

London's Pub Geology: A Spotter's Guide

By Ruth Siddall



The Three Crowns, Stoke Newington High Street, N16

The last quarter of the 19th Century and the first few years of the Twentieth were the golden age of London Pub architecture with the building of fantastic and fantastical temples to anti-temperance. City pubs of this period, unlike those of earlier times, were not part of coaching inns, taverns (which also served food) or hotels. They functioned purely as drinking establishments (with maybe a few distractions in the form of games, such as billiards). The intention of pubs was to appear as eye-catching, attractive and welcoming establishments with the sole aim of luring paying customers in, and keeping them in as long as possible. They would have been (and often still are) well lit at night, with rows of lamps along their frontages and would have stood out like beacons on the dark, night-time streets of Victorian and Edwardian London. The exterior decoration of pubs was often lavish as was the interiors, although few London pubs retain examples of their original interiors (see Brandwood & Jephcoate, 2004 for survivors). However lavish does not necessarily equate with luxurious and expensive. Although not necessarily done 'on the cheap', interiors were often furnished with wooden panels, mass-produced (but often beautiful) pressed and cut glass and mirrors, and brass light fittings. Compare this with the 'marble halls' of hotels and fine dining restaurants aimed at the wealthy, such as Charles Fitzroy Doll's Russell Hotel (1898) and the Criterion Restaurant, by Frank Verity (1899) the latter in swanky Vermont Marble all the way from the USA. For further information on these and others, see Renwick (1909), Davies (2012) & Siddall (2013).

At pavement level, the ground floor exteriors of many of London's Victorian and Edwardian pubs arguably fall into three main categories of decoration. Those with 'granite' façades, those clad with elaborate tiles and other architectural ceramics and those with carved wooden exteriors and decorative glasswork. Breweries sometimes imposed a 'livery' of decorative styles, for example the stunning emerald green faience tiles used on a number of Truman's pubs (i.e. The Labour & Wait on Redchurch Street E1, now a

trendy purveyor of brushes. Yes, brushes. It's in Shoreditch). One can imagine that the brief was 'give me something that's easy to sluice down on a Saturday morning, to remove the 'stains' of Friday night – but still looks classy!' Upper stories were usually in brick, with occasional trims in stone or architectural ceramics and stucco-work. Architects were generally commissioned by publicans, or more rarely breweries. and almost to a man, they have gone pretty much unrecorded in the annals of architecture. As Mark Girouard (1984) puts it they were '*architects who ... were more likely to be found in the saloon bar than the Arts Club*'. However successful individuals and partnerships include Treadwell & Martin who designed the Rising Sun on Tottenham Court Road, Thorpe & Furniss who designed a number of pubs in Camden and north London, Shoebridge & Rising, H. W. Batley, Norman Shaw, H. I. Newton, who designed 96 pubs, many for the brewery Watney's, Eedle & Meyers and T. W. Fletcher. Architectural styles were mix and match, with the so-called 'Queen Anne' style the most popular, but others with touches of Gothic and mock-Tudor and even Neoclassical-style architecture, with perhaps an added turret or a little dome (Girouard, 1984).

Mark Girouard's book, 'Victorian Pubs', originally published in 1975, remains the classic work on the social architecture of the London Pub and it is recommended to anyone interested in further reading on this subject. Architecturally, some notable examples of Victorian and Edwardian pubs are included in the volumes of Pevsner's architectural guides to London (Bradley & Pevsner, 1999, 2003; Cherry & Pevsner, 1991, 1998, 2002; Cherry *et al.*, 2005). Otherwise, many pubs are proud of their histories and display old prints and tales on their walls and much local knowledge can be learned therein. CAMRA provides a very useful inventory of architecturally important London pub interiors (Brandwood & Jephcoate, 2004), a text which is arguably the mother of all pub crawls for the serious drinker with an interest in Victorian and *fin de siècle* decorative arts.



Glass 'snob-screens' in The Lamb, Lamb's Conduit Street WC1N

This article largely focuses on the exterior decoration of pubs, using ornamental stones, mainly those considered 'granites' by the building trade. However noteworthy examples of the few remarkable, or indeed spectacular, use of stone in pub interiors are included in the gazetteer below. This work, which is far from exhaustive, is the result of many years of 'research'. However, there are many, many more pubs to add, so do let me know if you would like to add your local to the gazetteer below. Contact details are at the bottom of this article, or tweet with the hashtag #PubGeology. Don't worry if you can't identify the stones, please send a photo or invite me over for a pint!

Pub Rock

Granites and other igneous rocks are the stones that typically feature on the exteriors of Victorian pubs built (or refurbished) between c. 1885 and 1910. These are able to take a good polish and at the same time withstand a great deal of wind, rain, pollution, urine and vomit. It is fair to say that granite is not a stone associated with the south east of England. Granites were exported to the capital predominantly from Cornwall, Scotland and Scandinavia. Cornish granite had been important in London's building since the early 19th Century when it was used for foundations of buildings and bridges and the construction of the Thames Embankment. It is particularly strong and hard, able to bear great loads and stand up to the elements. The use of granites as decorative stones was influenced by several advances in technology. Quarrying techniques, especially of hard stones such as the granites and other igneous rocks became mechanised during the mid-nineteenth century with the invention of steam drilling rigs, frame saws and Blondins (wire cable ways used for hoisting stone out of deep quarries). Importantly, the skills to polish granite were developed by the Newall family who owned the granite works at Craignair near Dalbeattie in south west Scotland. Although this stone had been used locally for centuries, Andrew Newall is credited with the first commercial granite quarry operation on the Criffel-Dalbeattie pluton in 1800. The firm developed polishing technology in the 1840s and exhibited examples of polished granite at the Great Exhibition in the Crystal Palace in 1851. Polishing considerably enhances the beauty of granites and similar igneous rocks and as a consequence the stones became more popular in decorative contexts as opposed to engineering ones.

The next major influence on the use of granites (and other stones used in Victorian building) was the improvement of the transportation network. The construction of first, canals, certainly changed things, but of far greater importance in the time period we are interested in was the arrival of the railways (Lott, 2005). These included not only the national network, but also the construction of local quarry railways for removing stone from the quarries and connecting with shipping wharves or the main lines. A substantial number of lines were in place in the 1840s to 1850s, including a direct line from London to the South West and the Cornish granites. However the big influence on the use of granites on London pubs was the North British Railways line connecting Aberdeen with Edinburgh and then the direct line from Aberdeen to St Pancras in the 1890s. This enabled the mass import of more affordable Scottish granites, but also those from the Nordic countries, particularly Norway and Sweden.



Fitzroy Tavern, 16 Charlotte Street W1T 2LY; contrasting Scandinavian granites, Swedish Balmoral and larvikite

The industrial revolution also brought about a major quarrying and building phase in the Baltic countries, as it did in the United Kingdom, with many civic buildings in Stockholm, Helsinki and Copenhagen erected from the Precambrian basement of the Baltic Shield and the Permian magmatic rocks of the Oslo Graben. Scottish-style rubble architecture was influential on Nordic architects during this period (Selonen & Suominen, 2003), and there were strong links between Scotland and, particularly Norway and Sweden due to a shared love of herring but also a not insignificant diaspora of Scots, including those who were to become prominent businessmen, to Sweden from the 17th Century onwards. Aberdeen granite production peaked around 1900 and new sources were required. There is no shortage of granitic rocks in the Baltic Shield. Aberdeen became the main port for the import of stones from this region into the UK and indeed, cutting and polishing of Nordic stones was carried out by the Scottish granite companies' workshops before being freighted down south. As a result, they acquired names such as 'Balmoral' and 'Bon Accord', the latter is the city of Aberdeen's motto.

Granites and other igneous rocks are the commonest seen on the stone-clad Victorian pub frontage, and stonework, beyond the odd fireplace or mosaic floor, is infrequently encountered inside. Pubs with interiors clad in lavish marble decoration are relatively uncommon. This style of architectural decoration was generally beyond the pocket of the average publican. However The Black Friar on the north end of Blackfriars' Bridge is a notable exception. Although originally built in 1873, the interior and exterior were remodelled in 1905 by H. Fuller Clark (Banerjee, 2007). The stones have been briefly described by Siddall (2014) and include Greek marbles which had been rediscovered in the 1880s and had become popular through major building projects such as the construction of Westminster Cathedral. English Alabasters and Swedish Green Marble are also used in this building.



The Black Friar, 174 Queen Victoria Street, EC4V 4EG.

The Counting House on Cornhill also has a spectacular interior clad with English Alabaster dating from 1906. It was once the City University Club, so to be fair, not strictly designed as a pub. It was restored and refurbished in the early 21st century. English Alabaster is a Triassic gypsum rock which has veining accentuated by iron oxides and comes from the Tutbury Gypsum Beds which was quarried in Staffordshire and Derbyshire. This stone was popular in Victorian interior decorations and can be seen in many civic buildings and churches of the age.

Crocker's Folly (formerly The Crown) in Aberdeen Place, Maida Vale (Architect; C. H. Worley, 1898-9) is currently undergoing refurbishment which will hopefully preserve the interior's grand marble fittings, used especially around the bar and a monumental fireplace in the saloon. From dim memory, the main stones employed here are Campan 'marbles' and related Devonian nodular limestones from the French Pyrenees and the southern Massif Central.

Where stone is used on pubs, it is rarely anything that a builder or architect would not call a 'granite'. A pub unusual in many ways is the Jamaica Wine House. This pub, built on the site of a 17th Century coffee house is on St Michael's Alley, a narrow lane leading off Cornhill in the City of London. Not only is it by an established and well-known architect, Banister Fletcher, but it is (probably for the same reason) not built in the standard style. It is built from red brick and Red Mansfield Stone, a sandy, iron-rich facies of the Permian Cadeby Sandstones, a series better known for their limestones. The original interior is also well preserved (Brandwood & Jephcoate, 2004).



Jamaica Wine House, St Michael's Alley EC3V 9DS

Identifying the common stones used on London's Victorian Pubs

There is a lot of uniformity in the decorative stones used in London's pubs, but it is true to say that darker, warmer-coloured granites appear to have been preferred over the pale grey granites of Cornwall and Dartmoor. To aid in identification, the common stones are described and illustrated below. The good thing about granites and other igneous rocks commonly used in Victorian architecture is that they are relatively coarse grained and so that the minerals present can be easily identified with the naked eye. A true granite, in the geological sense must contain quartz, at least one, but usually two varieties of feldspar, orthoclase and plagioclase and at least one of the two main mica minerals, muscovite and biotite. Quartz is generally glassy and slightly translucent in appearance and can vary in colour from grey to dark brown. In some cases, where the rock has undergone deformation, the quartz may appear slightly bluish and opaline. Feldspars appear opaque. Plagioclase feldspar is usually white in granites, but can show a wide range of colours and optical effects in other rock types, as described below for larvikite. Orthoclase can be white, but it can also show a wide range of colours ranging from pink through orange or brown to bright red. Muscovite forms silvery, flake-like crystals and catches the sunlight. The more common biotite is black. Rocks that contain two feldspars but no quartz are called monzonites. Images of the common stones are shown on the next pages and described in detail in the following text.

British Granites

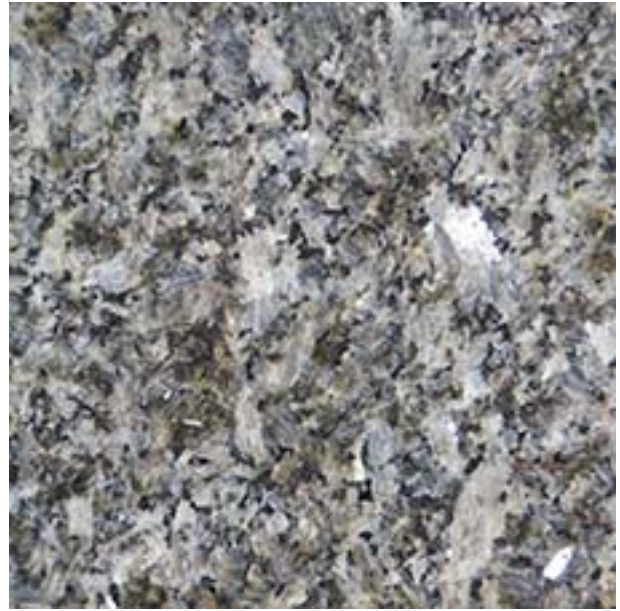


Above: Left, Cairngall Granite from Flushing, Aberdeenshire. Field of view ~10 cm. Right, Peterhead Granite, field of view ~ 10 cm. Composed of a mosaic of salmon pink orthoclase and dark grey quartz.



Above: Shap Granite with the distinctive phenocrysts, which are usually 2-3 cm in length. Left; the Dark Shap variety, field of view ~ 20 cm. Right, Light Shap, field of view ~ 30 cm. NB the phenocrysts are the same size in both varieties.

Norwegian Larvikites & Swedish Red Granites



Above: Left; Blue Pearl Larvikite, field of view ~ 10 cm. Right, Marina Pearl Larvikite, field of view ~ 10 cm. Marina Pearl is probably the commonest variety of Larvikite seen on Victorian pubs.

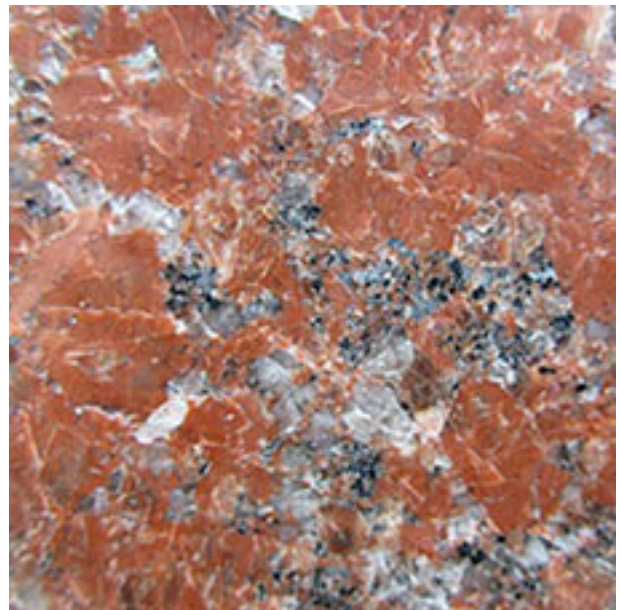


Above: Left; Emerald Pearl Larvikite, field of view ~ 8 cm. Right; Swedish Graverfors Granite. A Småland-Varmland granite, it has strikingly violet-coloured quartz, partly an optical illusion caused by strain plus the presence of red iron oxide. Field of view ~ 12 cm.

Red Swedish Granites



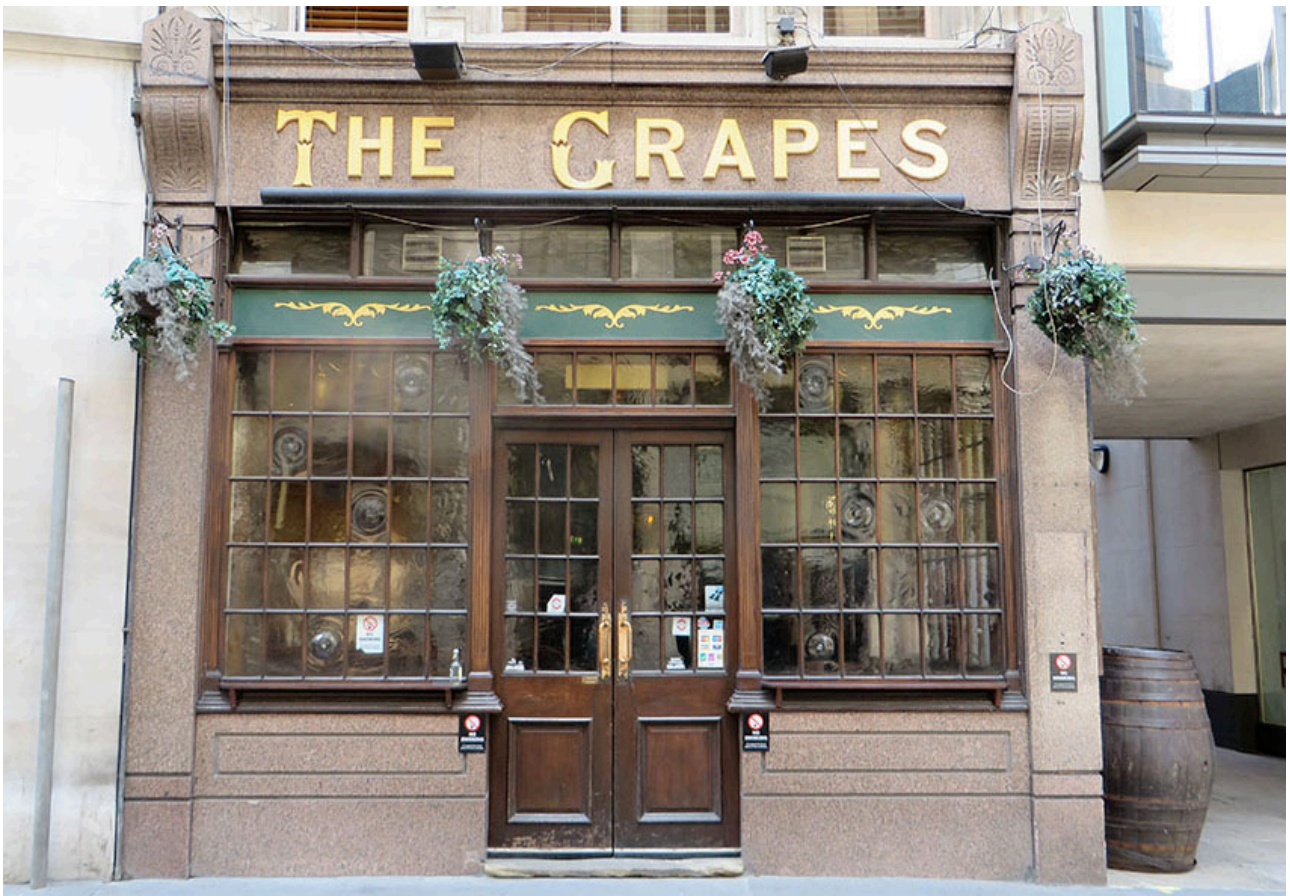
Above: Examples of Swedish Red granites, typical of the Småland-Varmland plutons. Left; Vånevik Granite with blue, strained quartz (this is much more obvious when seen with the naked eye). Right; typical Småland-Varmland granite. This stone was sometimes marketed as Swedish Balmoral. Field of view in both images is ~ 10 cm,



Above: Red rapakivi type granites from the Figeholm Granite. Left; Virbo Granite and Right; Bon Accord (Uthammer) Granite. Swedish Imperial Red is very similar, but lacks the white plagioclase. Field of view in both images is ~ 10 cm.

Scottish Granites

The two most frequently encountered Scottish granites seen on Victorian pubs are Peterhead and Cairngall Granite. In terms of geological environments, granites tend to be emplaced towards the end of mountain-building phases or 'orogenies'. As the earth's surface is rapidly uplifted to form the mountains, the pressure on sections of the crust reduces and voluminous melts can form as a consequence. This kind of 'late-tectonic' or 'post-tectonic' granite is not associated with volcanism. The process of erosion are responsible for the surface exposure of these intrusions. The Scottish Granites were emplaced towards the end of a major mountain-building event, the Caledonian Orogeny. Those of the Aberdeen area belong to one of two suites the so called 'north-eastern biotite-muscovite granites' and the Cairngorm Suite (Stephenson & Gould, 1995). The former are late-tectonic granites, ranging in age from 435 – 470 Ma and they are predominantly grey in colour. They include the rock marketed as Cairngall Granite, which comes from the intrusion known geologically as the Forest of Deer Pluton. This dark grey granite comes in at the older end of this suite at 470 Ma. It is medium to fine grained but contains scattered larger crystals of pale grey feldspar. Peterhead Granite is a post-tectonic granite, much younger at a mere 406 Ma. It belongs to Cairngorm Suite and it is a pale greyish- to salmon pink-coloured, medium-grained granite, flecked with black micas. As Howe (1910) wrote "... a very beautiful cool grey colour, with small, irregular-shaped white feldspars [sic] sprinkled in the grey ground ...". Confusingly it cuts up through the Forest of Deer (Cairngall) Granite, despite the 70 million year age differences, and so the two stone are found next door to each other. This may have been a reason they were often used together, and indeed, Cairngall is sometimes (wrongly) referred to as 'grey Peterhead Granite'. They come from near the fishing port of Peterhead, north of Aberdeen. Peterhead is quarried from the coastal quarries at Stirlinghill, whereas Cairngall comes from the village of Flushing, a few kilometres inland. Cairngall Quarries at Flushing have long been closed and the area is now a rifle range. Peterhead is still worked sporadically.



The [Bunch of] Grapes, 14 Lime Street, EC3M 7AN, a façade entirely in Peterhead Granite.

Other important granites from the Aberdeen area are the orange-pink, medium-fine grained Coreennie Granite and the dark grey, foliated, biotite-rich Rubislaw Granite, both from the same suite as Cairngall.

Shap Granite

Shap granite is probably the most important English granite used in Victorian architecture. Again it is an instantly recognisable rock, with no granites with similar textures in use. There are two varieties of Shap Granite, Dark and Light. Both show well formed large crystals of pink potassic feldspar, orthoclase, with well developed and clearly defined crystal faces. These are set in a medium grained matrix of orthoclase, quartz, plagioclase and biotite. Pyrite and fluorite occur as accessory minerals and are occasionally visible in polished examples of Shap Granite. This matrix is orange-brown in the Dark Shap variety and grey in the Light Shap variety. Both varieties come from one quarry at Shap Fell in Cumbria, NW England. Despite the fame of this stone, both in architecture and in undergraduate geology classes, there is very little written about it either geologically or indeed in terms of the history of quarrying. However it was clearly being extracted on an industrial scale at the turn of the 19th Century. Shap Granite was almost exclusively quarried for export as a decorative granite. It is rarely encountered locally, even in rubblestone constructions. A few church fittings and gravestones are the exception (Lott, 2013).



Dark and Light Shap Granite, The Crown & Sceptre, 86 Great Titchfield Street W1.

Shap Granite was intruded during to phases at 397 Ma; the Light variety was the earliest and the Dark was the later phase. It is a Late-Caledonian Granite, intruded at the end of the orogenic phase in the Lower Devonian, it is a steep-sided intrusion which has been emplaced at the boundary of the Windermere Group and the Borrowdale Volcanics Supergroup. It also contains a large number of (usually) rounded enclaves of country rock, which were known to the quarrymen as 'heathens' meaning that they were clearly out of place in the granite. However it is the large crystals of orthoclase, the megacrysts, that makes this rock so distinctive. Alone the megacrysts comprise ~ 50% of the rock. The formation of megacrysts in granites is the point of some discussion between camps that believe that they are 'phenocrysts' that crystallised from the melt (Vernon & Paterson, 2008) or 'porphyroblasts' which crystallised in the solid state (Glazner & Johnson, 2013). In Shap Granite the megacrysts are occasionally observed inside the heathens and even cross-cutting the margins of heathens and host rock, evidence perhaps that very late stage solid state growth is probably the most likely mechanism. However there is no doubt that the processes leading to megacryst formation are complex! Nevertheless they very much contribute to the beauty and uniqueness of this stone.

Larvikite

The varieties or larvikite, probably Norway's greatest export to the rest of the World, are the most common varieties of stone seen on Victorian and Edwardian pubs, the archetypal 'pub rock'. It is a striking stone which comes at least six different varieties, but which are essentially grey, blue and almost black or bronzy in colour, marketed as the varieties Marina Pearl, Blue Pearl and Emerald Pearl. What makes these stones really distinctive and eye-catching is the presence of large (1-2 cm) crystals of feldspar which exhibit an

iridescent play of colours. This phenomena is known as schillerescence, and its effect is for the crystals to flash in shades of blue as you change your angle of looking at the stone's surface. It is this effect which made the stone popular and it is still actively quarried today in the Vestfold region of southern Norway. It was first worked on a commercial scale in 1884, perfect timing for the boom in pub building, and consequently it was very popular, with often more than one variety seen together on the same building.

Larvikite comes from the Larvik Plutonic Complex (LPC), a series of semi-circular intrusions, around 10 in all, of which 6 or so furnish the varieties of larvikite quarried today. The LPC is of Permian age, dated *circa* 290 Ma and it was intruded into an extensional rift zone, the Oslo Graben. Its geology and mineralogy have been described by Neumann (1979), Ramberg et al. (2008) and Selonen & Suominen (2008). The larvikites were probably the magma chambers with fed volcanoes erupting quantities of lavas known as the Rhomb Porphyries, which look completely different, but have identical compositions. They contain large rhomb-shaped crystals of feldspars, hence the name.

There is much mistruth spread about Larvikite. It is often claimed in the building stone literature that it is a syenite and that the schillerescient feldspars are the plagioclase variety labradorite. Although this is often stated in the same sentence, these two 'facts' are contradictory. Syenites contain potassic feldspars for starters. 'Labradorite' and 'schillerescence' are often associated, usually within the semi-precious stone industry. However this phenomena is not restricted to labradorite and can be shown by all the plagioclase feldspars, but it is not always present. Therefore not all labradorites are schillerescient, and by the same rule, schillerescence is not diagnostic of labradorite. The feldspars in larvikites are of extremely unusual composition, containing sodium, potassium and calcium, with sodium being the most abundant. Such chemistries are not stable, and during cooling of the magma, plagioclase (sodium-calcium feldspar) formed with laminae of potassic feldspar, literally unmixing within them. This texture is called antiperthite, and the plagioclase host is the relatively sodium rich variety oligoclase. Consequently approximately equal amounts of plagioclase and K-feldspar are present, making this rock a monzonite. It also contains the pyroxene titanite, lepidomelane (a variety of mica) and magnetite.

Incidentally labradorite is associated with rocks called anorthosites, such as the 'Spectrolite' from Finland and the spectacular 'Labradorite Peacock Blue' from Madagascar, both of which do show spectacular schillerescence in labradorite crystals. The schiller is caused by reflection and refraction of light between microscopically thin layers in the crystals, an effect not dissimilar to that observed when thin slicks of oil form on rain puddles. The thin layers are caused by crystallographic phenomena within the crystal structure, either cleavage or twin planes, or also in the case of the Vestfold larvikites, laminar changes in composition due to unmixing of sodium-calcium rich and potassium rich feldspars.

Swedish Reds

Red granites have been quarried commercially for c. 150 years in the south eastern area of Sweden, the Kalmar coast. They belong to two main magmatic suites; the granites of the Trans-scandinavian Igneous Belt (TIB) and the so-called rapakivi granites which were related to a later, extensional plate tectonic phase. There has, unfortunately, never been much interest in the Swedish geological survey on the geology and provenance of building stones. This is in major contrast with neighbouring Finland and Norway where there is a wealth of published material helping with the identification of stones. When it comes to understanding the Swedish granites used on late 19th Century pubs, we are somewhat cast adrift in the Baltic. Useful contemporary sources are those of Howe (1910) and Elsdon & Howe (1923). However unfortunately there are no accompanying illustrations and neither authors, although competent geologists, never visited the quarries. Their knowledge of provenance was probably influenced by stone merchants.

The granitoids of the Trans-scandinavian Igneous Belt were intruded between 1.85 and 1.67 Ga (Proterozoic). Despite the wide age range and the enormity of the TIB (~ 1400 km in length running from Trømso on the NW coast of Norway to southern Sweden), the bulk of the rocks are quartz monzonites, containing equal amounts of plagioclase and orthoclase feldspars as well as quartz and a small proportion of mafic minerals. They were intruded at the end of a major mountain building phase called the

Svecofennian Orogeny (see Ramberg et al., 2008; Högdahl et al., 2004; Andersson et al., 2004) and were emplaced in a continental margin setting. The rocks quarried come from the southern part of this belt, the Småland-Varmland Belt and tend to be medium grained with strongly-coloured red orthoclase feldspars, giving them a speckled red and white appearance along with the plagioclase feldspars. Quartz is minor and grey and various intrusions have variable amounts of biotite. These stones were extracted from several quarries and were generically known as the Swedish Reds, although some were marketed as Swedish Balmoral. Elsdén & Howe (1923) and Howe (1910) give particular emphasis to the variety quarried at Graverfors, with violet-coloured strained quartz and dark red feldspars, and a bright red variety from Vånevik, also with optically blue quartz, on the Baltic coast.



Marina Pearl Larvikite and Bon Accord Red, The Three Crowns, 175 Stoke Newington High Street N16

The same region underwent a second phase of magmatism some 200-300 million years later and the granites that intruded the TIB were associated with an extensional plate tectonic phase at c. 1.4 Ga. These are the rapakivi granites which fall into two main types. Classic rapakivi granite or viborgite, contains large ovoid phenocrysts of orthoclase and is marketed under the name of Baltic Brown. However it was not commercially quarried until the 20th Century, and is therefore not a traditional Victorian pub rock. Our rapakivi granites are of a variety called pyterlite and they are characterised with large, bright red orthoclase feldspars, which often look like they have been crushed. These rocks were primarily derived from two intrusions on the Kalmar coastal region of SE Sweden, the Götemar Granite and the Fieholm Granite. These produced stones marketed as Swedish Imperial Red and Bon Accord (or Uthammer) granite respectively. Imperial Red is richer in mafic minerals than Bon Accord, but otherwise the stones are very similar, with huge (2-3 cm), striking carnation-red feldspars. A small island in the Baltic, not far offshore produces another similar variety known as Blå Jungfrun or Virgo Granite. This variety has very dark, purplish quartz crystals.

Pub Geology Gazetteer

This list contains pubs with 'granite' façades at street level, which I will add to periodically. Please do contact me (details at the end of this document) if you would like to add a pub to this list. Note that the list contains a few 'deconsecrated' pubs, such as The Angel, Islington, which retain the spectacular stone façades.

Bedford Tavern, 160 Seven Sisters Road N7 7PT; Peterhead Granite.

Big Chill House, 257-259 Pentonville Road N1 9NL; Virbo Granite, unknown grey granite.

De Hems Dutch Café Bar, 11 Macclesfield Street W1D 5BW; Peterhead Granite.

Enkel Arms, 34 Seven Sisters Road N7 6AA; Imperial Red Granite, Emerald Pearl Larvikite.

Fitzroy Tavern, 16 Charlotte Street W1T 2LY; Blue Pearl Larvikite, Swedish Balmoral Granite.

Green Man & French Horn, 54 St Martin's Lane WC2N 4EA; Peterhead Granite, Cairngall Granite.

Inn 1888, 21 Devonshire Place Mews W1G 6PD; Emerald Pearl Larvikite.

Jack Horner, Tottenham Court Road; Peterhead Granite columns on upper stories.

Jamaica Wine House, St Michael's Alley, EC3V 9DS; Mansfield Red Sandstone.

King's Arms, 68 Great Titchfield Street W1W 7QL; Peterhead Granite, Marina Pearl Larvikite.

King's Head, 115 Upper Street N1 1QN; Peterhead Granite, unknown brown-coloured, two-mica granite.

Millers, 19 Caledonian Road, N1 9DX; Peterhead Granite, Cairngall Granite, Emerald Pearl Larvikite.

Newman Street Tavern, 48 Newman Street W1T 1QQ; Marina Pearl, Emerald Pearl Larvikite, Peterhead Granite.

Princess Louise, 208 High Holborn WC1V 7EP; Swedish Imperial Red, Emerald Pearl Larvikite (below).



Skinner's Arms, 114 Judd Street WC1H 9NT; Marina Pearl Larvikite.

Spice of Life, 6 Moor Street (Cambridge Circus) W1D 5NA; Marina Pearl Larvikite, Vånevik Granite.

The Admiralty, 66, Trafalgar Square WC2N 5DS; Cornish Granite, Peterhead Granite.

The Albert, 52 Victoria Street SW1H; Marina Pearl Larvikite, Graverfors Granite.

The Angel, 61-62 St Giles High Street WC2H 8LH; Emerald Pearl Larvikite.

The Argyll Arms, 18, Argyll Street W1F 7TP; Emerald Pearl Larvikite, Vånevik Granite.

The Black Friar, 174 Queen Victoria Street, EC4V 4EG; various marbles & alabaster - see Siddall (2014).

The Bunch of Grapes, 14 Lime Street, EC3M 7AN; Peterhead Granite.

The Cambridge, 93 Charing Cross Road WC2H 0DP; Peterhead Granite.

The Clachan, 34 Kingly Street W1B 5QH; Marina Pearl Larvikite.

The Clarence, 53 Whitehall SW1A 2HP; Dark Shap Granite, Emerald Pearl Larvikite.

The Coach Makers, 88 Marylebone Lane W1U 2PY; Marina Pearl Larvikite, Imperial Red Granite.

The Cock, 27, Great Portland Street W1W 8QG; Virbo Granite, Carmen Red Granite (below).



The Counting House, 50 Cornhill, EC3V 3PD; English Alabaster (interior).

The Court, 108A Tottenham Court Road W1T 5AA; Swedish Balmoral Granite.

The Crown & Sceptre, 86 Great Titchfield Street W1W 6SD; Emerald Pearl Larvikite, Dark & Light Shap Granite.

The Dog & Duck, 18 Bateman Street W1D 3AJ; Emerald Pearl Larvikite, Rubislaw Granite.

The Feathers, 18-20 Broadway SW1H 0BHT; Emerald Pearl Larvikite.

The Flying Scotsman, 2-4 Caledonian Road N1 9DT; Graverfors Granite.

The George, 55 Great Portland Street W1W 7LQ; Peterhead Granite columns.

The George & Vulture, 63 Pitfield Street N1 6BU; Emerald & Marina Pearl Larvikite, Graversfors Granite.

The Golden Lion, 25 King Street SW1Y 6QY; Emerald Pearl Larvikite.

The Lyttelton Arms, 1 Camden High Street NW1 7JE; Imperial Red Granite, Marina Pearl Larvikite

The Marlborough Arms, Torrington Place WC1E (*below*); Marina Pearl Larvikite.

The Mason's Arms, 8 Devonshire Street W1W 5EA; Emerald Pearl Larvikite.

The Old Coffee House, 49 Beak Street W1F 9SF; Peterhead Granite.

The Old Shades, 37 Whitehall SW1A 2BX; Emerald Pearl Larvikite.

The Phoenix, 37 Cavendish Square W1G 0PP; a single column of Bon Accord Red.

The Queen's Head, Acton Street, WC1X 9NB; Emerald Pearl Larvikite, Peterhead Granite.

The Red Herring, 49 Gresham Street, EC2V 7EH; Bianco Sardo Granite, Royal Blue Pearl Larvikite.

The Rising Sun, 46 Tottenham Court Road W1T 2ED; Emerald Pearl Larvikite

The Rocket, 120 Euston Road NW1 2AL; Swedish Bon Accord Red.

The Smugglers Tavern, 28 Warren Street W1T 5ND; Emerald Pearl Larvikite.

The Sun & Thirteen Cantons, 21 Great Pulteney Street W1F 9NG; Peterhead Granite.

The Swan, 46, Hammersmith Broadway W6 0DZ; Swedish Bon Accord Red & Emerald Pearl Larvikite.

The Three Crowns, 175 Stoke Newington High Street N16 0LH; Marina Pearl Larvikite, Swedish Imperial Red.

The Three Johns, 73, White Lion Street N1; Marina Pearl Larvikite, Vånevik Granite.

The Walrus & the Carpenter, 45 Monument Street EC3R 8BU; Peterhead & Cairngall Granites.

The Wellington, 351, Strand WC2R 0HS; Swedish Bon Accord Red.

The William Blake, 174-180, Old Street EC1V 9BP; Balmoral Granite.

The York, 82 Islington High Street N1 8EQ; Emerald Pearl Larvikite, Peterhead Granite.

Tom Cribb, 36 Pantons Row SW1Y 4EA; foundation course of Graverfors Granite.

Verve Café Bar, 1 Upper St Martin's Lane WC2H 9NY; Emerald Pearl, Marina Pearl, Småland Granite, Swedish Bon Accord Red, Dark Shap Granite, unknown gabbro.

Former Pubs

Co-Op Bank (formerly The Angel), 1 Islington High Street N1 9TR; Emerald Pearl Larvikite.

HSBC (formerly The White Lion), 25 Islington High Street N1 9LJ; Imperial Red Granite, Blue Pearl Larvikite.

The Shampan Restaurant (formerly The Phoenix), 79 Brick Lane, E1 6QL; Swedish Imperial Red Granite.



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The Queens Head, Acton Road, WC1X 9NB has an elegant Neoclassical façade, seen here in the early evening with lamps a-glow. Are you not tempted to enter?



The Marlborough Arms, Torrington Place WC1E, clad in Marina Pearl Larvikite.

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