

Est.
1936

Marlborough

Tiles





A devotion to our craft

The process of our recent rebranding has prompted me to reflect on the history of our company and what sets us apart. As with all family businesses, in order to pass into 3rd generation hands, a company must be able to adapt to ever changing circumstances and yet remain true to its core principles. In our case we want to give people the opportunity to buy beautiful wall and floor tiles in a myriad of shapes and sizes, where the colours we make are not 'out of a bottle', where the tiles we paint are genuinely hand painted onto the raw glaze, and where the floor tiles we source are of the highest quality.

From a young age, I was tutored in the craft of tile making. Keen to follow in my father's creative footsteps, I was allowed to work in the factory during the school holidays once I reached the age of 10. Some of my earliest memories are of the smell of the raw glaze, and of the tiles as they enter the pre-heat section of the kilns. I would help put the biscuit tiles onto the start of the production lines, and make up boxes for the finished tiles. I remember my soft hands would be like sandpaper after handling tiles all day. There was an old boy there called John who always wore a beany hat. Each time I turned up from one school holiday to the next, he would take me to one of the roof stanchions and make me stand against it to measure my height. I can still go to that same stanchion all these years later... The only difference is that he is sadly no longer around and I am no longer as short as I used to be.

During those school holidays I learned lessons that have stayed with me throughout my life. One of the most valuable was that we should be leaders of good design, not followers. Another was that we should embrace R&D and constantly strive to find ways of making artisanal products using the latest technology, so that we could bring the highest quality products to market at the most competitive prices.

Sticking to our principles is challenging in today's industry. Whilst robots will never be able to know the soul of a tile like a human hand, there has to be a harmonisation of technology and craft. That's why we strive for production efficiency yet hand finish every piece. That's why we spend countless hours developing our own stained glazes rather than buying premixed colours. Our devotion to our craft is what makes us unique – and that's why customers from all over the world seek us out.

I believe that the closer we are to you, our customers, the better we can understand your needs and the better the service we can provide. Within these pages you will find an edited portfolio of our collections. If you don't see what you are looking for, please visit our website or get in touch. We are a small team but we endeavour to serve all our customers personally.



Jamie Robb
Managing Director



Our Ethos

AT MARLBOROUGH, WE
TRANSFORM HUMBLE OBJECTS
INTO WORKS OF ART.


Think of wall and floor tiles and you're likely to imagine functional rectangles in busy areas like bathrooms, kitchens and halls. But for us a tile is where science meets art.

Each one represents the sum total of experimentation, learning, technique and passion passed down for generations.

We were founded more than 80 years ago, and our tiles have been collected by Queen Mary and can be seen in the Victoria & Albert Museum. Today, as a company of makers, artists, technicians and designers, we are leaders in contemporary tiles – pioneering new colours, new shapes, new techniques and new concepts. Put simply, we make what others can't.







Our master glaze maker,
Steve Horsell, testing the
viscosity of the glaze.

Our craft

IF YOU HAD TO ASK
US WHY CHOOSE A
MARLBOROUGH TILE
OVER ANY OTHER WE'D
SAY IT'S BECAUSE
WE MAKE THEM.

For over 80 years we've been perfecting our processes and fine tuning our knowledge. We pay attention to every detail of the tile to ensure the highest quality. Our passion for colour and skill in developing glazes allows us to create beautiful artisanal tiles at a fraction of the cost.

THE BISCUIT

Only the finest clay is used to make the body of our tiles known as the "biscuit". The tile is made either by hand moulding the clay, extruding the clay or dust pressing. We put a lot of effort into designing the moulds and creating different surfaces to ensure there are no obvious repeats.



THE GLAZE

On to the biscuit we apply opaque and transparent glazes in an array of carefully researched colours. Each of our colours is individually mixed, selecting from over 50 raw pigments and stains that are expertly combined to create exact nuances of shade we are looking for. We use the waterfall method of glazing in which a stream of glaze falls onto the tile as it passes by below on a conveyor belt. We are unique in that we use up to four different layers of glaze with different viscosities and densities to ensure superior coverage and depth of colour.

Pictured from left to right:

Our tiles pass below a series of glazing waterfalls to ensure a beautiful depth of colour.

Steady hands: our hand painter Kirsty painting directly onto the raw glaze.

A tile on our production line can pass under up to four layers of glaze.

Our SoEmerald Scallops leave the kiln after being heated up to 1008°C.

HAND PAINTING

Since we opened our doors in 1936, Marlborough has flown the flag for the Majolica technique of hand painting. Also known as in-glaze painting, this technique requires our artists to train for months in order to perfect the method of freehand painting directly onto unfired glaze. This makes an enormous difference to the end product because the base glaze and artist's work are fired at the same time! This not only better integrates overlapping colours but also adds to the fluidity and intensity of the artist's brush strokes.

Of course, we could do as others do and use transfers to "paint" onto already fired tiles but while this may save a few pennies, it will never result in the high-quality finished product that we are passionate about producing. Painting onto already fired tiles means that the base colour will be darker because it will have been fired twice. And of course, this means the base colour won't be a precise match for the plain tiles that accompany painted tiles in a panel – a definite no-no in our book!



FIRING

The firing process is where the science really kicks in. The body of the tile and the glaze are heated intensely to strengthen it and give it the desired porosity. After being heated to 1008°C through our roller kiln, the tile and the glaze then need to cool down at the same speed

to ensure that the glaze adheres to the biscuit. The detail is all in the recipe – get one thing wrong and the glaze will pull away from the side or crack. We can control this process to create different glazing effects such as a crackle glaze which gives you an antique look tile.

If the tile fits

OUR ESSENTIAL GUIDE TO TILE SHAPES
AND SIZES – AND HOW TO CHOOSE THE
RIGHT ONE FOR YOUR SPACE.



LONG BRICKS

Size: 11 x 33.5cm

Long bricks achieve a cool contemporary look, integrating effortlessly into a Shaker-style kitchen. Their larger format means they work well over an entire wall, such as in a wet room, and have a clean and uncluttered effect. It's a chance to move away from those familiar white squares.

Pictured: A herringbone layout
of Latitude long bricks in Viking.



SMALL BRICKS

Size: 6.3 x 13cm

Our smallest bricks work well in a restricted space where they'll have more impact – behind an Aga for example. They can be used with 13 x 13cm squares to create unusual arrangements. The increased number of grout lines, combined with a mix of colours, can create areas of interest that attract the eye, and their smaller size mean they won't ever be blocky. We developed our Savernake collection for these kinds of arrangements, and to accompany contemporary colour schemes.

Pictured: Savernake Small
Brick in Figgins Lane.



MEDIUM BRICK

Size: 7.5 x 15cm

This is the traditional metro type tile, and our most popular size. It's a versatile choice that's easy on the eye and sits well in all kinds of different spaces. It can be used with many layout patterns – herring bone and brick bonded patterns, for example – and is a good size for colour blends. A dependable choice.

Pictured: Seasons Medium Brick in Babbling Brook, Morning Mist and Ice Melt.



LARGE BRICKS

Size: 10 x 20cm

Our large bricks can fill entire walls comfortably without ever feeling busy as there are fewer grout lines crisscrossing the wall. Being larger, these tiles are easier to lay and give a precise and neat look. Their traditional size and timeless appeal suit both classic and contemporary interiors. Kitchen units are usually 60 x 60cm, so these tiles divide neatly into those dimensions, which can be useful when designing a kitchen.

Pictured: Simplicity Large Brick in Celadon.



HEXAGONS

Size: 16.1 x 18.5cm

Hexagons are on trend right now, but also a timeless geometric shape. These robust tiles coordinate well with wooden flooring, and because of their size they go well with other tiles. You don't have to use them everywhere. They can simply make a feature wall or panel that adds interest and impact. Use in conjunction with brick tiles for a bold feature wall.

Pictured: Latitude Hexagons
in Shannon Matt.



SCALLOPS

Size: 15.5 x 17cm

Scallops create an elegant, looping pattern that features the softness of curves, and they have a pretty delicacy about them. A panel of scallops brings real character to a wall, often working well with rich glaze colours. And it's not all or nothing. You can use scallops to make a feature panel, accompanied by rectangular or square tiles nearby. If you want the wow factor, scallops are an excellent choice.

Pictured: Soho Scallops
in SoSpruce.



SQUARE

Size: 13 x 13cm

Fashions come and go, but square tiles stand the test of time. They produce a balanced look that doesn't emphasise either height or width, and work well in medium sized spaces – above a work top for example. The feeling is classic, calm and confident.

Pictured: Savernake
Square in College Fields.



SQUARE

Size: 11 x 11cm

Our small squares are a traditional shape that we have been producing for a number of years. Similarly to small bricks, their smaller size means they work well in restricted areas. It's best to lay these tiles using a spacer as there are more grout lines to draw the eye. These tiles work really well for blends or to add a splash of colour.

Pictured: Landscapes
in Escarpment.



9 ways with tiles

WALLS AND FLOORS MAY BE FUNCTIONAL BUT THEY ARE ALSO A BACKDROP FOR THE REST OF YOUR INTERIOR DESIGN SCHEME. ANITA RIVERS, OUR LEAD PRODUCT DEVELOPER, HAS A KEEN EYE FOR COLOUR AND KNOWS A THING OR TWO ABOUT USING TILES TO MAKE THE MOST OF A SPACE. WE MANAGED TO CATCH A FEW MOMENTS WITH HER TO GET HER THOUGHTS ON DECORATING WITH TILES.

Nº1

A SMALL ROOM DOESN'T HAVE TO HAVE SMALL TILES

People often think a small space needs a small tile. But in fact a larger tile gives the optical illusion of a larger space. There are fewer grout lines and more colour. With floor tiles, your eye will flow across the floor and barely notice the grout lines. Rectified tiles reduce the size of grout lines, while giving a modern, flat look. On walls, if you lay by eye rather than using spacers, you can achieve a finer grout line, again making the space seem bigger.

Nº2

USE DIFFERENT SHADES OF THE SAME COLOUR

In the 80s there was a trend for putting random colours together – bright reds with yellows, say. Today we like colour to work in harmony so they sit peacefully together. The easiest way to do this is to choose different shades of the same colour. This is also a good way to match other things in your kitchen. For example if you have kitchen units of a particular colour, choose a darker or lighter shade of that same colour. It's a bit like colour cards for paints – if you go up and down the column of colours you get lighter or darker shades of the same colour.

Nº3

DON'T USE MATT TILES IN A DARK ROOM

Matt finishes absorb light from a room, and make a dark room seem even darker. For floor tiles choose a honed surface – where the porcelain has been lightly polished to give it a sheen. This makes a room feel brighter. Also consider a slightly undulating surface, which will reflect what light there is in different directions.

Pictured left: Soho Medium Bricks in SoEmerald. A gloss crackle glaze brings the rich colour to life.



Nº4

USE BLUE TONES TO COOL A ROOM, YELLOW TO WARM IT

If you have a very brightly lit, sunny room, choose a floor tile colour with a very slightly blue tone to it. If it's a room with a cold feel, maybe on the north side of a house, choose a floor tile with a subtle yellow tone. These tones aren't necessarily obvious or even actual colours. Think of a grey with a very, very slight blueness to it (which will cool a room), or a grey with a very slight yellow, brown or pink (which will warm a room).

Nº5

LAY FLOOR TILES TO ENHANCE THE PROPORTIONS OF A ROOM

The direction that floor tiles are laid can have a huge impact on how we experience the proportions of a room. Always place a whole tile at the entrance to a room as this gives it a flow. If the room is narrow, run the flooring across the room. If it is short, run the flooring from one end to the other. Try using different widths of planks to add character.

Nº6

CHOOSE AT LEAST THREE COLOURS IF YOU'RE CREATING A RANDOM COLOUR PATTERN

If you want to create a random looking blend of colour tiles on a wall, choose at least three colours to avoid a chequerboard effect, and don't be afraid to put the same colour next to each other. Using four colours or more it makes it easier to achieve a random effect. Rather than leaving it to your tiler, it's an idea to lay out the pattern you want for the tiler to follow.

Pictured above: Visions beige wood in 15 x 120 and 20 x 120cm uses two different widths to add character.



Nº7

THE COLOUR OF GROUT CAN DO A LOT TO ENHANCE A TILE DESIGN

In fact, the colour of the grout can change the way we perceive the colour of the tiles. A strong colour like white or black will draw attention to the grout lines, whereas softer colours like light greys will blend in. It depends on the overall effect you want to achieve by either drawing attention to the geometry of the design or creating more of a colour block.

Nº8

LAY TILES OUT BEFORE TILING BEGINS

Whether floor or wall tiles, always take them out of the boxes and lay them out on a surface or the floor. Make sure you're happy with the pattern and colour variation. Choose tiles that give a pleasing variation of shade and tone.

Nº9

CHOOSE TILES FROM THE SAME COLLECTION

Within a collection we make sure the palette works together, so you can virtually choose any selection and they will coordinate. These colours aren't simply darker or lighter shades of the same colour; they are different colours, but they've been carefully chosen so they have a similar tone.

Pictured above: Soho Scallops showing how different grout colours can change the overall effect of the design.

We are colour scientists

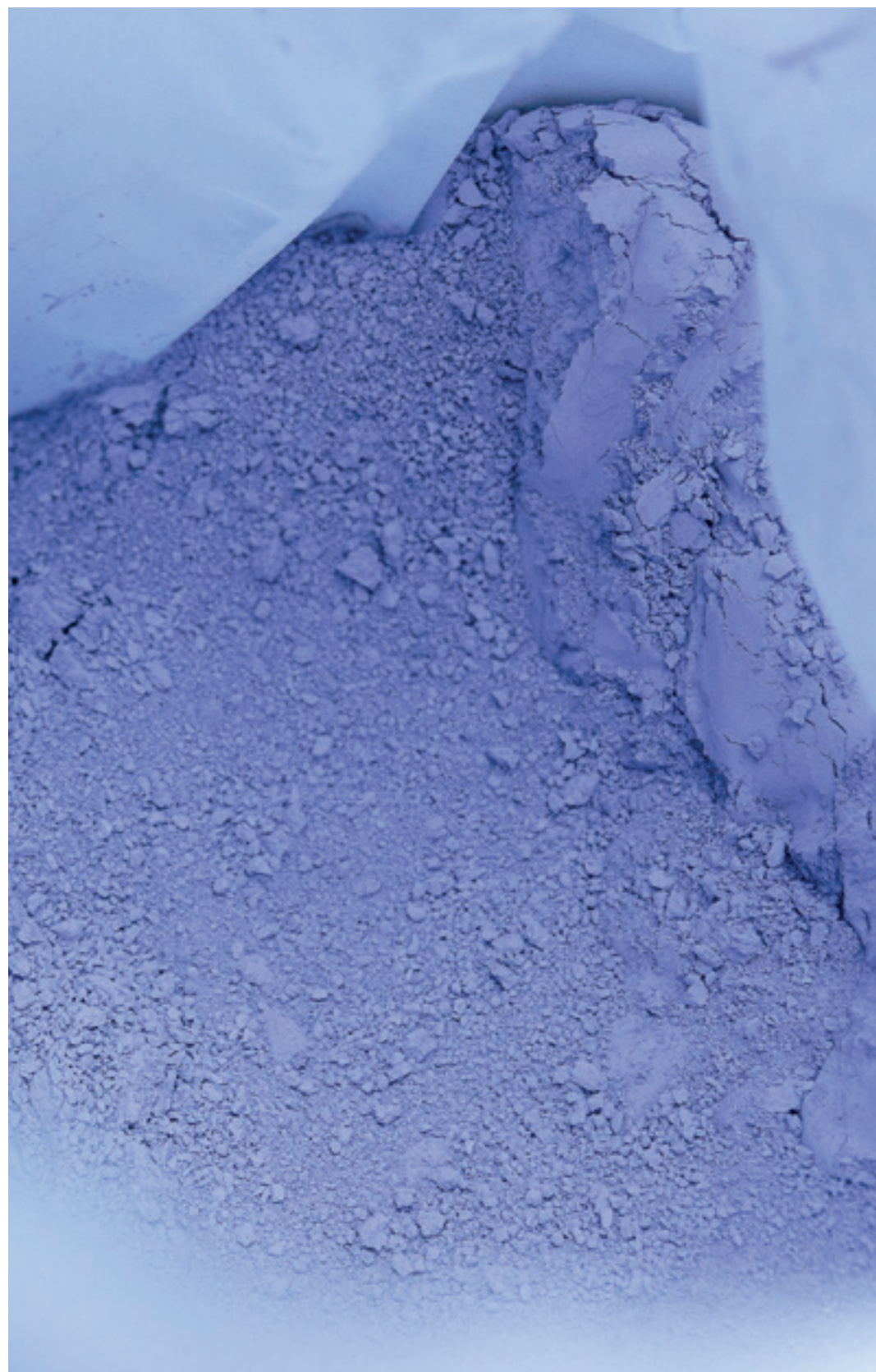
WE PRODUCE COLOURS
YOU SIMPLY WON'T FIND
ANYWHERE ELSE.

OUR COLOURS

As colour scientists and colour devotees, we spend endless hours in the lab playing with colour. It's one of our core strengths and something we're very proud of.

Our colours are renowned for their depth and complexity – which is why interior designers and homeware companies choose us to make their products for them. In fact our ability to create colour and glaze from scratch is truly what sets us apart.

Marlborough
made



Pictured left: We use over 50 different pigments and stains to make our unique colours.

Playing with colour

AS PART OF HER ROLE DEVELOPING OUR NEW PRODUCTS, ANITA RIVERS CAN USUALLY BE FOUND IN HER LAB IMMERSSED IN A WORLD OF COLOUR. SHE EXPLAINS THE SCIENCE AND THE SECRETS BEHIND HOW WE ACHIEVE OUR EXTRAORDINARY COLOURED GLAZES.

Ever since I started working in ceramics, I have been fascinated by colour. The truth is that I'm a little bit obsessed! Wherever I am, I observe colour at work – especially in the natural world. What's extraordinary is that in the natural environment you never see a colour that jars. Everything works together and that's something I draw on in my work.

For example, when I'm out on a walk I'm very aware of subtle variations. One side of a leaf is not the same colour as another, but they work together. When I was in Andorra recently, I kept looking at how the colours of the mountains worked perfectly alongside each other. The subtlety was astonishing.



When creating colour I follow the same philosophy. Particularly within a collection, the colours should all work together. Even across the entire Marlborough Tiles collection, there is a single underlying palette. All our colours have a kinship. Not every two colours will go together, but with a third or fourth to link them they will.



Marlborough's process for making colours is truly special. Many manufacturers simply use a single premixed stain to make a colour. The problem with that is that the end result is the same colour as everyone else's, and you see it everywhere. It's not a unique colour, it's just something bought off the shelf.

At Marlborough, we make our colours using a blend of stains. We have a stock bank of over 50 different pigments and oxides that we play with in order to create the precise nuance of shade we are seeking.

All our colours are the result of carefully crafted experimentation.

To produce a colour, I first decide what proportions of stain I want to test. Then I weigh out each powder very precisely, mix them with a tiny quantity of water, pour the resulting solution through a sieve into the base glaze, paint it onto a test tile, and fire it. Then we see what we've got. Sometimes it's right first time but more often it's not, so we try again with a slightly different mix. It's trial and error, but based on experience and an intuitive feel for how colours work.

Pictured from left to right:

Conceptualising colour starts in the lab.

We use over 50 different pigments.



Our precise colour recipes are a closely guarded secret but let's say I'm aiming for a dark blue. I'd start with black, mix in bright cobalt blue but then add a little yellow. This gives the blue a little green and removes any hint of red lurking in the blue. When it comes to green, we use black and yellow – and no blue at all. If you use blue, the resulting colour doesn't look natural, and has too much pink.

We also use oxides to enhance and enrich the colour. Copper oxide, for example, gives a separation to the colours, which achieves a greater reflection and a greater movement of colour across the glaze. As it fires, the copper oxide releases yellow.

The resulting colours have a depth, a vibrancy and a visual interest.

It is my passion to craft all our colours to delight the eye in this way. Creating colour is a science, but it's also a true art.



Pictured from left to right:

Measuring out the pigment.

Pouring the glaze.



To view our full collection please visit marlboroughtiles.com

Savernake



Our Savernake collection features a subtle crackle glaze on a character biscuit with an undulating surface and rustic edges for the ultimate handmade look. Each tile is coated in three layers of glaze to achieve gorgeous depth of colour.



College Fields



Silverless Street



Angel Yard



Blenheim Road



Manton Hollow



Figgins Lane

Pictured left: Savernake Small Brick in
Angel Yard with limestone grout. £1.26 per tile.

SMALL BRICK 6.3 x 13cm

Savernake



College Fields



Silverless Street



Angel Yard



Blenheim Road



Manton Hollow



Figgins Lane

Pictured Right: Savernake Square in Blenheim Road
with a medium grey gout. £1.69 per tile.

SQUARE 13 x 13cm



To view our full collection please visit marlboroughtiles.com



Tiles that sing

DISCOVER THE SECRETS
BEHIND CRACKLE GLAZED TILES
(AND WHAT THE COEFFICIENT
OF THERMAL EXPANSION
HAS TO DO WITH IT).

Our customers sometimes call to tell us that their new tiles are making little noises, even a week after they were put up on the wall. We tell them it's just the tile singing, and explain what's happening: the beautiful crackle glaze they chose is still crazing.

The glaze is essentially a piece of glass on top of the tile body known as the 'biscuit'. This glaze has been carefully crafted to shatter in a controlled way as it cools. As it does so it crazes, and a network of fine cracks appears. These subtle lines are fascinating to the eye and have a remarkable delicacy, so much so that it's hard to believe the effect is the product of a violent, semi-random physical process.

To produce a crackle glaze, one needs to get a little scientific. It is all about the coefficient of thermal expansion – the measure of how a body expands and contracts as it is heated and cooled. Normally a glaze should fit perfectly with the tile: both should expand and contract at the same rate.

With a crackle glaze, however, we deliberately aim for an imperfect glaze fit. The aim is for the glaze to contract more slowly than the brick after it has been fired. But the glaze is bonded to the surface of the brick and can't move, so as one surface contracts at a different rate from the other, the glaze comes under massive pressure.

The process can continue for a remarkably long time. Even a week after the tile has come out of the kiln, after it has been sealed and tiled onto the wall of someone's kitchen, it can be cracking – almost imperceptibly.

Those fine lines really are cracks, and will let in dirt. We take advantage of this to achieve our aged crackle look, using a stain that sinks into the glaze. Ultimately, a crackle glaze tile needs to be sealed to prevent discolouration.

To achieve a beautiful crackle glaze isn't easy. It's the result of a long process of research and development, and a particularly challenging one when the firing process is rapid, as ours is – 70 minutes from start to finish. When the cooling begins the temperature can drop from to 1008° to 700°C in just five minutes, creating a massive thermal shock to the tile.

It takes a lot of work to create glazes that contract only very slightly slower than the body of the brick. The differential has to be precisely right, and we have to be careful. If it's done wrongly the glaze can simply fall off, and that can be dangerous.

But when it's done well, the crackle glaze is a thing of remarkable beauty. Its patterns seem especially appealing because they are not planned or consciously positioned. They are the result of the laws of physics and chemistry and tiny random variations. The crackle glaze is, in fact, a thoroughly natural effect – just a very carefully controlled one.

Pictured Right: If you were standing at the end of the kiln you would hear the tiles singing to you as they craze.





To view our full collection please visit marlboroughtiles.com

Soho



Drawing on the history of Victorian tiles our Soho collection is made using cobolt and copper oxides to add layers of depth and interest to the colour.



SoSpruce



SoAspen Leaf



SoAdmiral



SoLinen



SoSapphire



SoTeal



SoAventurine



SoTuscan Green



SoEmerald

Pictured Left: An unusual arabesque layout of our Soho Scallops in SoAdmiral, complemented by white grout. £2.31 per tile.

SCALLOP 15.5 x 17cm

Soho



SoSpruce



SoAdmiral



SoAspen Leaf



SoTeal



SoSapphire



SoAdventurine



SoEmerald



SoTuscan Green



SoLinen

Pictured Right: Soho Medium Bricks in SoAdventurine, in a Flemish bond layout to create a modular contemporary look. £1.69 per tile.

MEDIUM BRICK 7.5 x 15cm



To view our full collection please visit marlboroughtiles.com



To view our full collection please visit marlboroughtiles.com

Aged Crackle

To create our Aged Crackle we start with a character biscuit, add an opaque white glaze and finish it with a transparent crackle. We then stain each tile by hand to enhance the crackle, resulting in our signature aged look.



Square 13 x 13cm



Small Brick 6.3 x 13cm



Medium Brick 7.5 x 15cm

Pictured left: Aged Crackle medium brick in a quarter bonded layout and complemented by medium grey grout. £1.37 per tile.

Cool Companions



Achieve a contemporary look with our Cool Companions long bricks. The collection is designed to reflect the colours of coastal waters and is finished in a gloss crackle glaze.



Gently Does It



Give and Take



Go With the Flow



Nice and Easy



Plain and Simple

Pictured Right: Cool Companions Long Brick in Nice and Easy.
White grout creates a sleek look. £4.33 per tile.

LONG BRICK 11 x 33.5cm



To view our full collection please visit marlboroughtiles.com

Seasons



Our Seasons collection takes inspiration from the British landscape.
Each colour has been carefully created in a transparent or an
opaque glaze to enhance the movement of the biscuit.



Autumn Fall



Shepards Delight



Evening Glow



Heather Bank



Summer Breeze



Jack Frost



Chalk Stream



Birchwoods



Blustery Day



Ploughed Furrow



Spring Light

Pictured Right: Seasons medium brick in Heather Bank
finished with medium grey grout. £1.13 per tile.

MEDIUM BRICK 7.5 x 15cm



To view our full collection please visit marlboroughtiles.com



To view our full collection please visit marlboroughtiles.com

Seasons



Babbling Brook



Dawn Chorus



Ice Melt



Day Break



Northern Lights



Morning Mist



Forest Glade



Meadow Grasses



Midsummers Day



Green Shoots



April Showers

Pictured left: Seasons Babbling Brook, Morning Mist and Ice Melt in a brick bonded layout, complemented by white grout. £1.13 per tile.

MEDIUM BRICK 7.5 x 15cm



To view our full collection please visit marlboroughtiles.com

Vintage



Our Vintage collection is inspired by French ceramics of a bygone era. To give these tiles a hand dipped feel, we use a special glazing technique that keeps the tiles wetter for longer resulting in a sheer, shimmering look once fired.



Chiffon



Lace



Satin



Silk



Taffeta



Tulle



Velvet



Organza

A brickbonded layout of our Vintage collection in Tulle, Silk and Chiffon complemented white grout. £1.13 per tile.

MEDIUM BRICK 7.5 x 15cm

Latitude



Our Latitude long bricks marry a soft undulating surface with a gloss finish and straight edges, making them perfect for a sleek look which retains the biscuit's patina. Jamie, our MD, loves sailing so he named the colours after areas of the shipping forecast.



Wight Gloss



Viking Gloss



Portland Gloss



Hebrides Gloss



Shannon Gloss



Trafalgar Gloss

Our gloss finish is also available in a hexagon shape.
Pictured left: Latitude Long Brick in Viking gloss arranged in a herringbone layout with white grout. £4.33 per tile.

LONG BRICK 11 x 33.5cm



To view our full collection please visit marlboroughtiles.com



To view our full collection please visit marlboroughtiles.com

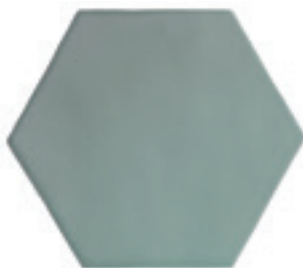
Latitude



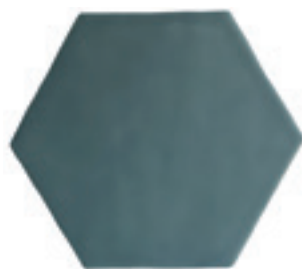
Our Latitude hexagons in a matt finish are ideal for both wall and floor applications.



Rockall Matt



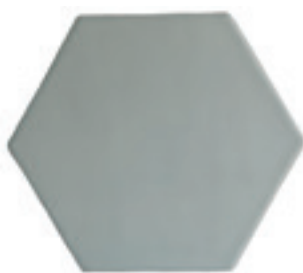
Faroes Matt



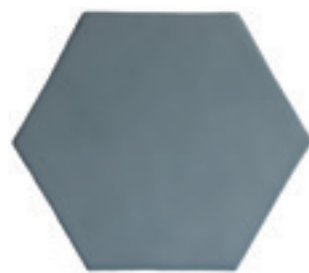
Dogger Matt



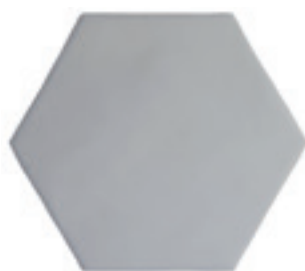
Wight Matt



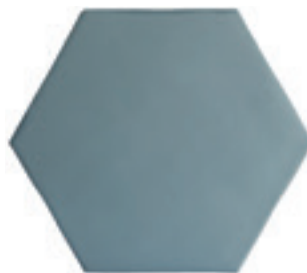
Trafalgar Matt



Shannon Matt



Portland Matt



Hebrides Matt

Pictured left: Latitude Hexagon in Shannon matt with medium grey grout. £2.15 per tile.

HEXAGON 16.1 x 18.5cm



To view our full collection please visit marlboroughtiles.com

Landscapes



Bring the colours of the countryside indoors with our Landscapes collection. A rustic biscuit in our traditional 11 x 11 size and a gloss finish make these tiles perfect for adding a splash of colour.



Flint



Waterfall



Fret



Frost



Dune



Coombe



Ravine



Glen



Surf



Sky



Lagoon



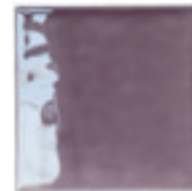
Cove



Spring



Dawn



Heath



Escarpment

Pictured left: Landscapes in Escarpment with silver grey grout in a kitchen by Neptune. £1.25 per tile.

SQUARE 11 x 11cm

Elements



A palette of three perfect whites. China Clay is cool and bright, Shell is a perfect warm off white while Ivory is the deepest shade with a slighty pink undertone. These tiles are finished in a gloss glaze making them perfect for a simple, clean look.



China Clay



Shell



Ivory

Pictured right: Sometimes simple is best. Elements Ivory 13 x 13cm with jasmine grout in a kitchen by Neptune. £1.44 per tile.

SQUARE 13 x 13cm



To view our full collection please visit marlboroughtiles.com

Contemporary Classics

A sophisticated English heritage style, with softly aged whites and delicate colours in a subtle crackle glaze finish for added character.



Chalk White



Antique White



Cream



Oyster Grey



Moth Grey



Lacewing Green



Duck Egg



Tibetan Brown



Arboreal Green



Woodsmoke Blue



Oak Apple

Also available in small brick 6.3 x 13cm.
Pictured right: Contemporary Classics in Antique
White, in a kitchen by Neptune. £1.69 per tile.

SQUARE 13 x 13cm



To view our full collection please visit marlboroughtiles.com



Majolica

WE PAINT DIRECTLY ONTO OUR GLAZE,
USING TRADITIONAL TECHNIQUES
PERFECTED OVER CENTURIES.





Delft: a brief history

THE ICONIC BLUE AND WHITE
POTTERY, WITH ITS EVOCATIVE
MOTIFS, HAS BEEN POPULAR FOR
400 YEARS AND COUNTING.

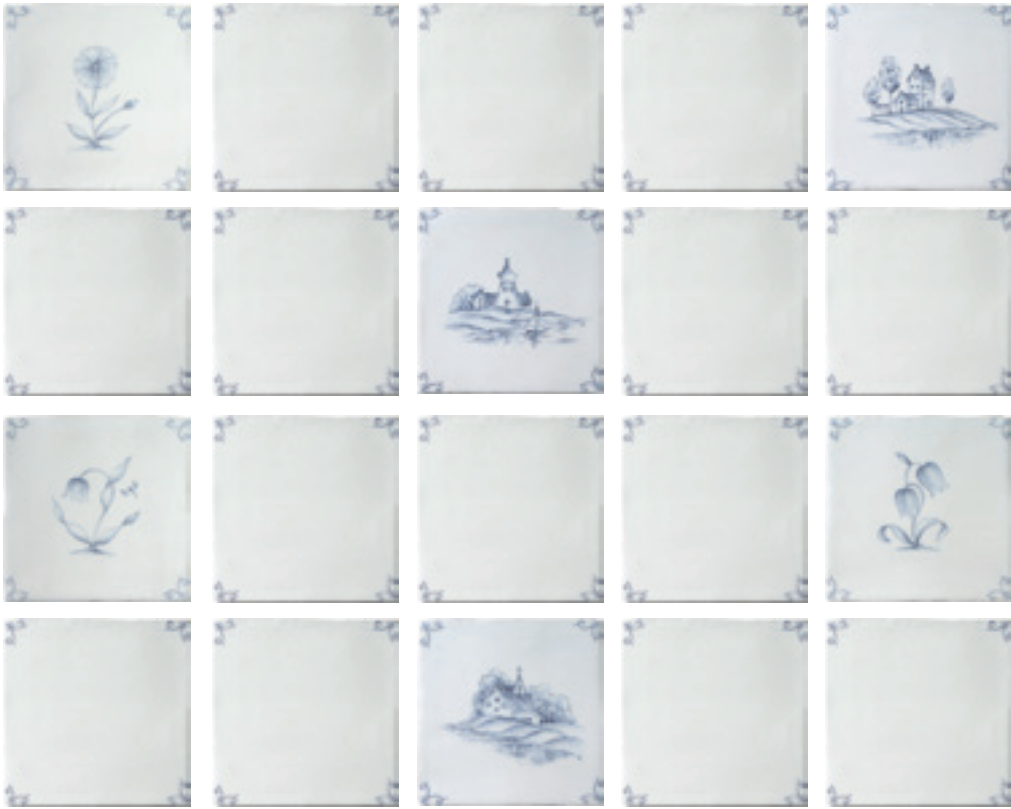
Delft is one of the most famous styles of pottery in the world, with its images of flowers, windmills, boats, figures walking in hats, landscapes, all painted in that characteristic blue. In its heyday Delftware was a vast industry that supplied millions of items of pottery around the world, and it is still popular today. For centuries people have eaten off Delftware plates, poured water from Delftware jugs, arranged flowers in Delftware vases and sat in rooms with Delftware tiles on the walls.

It's a tribute to the brilliance of the classic Delft look that it has been so popular for so long. The combination of white background, uplifting blue, and freely painted, flowing images have permanent artistic value.

Although the Dutch city of Delft gives its name to the style, the origins of Delftware in fact lie in Antwerp around 1500, when an Italian potter called Guido da Savino began making tin-

glazed pottery with hand painted motifs in a range of colours. This painted pottery grew in popularity, but later in the 16th century attacks from the Spanish and religious pressure forced the mainly Protestant potters to move further north. Several cities in the northern Netherlands began producing similar pottery towards the end of the century, but the most refined was made in Delft.

At this time the Dutch increasingly dominated trade with China, and Chinese pottery became much sought-after, with its classic blue designs on fine white porcelain. It was very expensive and only the rich could afford it, so Dutch potters started producing their own versions, but instead of porcelain they used cheaper earthenware covered with a white tin glaze. The truth is that Delftware in fact began as a cheap rip-off of an authentic tradition. But, slowly, as the 17th century wore on, Delft blue pottery became more refined,

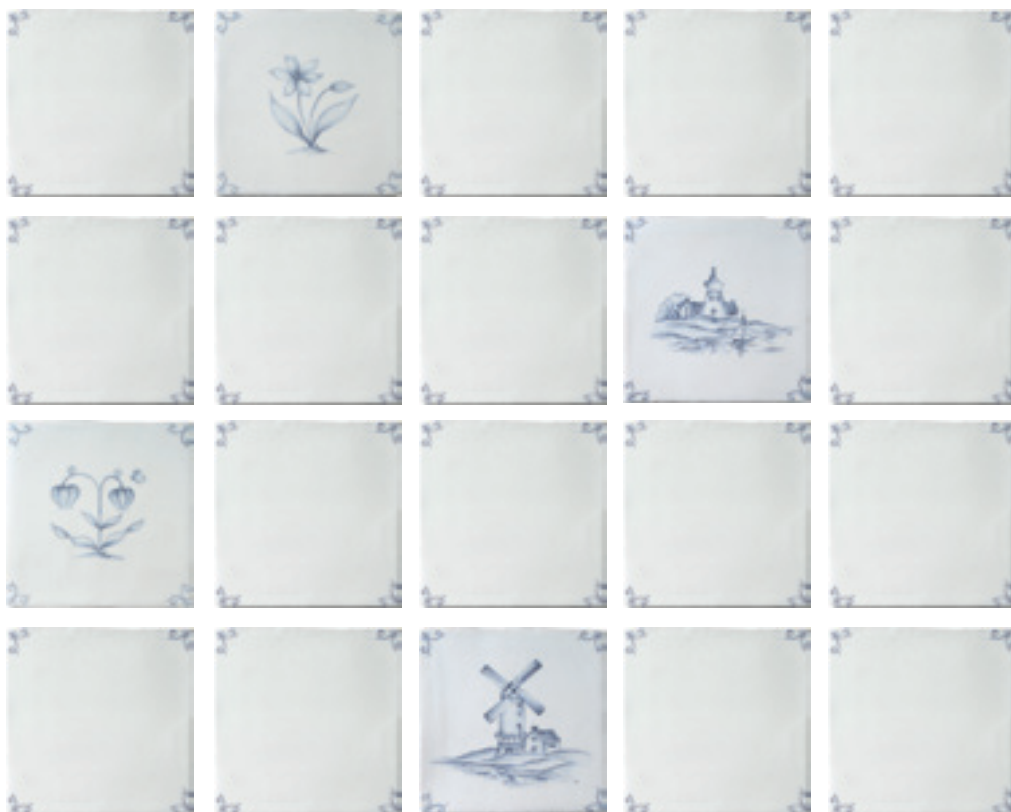


and developed its own unique characteristics. It was here that the white tin glaze began to be used consistently. A second layer of clear glaze brought added depth and smoothness to the cobalt blue.

Delft became the undisputed centre of production in the Netherlands – partly because the city's brewing industry was in decline and empty breweries made fine potteries. Then, towards the middle of the 17th century, the supply of Chinese porcelain was interrupted, a gap in the market opened, and the potters of Delft saw their opportunity.

Production soared, and as it did so the style became truly distinctive, depicting images of the world the potters knew. A craze began for Delft Blue pottery.

The pottery became fabulously popular and, remarkably, its heyday lasted for a full century and a half, even becoming popular in China and Japan. At its peak, there were 33 factories operating in Delft, and as many as 800 million tiles were painted. During the same period, across the Channel in England, a parallel tradition flourished. English delftware is similar to Dutch Delftware, but has a more relaxed, less formal style.



By the end of the 18th century the global craze for Delftware was over. But the style never died: production continued in Delft and in England. At Marlborough, we have been making ceramic tiles in a traditional Dutch Delft style ever since the early days of the company, back in the 1930s. The only difference is that rather than using a cobalt blue, which is a very red blue, we use our own majolica blue, which dates back to when the company was founded. Some of our early designs remain popular and are still used today.

We'll happily stick our neck out to say that Delft is an iconic style that will be appreciated for years to come. We are proud to be a part of its tradition and heritage.

Pictured above:
Our collection
of Contemporary
Classics Landscapes
and Flowers Delft.



To view our full collection please visit marlboroughtiles.com

Classic Delft



Eighteen timeless designs featuring
flowers, figures and ships, all painted by
hand and signed by the artist.



Flowers 01



Flowers 02



Flowers 03



Flowers 04



Flowers 05



Flowers 06

Pictured left: Classic Delft Flowers on a
Neutrals White background tile. £19 per tile.

FLOWERS 11 x 11cm

Classic Delft



Figures 01



Figures 02



Figures 03



Figures 04



Figures 05



Figures 06

FIGURES 11 x 11cm



Ships & Landscapes 01



Ships & Landscapes 02



Ships & Landscapes 03



Ships & Landscapes 04



Ships & Landscapes 05



Ships & Landscapes 06

SHIPS & LANDSCAPES 11 x 11cm

The range cooker panel: a creative guide

A PANEL OF TILES IS AN
OPPORTUNITY TO CREATE A
UNIQUE FOCAL POINT AT THE
HEART OF THE HOME.

If there's a range cooker in a kitchen, that's where people congregate. It's not just warming to the body, but heart-warming too. So there's no better place to create an arrangement of tiles that gives the eye something beautiful to dwell on.

Think of a range cooker panel as a piece of art, but instead of hanging a painting you're creating a permanent artwork. And unlike a painting, a panel of tiles is practical as well as aesthetic. It will protect the wall and offers a surface that's easy to clean and won't mark.

So how do you go about creating a great range cooker panel? Your first choice is between plain coloured tiles or painted tiles. Both have their attractions. A panel shining with a rich,

subtle colour can add a dramatic extra dimension to a kitchen. To enhance interest you can lay the tiles in an unusual pattern – for example herring bone or brick bond. Or you can use a melange of colours (use more than two colours to avoid a checkerboard pattern). The colours of each of our tile collections complement each other, so it's easy to choose from within a collection – or be bold and select across collections.

But for a range cooker panel with unique character we love painted tiles best. After all, they are literally works of art, painted by hand and individually signed on the back. The choice of images is wide – everything from fish to flowers to kitchen utensils – and you can even ask us to paint words of your choice.



Pictured: Botanical Etchings panel with Butterflies and Insects tacos, shown in a kitchen by Neptune.

As for colour, if you want a timeless feel, choose monochrome – charcoal looks especially classic (our Botanical Etchings, for example) and goes well with anything. A single colour, such as the Delft blue, adds a distinctive note to a room. Or, if you're feeling bold, pick coloured painted tiles – anything from butterflies to farmland birds. You can also choose words, or mix words with related images.

Your design options are truly endless. To give the panel a unified feel you'll want to use a mix of painted tiles with unpainted ones of the same colour, but the challenge is how you arrange them.

You can group several images together, and surround them by plain tiles; dot painted tiles here and there; create a horizontal line of painted tiles; or run an image across two or more tiles – our cockerel panels, for example, are painted across six tiles. Or you can use a mix of tile sizes to create a modular design – perhaps mixing square tiles, brick tiles and small tacos.

If your panel is a work of art, it makes sense to frame it – and a frame adds real impact. We make various shapes and sizes of framing tile; some are plain, others painted. You might, for example, want to put in small decorative tacos at the corners of the frames, or run a frame containing a fine line around the panel.

The choice is yours, and the scope for creativity is enormous. However you do it, a range cooker panel always adds magic, giving the heart of the home a unique focus.





Farmland Birds

Our artists have captured the spirit of familiar farmland birds in timeless charcoal. Choose your favourites or display the full collection as a panel. Each one is hand painted on a character biscuit and finished in a gloss crackle glaze.





Farmland Birds 01



Farmland Birds 02



Farmland Birds 03



Farmland Birds 04



Farmland Birds 05



Farmland Birds 06

Pictured: Farmland Birds panel complemented
by Insect tacos and Contemporary Classics
Antique White bricks. £19 per tile.

SQUARE 13 x 13cm



To view our full collection please visit marlboroughtiles.com

Farmland Birds

Our artists can paint all of our Farmland birds as four tile or six tile panels.



Cockerel Panel A



Cockerel Panel B



Pheasant A



Pheasant B

Pictured: Cockerel Panel A complemented by our Contemporary Classics Antique White square tiles.
£133 per 6 tile panel. £46.37 per two tile panel.

PANELS 26 x 39cm

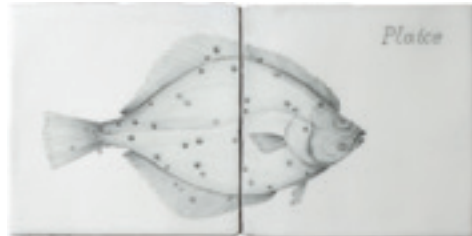
Fish



Our Fish collection is hand painted onto a character biscuit with rustic edges and finished with a crackle glaze. Each design can also be painted onto a single square or brick tile.



Fish 1 panel



Fish 2 panel



Fish 3 panel



Fish 4 panel



Fish 5 panel



Fish 6 panel

Pictured right: Our Fish panels in a quarter bonded layout complemented by silver grey grout. £46.37 per two tile panel.

PANELS



To view our full collection please visit marlboroughtiles.com

Botanical Etchings

A collection of twelve timeless charcoal etchings finished in a gloss crackle glaze. Each tile is hand painted to order and signed by the artist.



01



02



03



04



05



06



07



08



09



10



11



12

BOTANICAL ETCHINGS 13 x 13cm



Insect 01



Insect 02



Butterfly 01



Butterfly 02



Insect 03



Insect 04



Butterfly 03



Butterfly 04



Insect 05



Insect 06



Butterfly 05



Butterfly 06

Pictured above: Our smaller 6.3 x 6.3cm tacos
 Pictured top: Botanical Etchings panel framed by a willow border.
 £19 per 13 x 13cm square tile. £14.43 per taco.

BUTTERFLY & INSECT TACOS 6.3 x 6.3cm



To view our full collection please visit marlboroughtiles.com

Emma



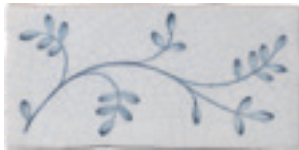
Our Emma collection is named after the interior designer Emma Sims Hilditch, with whom we worked to develop the collection. Drawing our inspiration from delicate floral wallpaper patterns, each design is hand painted onto an aged crackle tile, for a beautiful vintage look.



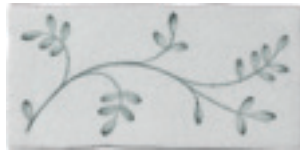
Flax Blue Pattern Square 13 x 13cm



Sage Green Pattern Square 13 x 13cm



Flax Blue Pattern Brick 6.3 x 13cm



Sage Green Pattern Brick 6.3 x 13cm



Flax Blue Pattern Taco 6.3 x 6.3cm



Sage Green Pattern Taco 6.3 x 6.3cm



Flax Blue Plain Square 13 x 13cm



Sage Green Plain Square 13 x 13cm

Pictured left: Emma in Flax Blue. From £12 per tile.

PATTERN TILE

Why choose porcelain?

**JAMIE ROBB, MARLBOROUGH
TILES MD, EXPLAINS WHAT MAKES
OUR PORCELAIN TILES SPECIAL.**

Perhaps you're pondering whether stone, timber or porcelain is the right choice for your floor. It's true that timber and stone have their own unique characteristics but our MD Jamie Robb is a huge advocate for porcelain. We managed to get a moment in his busy schedule to ask him why.

CAN YOU TELL US A BIT ABOUT PORCELAIN?

Porcelain is a ceramic just like terracotta, and the main difference is that it is fired at a vastly higher temperature. It's made from natural clay – it just so happens that it's a very fine white clay, made from a mix of feldspar, kaolin and quartz. These ingredients give porcelain very particular properties: it has almost no porosity, and it is translucent. Both make it really good for using as a surface for printing designs onto. Lack of porosity means the glaze doesn't sink in or cause the designs to blur. The translucency gives designs a visual depth.



WHY IS PORCELAIN A GOOD MATERIAL CHOICE FOR MAKING TILES SPECIFICALLY?

It is a highly versatile material (excuse the pun!) allowing multiple options for finishing. You can gently distress the edges by hand to give a tumbled effect, so the tile doesn't look too clean cut and has a weathered, natural feel. Or you can polish the surface so it looks more refined and elegant.





Pictured above: Whitby in a honed finish, from our Kielder Collection.

Sometimes you might want a gently undulating surface to give an authentic look. You can make the surface slightly pitted, like real stone. Or you can make it riven, like a slate, as if it has laminated over time.

People can't quite figure out why they like a tile, but then we point out these details. Even if you don't consciously notice them, you like the effect they have. It's all about the artistry that goes into making the tile.

SOUNDS TECHNICAL! SO, WHY WOULD ONE CHOOSE PORCELAIN TILES OVER STONE OR WOOD?

Porcelain is extremely easy to maintain, which is a huge factor in today's busy lifestyle. You can wipe it with a cloth and you're done. It's also completely stain resistant. If you drop wine, coffee or grease on stone or timber you're in trouble – and if you leave the stain more than a few seconds you'll probably have a mark forever. Porcelain stays exactly the same as the day it goes down on the floor, whereas stone and wood age and change colour over time. Porcelain can

be used inside and outside – it's fully frost resistant. Those are some pretty good reasons to choose porcelain.

IS PORCELAIN STRONGER THAN STONE?

Far stronger. You can extrude porcelain or press it, but our porcelain tiles are pressed. And when I say pressed, I mean they're put under enormous pressure by massive industrial presses – around 200 tons per square inch. The resulting material is hugely strong. This is the opposite of most stone used for flooring, which is typically very porous and soft. Think of limestone or sandstone. It chips and breaks off very easily.

DOES THE QUALITY OF PORCELAIN TILES VARY?

Very much so. For example, to make a stone effect tile, real stone is photographed and the image is printed onto porcelain before firing. It's a complex process and the quality of the camera, the printer, the glazes and the finishing process make an enormous difference.



Pictured above: Visions White in wide 20 x 120cm.

We judge porcelain purely by the quality of the finished product. With cheaper porcelain the effects can be really poor.

They may be out of focus, or you can see pixelation, or there are obvious repeats of the pattern. If you're looking at really good quality porcelain, you won't see any of that.

WHICH MANUFACTURERS DO YOU USE?

We use the world leaders in what they do. They're based in Italy and they're the pioneers of the techniques used to produce porcelain tiles of this sort. Their R&D is huge. How they do it is a well-kept secret, a bit like how we make our colours and glazes. It's all the little tricks of the trade, the details that make an unmistakable difference. Their attention to detail is amazing.

WOOD EFFECT AND STONE EFFECT TILES ARE QUITE SOUGHT AFTER. WHAT KINDS OF WOOD AND STONE EFFECTS DO YOU CHOOSE?

We choose classic wood effects, like oak and beech. We have beautiful slate, limestone of different kinds, Cotswold stone and blue stone effects. Everything we offer has a timeless look. Based on my experience in this industry I know these are the finishes that will have a lasting appeal no matter how trends may come and go.

HOW REALISTIC ARE THE PATTERNS?

You can buy tiles that have stone or wood grain patterns that aren't that convincing, but the tiles we source are extremely realistic. For us, the acid test is whether you can tell if they're real stone or not when you look at them on the floor. And you can't.

SO PORCELAIN TILES ARE THE PRODUCTS OF A CREATIVE PROCESS?

Absolutely. There's enormous artistry in a really high quality tile.

Andalucia



Echoing the colours of terracotta and the long hours of southern sunlight in Seville and Granada, Andalucia tiles have softly variegated tones and require minimal maintenance – indoors or out.



Granada Small Brick 11 x 22.5cm



Seville Small Brick 11 x 22.5cm



Granada Square 22.5 x 22.5cm



Seville Square 22.5 x 22.5cm



Granada Large Brick 22.5 x 45cm



Granada Large Brick 22.5 x 45cm



Granada Hexagon 28.5 x 32.5cm



Seville Hexagon 28.5 x 32.5cm

Picture right: Andalucia Granada
Large Brick. From £46 per square metre.

TERRACOTTA EFFECT



To view our full collection please visit marlboroughtiles.com

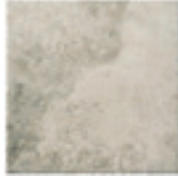


To view our full collection please visit marlboroughtiles.com

York Flags



With the soft golden colours and dark veining of traditional York Stone, these classic porcelain flagstones could have been laid a century ago, so convincing are their tumbled edges.



Small Square 30 x 30cm



Large Square 45.3 x 45.3cm



Small Rectangle 30 x 45.3cm



Large Rectangle 45.3 x 75.8cm

Pictured Left: York Stone in various sizes to create a natural flagstone layout. From £52.10 per square metre.

YORK STONE EFFECT

Marlborough Oak



Reminiscent of the wonderful oak trees in the Savernake Forest, these premium porcelain floor tiles come in three sizes and can be mixed to give a genuine oak floor effect. They have the traditional depth of colour and variation of real oak and retain the natural feel of the grain along with the knotting and deep patina.



Large plank 26.5 x 180cm



Medium plank 20 x 120cm



Small plank 15 x 90cm

Pictured right: Marlborough Oak in medium and small. From £73 per square metre.

WOOD EFFECT



To view our full collection please visit marlboroughtiles.com



To view our full collection please visit marlboroughtiles.com

Visions

The bleached, silvery palette of our Visions collection is perfectly suited to contemporary interiors. Great care has been paid to details like the grain, natural colour variation and surface texture.



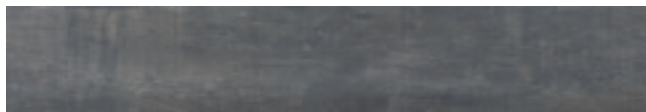
White Wood Wide 20 x 120cm



Grey Wood Wide 20 x 120cm



Beige Wood Wide 20 x 120cm



Brown Wood Wide 20 x 120cm

Also available in Narrow 15 x 120cm.
Picture left: Visions Grey Wood, alternating
narrow and wide planks for a rustic effect.
From £71.50 per square metre.

WOOD EFFECT

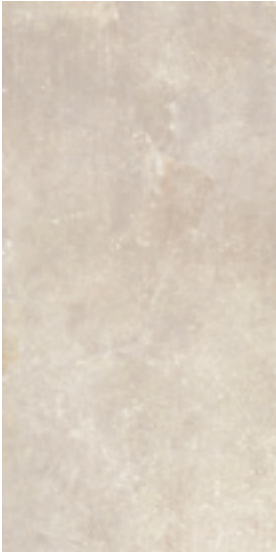


To view our full collection please visit marlboroughtiles.com

Kielder



This strikingly beautiful collection is reminiscent of 18th century stone floors, which were originally made of various materials, including shells and fossils. We have replicated these details, and given the tiles a contemporary twist without losing the old, worn look and textured undulating surface.



Bamburgh



Alnwick



Whitby

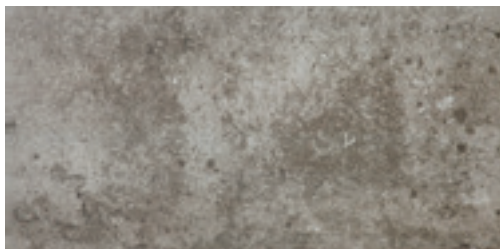
Available in a semi-polished or natural finish.
Pictured left: Kielder Alnwick in a semi polished finish.
From £69.95 per metre.

STONE EFFECT 40 x 80cm

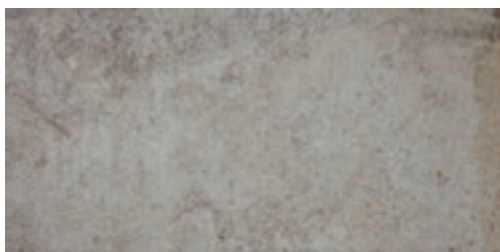
Hill Stone



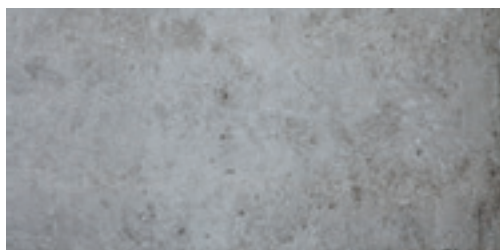
Our Hill Stone collection comes in four different stone effects with a textured surface and rustic edges. The large format allows for an uncluttered, clean finish.



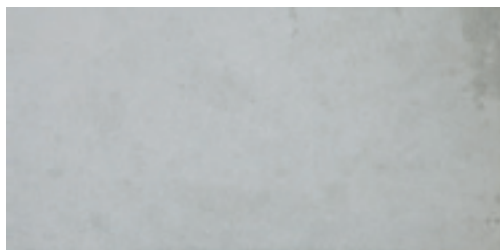
Chiltern Stone



Malvern Stone



Mendip Stone



Purbeck Stone

Pictured right: Malvern Stone has a warm, natural finish and beautiful surface texture.
From £58.15 per square metre.

STONE EFFECT 40 x 80cm



To view our full collection please visit marlboroughtiles.com

Design Service

WE PRIDE OURSELVES ON GOING OUT OF OUR WAY TO HELP YOU CHOOSE THE PERFECT TILES FOR YOUR PROJECT.

WHETHER IT'S ADVICE ON HOW MANY TILES YOU NEED OR HELP WITH COORDINATING A COLOUR SCHEME, OUR TEAM ARE ON HAND TO HELP. IN ADDITION TO OFFERING GENERAL DESIGN ADVICE, WE ALSO OFFER TWO SERVICES TO HELP YOU MAKE THE MOST OF HAND PAINTED TILES.



HAND PAINTED TILE LAYOUT SERVICE

If you're thinking about buying some of our hand painted tiles but need some extra help deciding how to arrange them, then this service is for you.

You may have an idea for a panel to go behind your range cooker or simply be unsure about how to best to incorporate plain and hand painted tiles into a design. Either way, our layout service removes the guesswork.

For a flat rate of £45, our team will do a layout plan showing you various options for arrangements. Once you've selected the one you like, we'll send you all the tiles along with a guide drawing to help your fitter bring your vision to life.

BESPOKE HAND PAINTING SERVICE

If you have looked through our catalogue and loved the hand painted tiles but didn't quite see what you had in mind, our bespoke hand painting service is for you.

From beloved pets to bucolic countryside scenes, our specially trained ceramic artists love the extra challenge of creating your perfect design. The hand painting team will take you on a journey that starts with hand drawn sketches and finishes with a ceramic fired masterpiece.

The cost for our bespoke service depends on the size and complexity of the work.



VISIT OUR SHOWROOM

Marlborough Tiles
Elcot Lane
Marlborough
Wiltshire SN8 2AY

Opening hours:
Monday to Friday
10am – 1pm & 2pm – 5pm


Saturday
10am – 2pm

Outside these hours
by appointment
Closed Bank Holidays

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Pictured below:
A tile on its way
along the line.

Pictured right:
Soho Medium
Bricks in SoAdmiral.

The information contained in this brochure is, to the best of our knowledge, correct at the time of going to press. However, it is possible that there may be changes over time and we recommend that all detail critical to your project is checked prior to ordering. Whilst we have made every effort to faithfully portray our products, we regret that it is impossible to avoid the colour variances caused by inconsistency in light, colour reproduction and print. We strongly recommend that samples are seen prior to placing an order. Please visit our website for our full terms and conditions.







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made

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