile aligned incorrectly

PLATE IV



One of the three 16-tile panels at St Mary's, Brook

The Designs of the Sixteen-tile panels

The assemblage of wasters from Tileyard 1 at the foot of Canterbury Hill revealed that various decorated tile designs could be arranged into two different 16-tile panels. The 'outer' 12 tiles are so designed to produce a double circle enclosing either a pattern of octofoils/sextafoils (Design A) or a foliage design (B) (see **Fig. 4** and **Table 4**). The central panel of A is quadrant design 8 while the inner part of panel B is quadrant design 9 (see above).

The three sixteen-tile panels provide the focal point of the pavement at St Mary's Church (**Fig. 4**). Clearly, Panel design A with its circle of octofoils/sextafoils was selected but was significantly modified. In each case central lozenge design 8 is replaced with quadrant design 6 – the 'Tree of Life'. (One central lozenge from Panel A does of course, appear

TABLE 4. THE INDIVIDUAL DESIGNS OF THE OUTER TILES OF PANELS A AND B

No.	Design	Usage	Notes
17	a spread dragon in profile standing on an arc of a circle; 2 enclosed sextafoils complete the tile	corner tile of Panel A	Recovered as waster from Tyler Hill. 2 examples
18	a dragon breathing fire; above him a segment of the double circle containing 2 whole pelleted octofoils and 2 half sextafoils, all enclosed within small circles	border tile of Panel A	12 examples in all three of the panels
19	the reverse of tile 18 although this dragon is not breathing fire	Border tile of Panel A	12 examples in all three panels + 1 single tile used a repair in row 16. Waster from Tyler Hill
20	charming head of a bearded laughing or a crying man (depending which way up viewed) set diagonally across the tile with twining floral motif contained within a double circle	Corner tile of Panel B	Waster from Tyler Hill. 9 examples
21	stylised motif of flowers and foliage contained within a double circle	Border tile of Design B	there is only one extremely worn example tile of this design and it is set within a plain border (row 12) as replacement tile

TYLER HILL DESIGN A



TYLER HILL DESIGN B



0 2 6 10 cm
0 1 2 4 in

TYLER HILL DESIGN A
AS IT OCCURS AT
ST MARY, BROOK
(3 panels)

1



2



3



Fig. 4 The 16-tile panels.

in the pavement as a quadrant design 8 in rows 12-13; as do two quadrants composed of the lozenge from Panel B's design 9).

The other major modification is that nine of the corner tiles are replaced with design 20 (see below), the reversible face corner tile from Panel B which breaks the symmetry of the circular bands; instead of containing small encircled flowers, segments of foliage appear. Design 13 is used at one corner as a repair. Thus, only two corners have their 'correct' design.

These modifications suggest detailed planning of the design of the pavement at Brook and obviously hint at a freedom of choice for the customer or the paviour. Of course, the other possibility is that the panels were originally laid as designed but were amended at a later date. Perhaps some of the tiles were from a faulty batch which disintegrated soon after laying, necessitating early repair. Possibly damage occurred to the tiles in transit or were damaged on site. When replacement tiles were ordered was there a mix-up and tiles from Panel B sent by mistake? Or did the customer just prefer the cheerful laughing face instead of the intended dragons?

OTHER KENTISH CHURCHES WITH TYLER HILL DECORATED TILES

In Kent there are about thirty other churches that still have remnants of medieval Tyler Hill decorated floor tiles still *in situ* (see **Appendix**, which also gives details of excavated examples and museums where such are displayed). Most of the designs found at Brook can still be seen in these other churches, although not laid with such precision and regard for overall effect; for example at Holy Innocents, Adisham, St Mary, Preston by Faversham and St Clements, Sandwich. Museums in Kent also hold collections from local churches and excavation.

The various churches held by Christ Church priory, such as Holy Innocent's Church, Adisham, St Nicholas' Church, Harbledown, and the lost church of All Saint's Church, Shuart (St Nicholas at Wade) were also receiving decorated tile pavements at the same time as Brook. Possibly some were re-laid post-Reformation as result of the sale of materials from dismantled abbeys and priories thus allowing churches to renew their flooring. In St Clement's church, Sandwich, a variety of tiles from several different sources pave the nave and side aisles; these may have come from the Whitefriars Church in Sandwich. The tiles of St Augustine's Abbey were similarly dispersed throughout the diocese.

The picture is further confused by the Victorian zeal for restoration. This resulted in many tiles being stripped out and replaced with mass-produced copies. Minton produced copies of the medieval designs and such tiles can be seen in St Mary, Bishopsbourne, where the Minton tiles in the sanctuary are exact replicas of the medieval tiles surrounding the

tower (see below). In St Clement's, Sandwich, large areas of the east end of the nave have replica tiles based on medieval designs. In Holy Innocent's Church, Adisham, the tiles in the chancel have been re-laid with unsympathetic borders of Victorian tiles. Even in the Cathedral medieval tiles have been re-laid in the Corona Chapel with what appears to be little understanding of the intended designs.

In St Mary, Bishopsbourne the tiles are from Penn in Buckinghamshire. The tiles are around the columns at the west end of the nave and around the tower. This is rare as tiles, being expensive, were generally placed in the chancel or side chapels where the rough shod feet of the congregation could not damage them. This obviously contributed to their survival rate. Tatton-Brown suggests that the tiles at Bishopsbourne might continue up the nave currently masked by Victorian pews mounted on wooden platforms.

Incomplete examples of both the 16-tile panels (A and B, see above) can be seen in the Corona Chapel, Christ Church Cathedral, Holy Innocent's Church, Adisham; and in fragmentary form in other Kentish Churches.

Conclusion

Decorated medieval floor tiles are of interest to archaeologists, art and social historians alike, reflecting as they do the ideology, tastes and preoccupations of their era. Faded and worn it might be but nevertheless the pavement at St Mary's Church opens up a window into the past, suggesting the splendour of the medieval church. Freshly painted murals and the bright, cheerful floor would have welcomed the parishioners into their simple Norman church. Their survival stands testament to the skilled craftsmen who produced such a durable product.

APPENDIX

CHURCHES WITH DECORATED FLOOR TILES FROM TYLER HILL

Adisham, Holy Innocents	Chancel, under altar, choir and in S transept (under carpet)
Aylesford Priory	A few set into a window sill
Barham, St John	Just one displayed in a panel on the wall; the rest are Penn tiles; Tyler Hill tiles under N transept floor (now the Vestry)
Brook, St Mary	Chancel
Brookland, St Augustine	Nave, very worn
Canterbury Cathedral	Corona chapel; crypt, Jesus Chapel, Wax Chamber
Canterbury, St Augustine's	In crypt – tiles reset in side chapels; some <i>in-situ</i> at site of transept steps

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Canterbury, St Peter's	In the S aisle, very worn, the rest underneath carpet
Doddington, The Beheading of John the Baptist	A small panel in N aisle (reset)
Elmstone	A few very worn tiles in the nave – probably from Tyler Hill
Godmersham, St Lawrence	Set into sill in chancel
Hackington, St Stephen's	Nave, near pulpit
Harbledown, St Nicholas	Nave, round font in N aisle, round tower stairs
Herne, St Martin	Underneath carpet, probably Tyler Hill
Kingsdown, St Katherine (by Doddington)	Set into panel on vestry wall
Lamberhurst, St Mary	Fragments reset in S aisle from Scotney Castle chapel
New Romney, St Nicholas	Relaid in N aisle
Preston, St Catherine (by Faversham)	In chancel – tiles from various sources including Tyler Hill
Rochester Cathedral	S transept
Sandwich, St Clements	Nave, S aisle, S chapel + tiles from Penn
Sandwich, St Mary	Now underneath wooden staging
Sandwich, St Peter	A few around a column in the N aisle
Smeeth, St Mary	Small section in S aisle, very worn
St Mary in the Marsh	Choir – very worn
Upchurch,	S chapel altar steps and nave: a few Tyler Hill but mainly from Penn; very worn example of pilgrim tile
St Mary the Virgin	Panel in S Chapel.
Warehome, St Matthew	
West Stourmouth, All Saints	A few plain tiles in choir, very worn, probably Tyler Hill
Westwell, St Mary	Under altar

CHURCHES WITH MEDIEVAL DECORATED TILES FROM OTHER SOURCES

Appledore, SS Peter and Paul	Various late tiles
Bishopsbourne, St Mary	Penn tiles set at W end of nave around tower
Harrietsham, John the Baptist	Chancel – lovely squirrels
Ivychurch, St George	Nave aisle
Newington, St Mary, nr Sittingbourne	Nave
Upper Hardres, SS Peter and Paul	Very worn tiles from Penn
Wingham, St Mary	Nave, at chancel steps
Woodchurch, All Saints	Very worn tiles in S chapel
Woodnesborough, St Mary the Virgin	Chancel, set in front of sedilia

MUSEUMS WITH TILES FROM TYLER HILL ON DISPLAY

British Museum	From Teynham; Saltwood; St Augustine's Abbey
Canterbury, Cleary Gallery, King's School Art Centre	Private collection from various sources
Canterbury, Poor Priests Hospital	
Canterbury, St Augustine's Faversham,	Tiles from Faversham Abbey
<i>Fleur de Lis</i> Museum	
Maidstone Museum	
Ospringe, <i>Maison Dieu</i>	From St Mary's Hospital, Ospringe

MEDIEVAL FLOOR TILES FROM TYLER HILL FOUND IN EXCAVATIONS

Appledore Church	Excavated by Cock 1924. (None visible in church – all in S aisle later)
Bayham Abbey	Excavated by Streeten 1983
Blean, site of manor house, beside the church	Private Collection. Tile report unpublished
Canterbury, Duck Lane	Found in artisan's cottage after demolition in 1995. Excavated 1995 by CAT. Tile report unpublished
Canterbury, Linacre Gardens	Excavated by CAT 1990
Canterbury, Poor Priest's Hospital	Excavated 1975-81 by CAT. Tile report unpublished
Canterbury, St Augustine's Abbey	Excavated 1960-78 by CAT
Canterbury, St Gregory's Priory	Excavated 1988-91 by CAT
Davington Priory	Private Collection
Faversham Abbey	Excavated by Philp 1965. Tiles stored in the Alexander Centre, Faversham
Leeds Castle	2 tiles found during repair to Barbican. 1979
Leeds Priory	Excavated by Tester 1974-76
Lyminge, SS Mary and Ethelberga	From churchyard – formerly nunnery. CAT (1991). Tile report unpublished
Ospringe, <i>Maison Dieu</i>	Excavated by Smith 1979 from St Mary's Hospital, Ospringe
St Nicholas at Wade	Shuart Church (demolished 1630). Excavated by Jenkins 1978-9. Tile report unpublished
Saltwood Castle	Tiles dug up from garden, from the chapel site – on display in the castle
Sandwich, Whitefriars	Excavated by Stebbings (1936), Parfitt (1993). Tile report unpublished

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Scotney Castle	Tiles set into hearth of Georgian House – from the medieval castle chapel
Tyler Hill. Kiln sites and field walking	Excavation by Philp (1967); UKC, Darwin (by Cramp), T.H.R.M (by Cotter, 1991)

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