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'THE BEST CAN ALWAYS BE BETTERED': EGBERT BARNES (1898-1987) AND ST AUSTELL BREWERY

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From his initial wine and spirit shop, established in 1851 in the heart of the small Cornish town of St. Austell, Walter Hicks built up a recognised beer brand that proved so successful that within two decades it outgrew its first purpose-built brewery. The second brewery, built in 1893, endures and remains at the centre of the brewing and administrative business today. Walter's son, also Walter, predeceased his father, so in 1916 the business was managed by his sister Hester Parnall who continued her father's legacy, expanding the operation, modernising processes, acquiring new premises and reinventing the brand. Before her death in 1939 she had commissioned a new Art Deco style inn, the Yacht, situated in a prominent position on the seafront at Penzance, an architecturally inspired building that underscored the enterprise, adaptability and courage of the constantly developing and evolving business. In the years preceding the Second World War, St. Austell Brewery was thriving – however, leaner times were ahead. This article, the second part of the St. Austell Brewery story, will focus on the impact of impending hostilities and slow post-war economic growth − challenges that befell the founder's grandson, Egbert Barnes.[1]

Early life

Egbert Cecil Barnes (Fig. 1) was born in Beckenham, Kent, in 1898. His mother Mary (1869-1954) was the fourth of nine children born to Walter Hicks and Caroline Andrew. His father, Reginald (1869-1934), the son of a Norfolk farmer, studied at Haileybury near Hertford and Brasenose, Oxford, before graduating in law and later becoming a partner in the firm Collinson, Pritchard and Barnes, the solicitors who managed the brewery's legal affairs (Fig. 2). Reginald later served as a director of Walter Hicks & Co. Ltd. between 1916, the year of the founder's death, and 1935, the year of his death.[2] The 1901 and 1911 census returns show that the Barnes family were living at Elmhurst Villa in Hayes, Bromley − the former reveals that Caroline Hicks was a guest of her sister while the latter indicates that three of the five Barnes children were living at home alongside a private secretary and a retinue of fourteen servants.

In September 1916 Egbert commenced his basic army training at Lord's Cricket Ground and spent the winter attending gunnery training at the Shoeburyness ranges in Essex. He joined his regiment, the Royal Garrison Artillery, in France in April 1917. Egbert's father explained in a family letter, dated 26 October 1918, details of his son's lucky escape:

> We had a telegram from the W[ar] O[ffice] yesterday morning that dear old Egbert was in No.2 Red Cross Hospital, Rouen with 'fractured clavicle wounded severe'. To our great relief and thankfulness, we had a letter from him in the evening written from CCS [casualty clearing station] telling us about it. A High Explosive shell came through the wall of a house in which he was billeted. He was on a camp bed which was blown to pieces under him, his valise which was over him was blown all over the room, and he was covered in bricks etc. He must have had a marvellous escape, but he makes light of it. He was sleeping just inside the wall where the shell came through it. I should think it mean Blighty for him and I hope the end of the war for him too.[3]

Second Lieutenant Barnes did not return to the Front but remained enlisted in the Royal Horse Artillery Reserves as a Second Lieutenant until 1921.

Following his graduation in 1922 Egbert joined his father's business at 27 Bedford Row, London, specialising in Irish law. On 5 September 1923 he travelled from Southampton, with his uncle George Barnes, to Quebec and in 1932 visited South Africa and Australia.[4] In 1934, two years after a severe attack of tuberculosis, he married Ruth Gladys Blezard (1901-81), daughter of retired Major George Blezard (1855-1928) and the Honourable Katherine Chetwynd (1865-1949), daughter of Richard Walter, 7th Viscount Chetwynd. Despite being a military man Major Blezard had brewery pedigree, his father Robert Blezard being a founder of the Liver Brewery in Scotland Road, Liverpool.[5] Egbert and

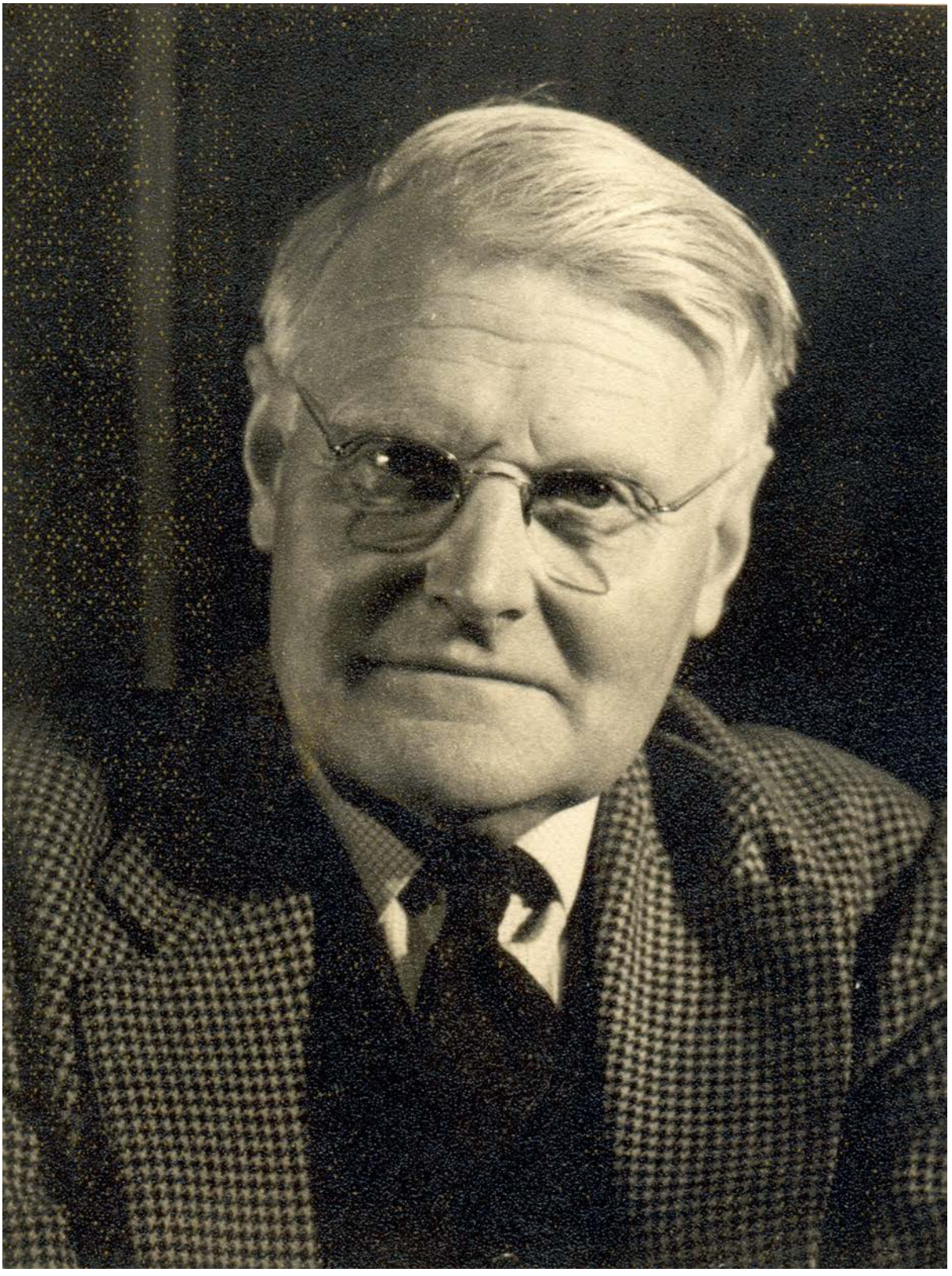


Figure1. Egbert Barnes (1898-1987), grandson of the founder Walter Hicks. Egbert succeeded his aunt Hester as chairman of the brewery on her death in 1939. He continued in this role until 1979.



Figure 2. Egbert's parents − Reginald Barnes (1869-1934) married Mary Hicks (1869-1954) in 1896.

Ruth were married at Holy Trinity Church in Sloane Square, the marriage certificate notes that he was then living at Tockenham Manor, Wootton Basset, and his fiancée was in residence at her uncle's house in Sloane Street. In 1935 they moved out of London to Hungerdown House, Upper Seagry near Chippenham, where their two children, Olivia and David, were born in 1936 and 1940 respectively. The handsome red brick house was built in 1914 for Guy Freemantle to designs by Maurice Chesterton, an architect later created a Fellow of the Royal Institution of British Architects. Its tranquil rural situation has now been compromised by the M4 motorway.

After the death of his father in 1935 Egbert became a director of the brewery, and later succeeded Hester Parnall as chairman of the Board on 22 April 1939.[6] He was a popular choice to lead the company, not least because of his humanist approach to people, and what others described as his 'infectious enthusiasm and a delightful irreverent and youthful sense of humour'.[7] His management philosophy was inspired by Seebohm Rowntree's 1921 book *The Human Factor in Business* in which the author argued for democratic business practices such as forging close-knit workforces through the integration of management and employees. For Egbert, welfare and conditions for staff balanced equally with the success of the company. Hence an early move in his tenure was to implement a review of staffing levels and where there were gaps in the workforce Egbert recruited. He also ensured that all staff benefitted from wage increments in relation to the cost of living. He believed fervently on collaboration between hierarchies − he noted

> I shouldn't be surprised if everyone in the Brewery could not point out some small thing which, if altered, would improve his work or comfort. It may be no more than a window that rattles or a lack of light in some small corner.[8]

Egbert was very close to his aunt Hester and it would seem likely that it was he who influenced the introduction in 1937 of a staff joint contributory pension scheme that incorporated free life assurance and disability benefit.[9] A sick pay scheme soon followed. In 1939 the brewery offered employees a family allowance scheme – in a letter published in the *Times* in 1942 Egbert actively advocated the initiative, he wrote 'We pay nothing for a first child, 3s a week for the second, 4s for the third, 5s for the fifth and 6s for each subsequent'.[10] The letter showcased his strong liberal approach to welfare issues surrounding working families and revealed a concerted conviction to tackle poverty and hardship. Although he was by no means the first to introduce such a scheme, his actions preceded, by eight years, the *Family Allowances Act* of 1945, introduced as a recommendation of the *Beveridge Report*.

Hester died in 1939, Egbert, her nephew, was the sole beneficiary of her private wealth totalling £50,950. Paying tribute to his aunt at his first meeting as chairman on 13 June 1939, he was recorded as saying:

> The chairman made reference to the very great loss they had sustained through the death of Mrs Parnall and he [re]called that she had been the Chairman of Company for many years during which she had carried out her duties with great distinction and they deeply regretted her loss. He asked all present at the meeting to stand in silence for a short time as a token of their respect.

It was agreed that the new chairman would be paid £800 per annum.[11]

The Second World War

Impending tensions in Europe had two early and unexpected impacts on the business. In 1936 the brewery had to change their packaging − a consequence of the screwed bottle tops being stamped with the swastika symbol. It is not clear when this design motif was first used or why. Nor is it known if the swastika was ever considered to be a trademark symbol. Clearly its use was not political, so the obvious conclusion was that the symbol was used in the spirit of it being a historic declaration of good luck, fortune and prosperity. The most simple and cost-effective resolution passed by the Board was to repurpose the stopper by drilling the offending symbol from view.

The second problem was Egbert's physical connection with Cornwall. Based in Wiltshire his geographical disassociation from the business and his inability to provide a day-to-day corporeal presence immediately became a concern, more so if war were to break out. The issue was resolved in 1939 when the company secretary Arthur Payne (1888-1942) was promoted into the managing director role and W.H. Giles took the vacant secretary's role. Payne was a self-made man with thirty years' experience at the brewery having worked as a brewer, manager and secretary − he was considered a safe pair of hands.

The pair proved a very capable and efficient double act. Despite his limited experience in the brewing industry Egbert, and the practised veteran Payne, faced immediate challenges. On 12 June 1939, the day prior to Barnes inaugural meeting as chairman, a fire broke out in the brewery garage and carpenters and fitters' workshops (Figs. 3 and 4). The blaze destroyed four Bedford lorries and, it has been said, many of the historic brewery records – although this latter detail cannot be clarified it is clear that very little pre-1916 primary documentation survives. This, however, proved a



Figure3. The brewery yard in 1925 showing the fleet of brewery vehicles. The business acquired its first steam lorry in 1908, one of which was still running in 1929.

minor inconvenience when, on 3 September 1939, Britain and France declared war on Germany. Egbert wrote to Payne on 5 September 1939 noting '… it's a great relief to my mind to know I have you in charge and in authority in the brewery' cautiously adding 'Our maxim must be to go slow and cut our frills till we see how things stand'.[12] Regardless of the political and economic uncertainties ahead, Egbert added 'If Hitler will let us … our first and constant aim must be directed to raising wages to a decent level'.

Beyond considering staff wellbeing the business had to reflect on enlistment and how the workforce would be supported if they actively served in the forces. By the end of September 1939, a set of rules were devised that augmented service pay for single men while married men would be reviewed on a case-by-case basis. Moreover, the brewery would continue to pay pension contributions and hold jobs open while employees were absent. Operationally, Egbert was keen to attend the brewery to discuss the future and on 8 September 1939 he wrote to Payne:

> This feels rather like being in an O[bservation] P[ost] in the salient with Ypres to traverse to get back to the battery position. No doubt the simile will in time grow more apt. I'd like to come down either next week or the one after just to get acquainted with the state of things at the outbreak of war.

When he arrived at the brewery the chairman was briefed on the complex and difficult situation ahead – high taxes; malt, hops and barley becoming increasingly harder to source; fewer visitors in the county which consequently affected sales and a shortage of fuel and labour which interrupted deliveries and consequently forced the Board to address the merits of rail over road distribution.[14] On top of this, by the end of September, four lorries were requisitioned for the war effort.

The brewery overcame these various impediments and, despite reducing supply, sometimes by up to 75% of a pub's monthly quota, in June 1942 profits were returned of £46,619 (on 25,000 barrels a year). The annual report indicated that of these profits £4,654 was forfeited in war damage contributions. Between July 1942 and December 1947 only pale ale was brewed yet profits continued to rise to £54,740 and £93,826 in 1943 and 1945 respectively.

The success of maintaining the supply of ingredients and brewing a quality product was the responsibility of the head



Figure 4. On 12 June 1939 a fire broke out in the brewery garage and carpenters and fitters' workshops destroying four Bedford lorries. Today these buildings are administrative offices.

brewer, George Smallwood (1872-1950).[15] The son of a clergyman, Smallwood continuously changed jobs gaining experience both in brewing practice and laboratory science – amongst the breweries he worked were Langley Green Maltings and Showell Brewery, Oldbury; Fredrick Smith's Ltd., Aston Model Brewery in Birmingham; Tadcaster Tower Brewery; Nicholson's in Maidenhead; the Royal Brewery in Brentford; Ansells in Birmingham; Thorougood's near Liverpool and Caudlewell Brewery, Shipston-on-Stour, before being recorded in the 1901 census as a 'brewer' in Tiverton.[16] In c.1912 he spent two years working as a 'professional brewer' for Walter Hicks in St. Austell prior to finding new employment with Starkey, Knight and Ford in Tiverton. Several short-term contracts in Ipswich, Lowestoft and Birmingham followed and in 1911 the census returns record him as a 'scientific brewer' living at Crumlin, Monmouthshire, working at the Western Valleys Brewery Company.

By 1926 he had returned to St. Austell to become head brewer. Despite his advancing years, Egbert wrote to the sixty-five-year-old head brewer in June 1941:

> On behalf of the Bd I wd like to offer you my congratns on the results for 1940. The credit for the successful year and a record profit in spite of gt difficulties is largely yours and we gladly acknowledge the comys debt to you.[17]

The laudatory letter concluded 'Now because I've mentioned the word retirement don't go thinking we want you to retire or imagine you think of doing so. Nothing is further from our thoughts. We want you with us for a long time yet'. Smallwood's position was secure for two more years.

The unexpected death of Arthur Payne,[18] Egbert's right-hand-man, in 1942, came as a shock to the directors. The Board wasted little time in recruiting a new managing director, Claude Aylwin (1879-1962) who, it appeared, had been brought to the directors' attention by his close acquaintance, the accountant and non-executive director, Kenneth Moore. Egbert's initial contact with Aylwin was characteristically forthright:

> You won't know me from Adam, nor will the signature at the foot of this leave you much wiser so I'll introduce myself as soon as

possible. I am the chairman of a small family brewery – the St Austell Brewery Co – in Cornwall. Our managing director, A.S.B. Payne, an awfully good chap, has died suddenly and we are looking for a successor…. the object of this letter is to know if you would like to consider the job. I must tell you a little more about the company. Capital £250,000, the ordinary shares (£200,000) being all held by the family. No debentures. Barrellage about 25,000 a year. Profits around the £40,000 mark. We've got jolly good staff and a clever brewer in one Smallwood, though he's nearer 70 than 65…I think we can say it's a thoroughly clean little business and I am sure there are no skeletons in any cupboards. Payne used to run the show entirely and I had absolute confidence in him. I live in Wiltshire; we kept in touch mostly by telephone and I used to go down once a month or so to look around ...[19]

Like Smallwood, Claude Beresford Aylwin had a good brewing pedigree. He was born in 1879, the fifth child of the Bromley marble merchant Charles and his wife Sarah. In 1901 he was a 'brewer' lodging in Henley and between 1906 and 1914 he was living and working at the Lion Brewery in Lambeth.[20] By 1911 he was described as an 'ale brewer' living in 'The Cottage' at the Lion brewery with his wife, Evelyn, employing a domestic cook and housemaid. In 1914 he moved out of London to become a partner, with A.J. Snowden, in the Well Park Brewery, Exeter,[21] a business that started in 1881 and was one of five breweries in the City. He served in the local army reserve during the First World War and continued brewing until 1925 when his business was bought out, along with 25 licensed houses, by Devenish.[22] He moved to The Cornbrook Brewery Company Limited in Manchester and, by 1939 was the managing director, living at Treyford House, Knutsford in Cheshire.[23] His son was born in Exeter in 1915 and served with distinction with the Royal Marines during the Second World War until 1943 when he was captured and held as a prisoner of war at Anholm-Bairstow, Japan.[24]

Aylwin's wide experience and knowledge of the brewing industry would have been a great asset to the ever-expanding Cornish business and no doubt helped overcome the loss of Smallwood who eventually retired in 1943, at the age of 70. Smallwood's long service was duly recognised, and the directors coaxed him into staying on in an ad hoc arrangement first, to train his successor and second, to act as a consultant.[25] Smallwood's replacement as head brewer was Leonard Minchin, formerly brewer at Mure and Co, Hampstead; second brewer at the Leigh Brewery, Manchester and head brewer at Nicholson's of Maidenhead. To tempt him away from Nicholson's he was offered a £1,000 annual salary plus bonus, a house and an assistant, a role taken in 1944 by Mr Tottenham, previously of Flowers Brewery.[26] However, the appointment of the new head brewer was not without complications, Nicholson's pursued Minchin for breach of contract, and after much legal wrangling the brewery stood the £670 bill for damages.[27]

Notwithstanding the war, the brewery actively sought expansion opportunities. The encouraging end-of-year results for 1942 gave the Board the confidence to part acquire Treluswell Brewery near Penryn for £15,000 − a take-over carried out in partnership with Devenish Redruth Brewery Co. Ltd., whereby both companies gained six inns apiece.[28] The minute book noted that after a meeting with Redruth Brewery

> ... they had agreed with our view that it was desirable to conceal, as far as possible, the fact that the two companies had acted together in the purchase. Messers Collinson advised that the best way to do this was for the properties to be conveyed to Redruth, and that they should execute a separate declaration of Trust of each in our favour.[29]

Despite trying to administer this covert arrangement it eventually proved 'impossible to conceal the fact that Redruth and ourselves were acting in conjunction'.[30] A further four inns were independently purchased during the war years at a cost of £14,547 and another nine procured by the end of the 1950s, including the brewery's first inn on the Isles of Scilly.

The war caused significant problems in supply and demand for the brewery's products. On 26 May 1943 a tenant of the Cornish Arms at Par, one of the newly acquired former Treluswell houses, wrote to Aylwin pledging his steadfast service going forward and asking about deliveries, he wrote:

> … of course, I must leave that to you while the war is on as I am aware you cannot supply the same as peace time but bottles, I can sell as many as I can get with regards barrels it depends on trade as I have already got three kils on hand.[31]

The suggestion here was that business was buoyant from locally billeted servicemen and trade from the nearby docks. Yet, supplies continued to be difficult to maintain. On 9 May 1944 the brewery wrote to the Cornish Arms and other tenanted and managed houses to authorise the purchasing of 'supplies of wines, spirits, beers and mineral waters from sources other than the Brewery until further notice' – this was made solely for the duration of the war and only once all supplies of brewery sources had been depleted.[32] Other premises were permitted to purchase Guinness from external suppliers until normal supplies were resumed.[33] These arrangements were still in force in 1947.

Attitudes to beer drinking during the Second World War differed from those in the First. The brewery supported the 'Beer for Troops' and 'Tanks for Attack' campaign initia-



Figure 5. Leonard Michin was head brewer between 1943 and 1957.



Figure 6. Early labels for Grapefruit Squash and Ginger Beer.

tives which seemed far removed from the view taken in 1915 when, the then Minister of Munitions and avid abstainer, David Lloyd George, raged – 'Drink is doing us more damage in the war than all the German submarines put together. We are fighting Germany, Austria and Drink; and as far as I can see the greatest of these three deadly foes is Drink'.[34] The *Brewers' Society Annual Report* for 1942 stated the importance of supply when they wrote: 'It is a national duty that every brewer should do his utmost to supply beer for troops in their messes, many of which are a long distance from the nearest licensed premises'.[35] Despite ongoing hostilities, St. Austell Brewery maintained its position in the market, continued to supply and distribute their products when available and expand the business; however, the war weighed heavy at the brewery with H. Hawke, D. Hawke, Douglas Bray,[36] J. Friend and E. Dadda all losing their lives serving their country.[37] More men were lost from the tenanted estate (although the exact number is hard to quantify) and correspondence clearly shows that the brewery actively supported dependants long after the war had ended.

Post-war reconstruction and reinvention

After the war the brewery focussed on recovery, consequently the Board considered three key aspects of the business – re-establishing production, reinventing the brand and creating inns and hotels fit for purpose.

The new head brewer Leonard Minchin (Fig.5) immediately set to work improving the brewery buildings and its infrastructure. Mains power, firefighting equipment and better welfare facilities were implemented in 1944 while investment in the mineral water plant followed in 1945.[38] Mineral production had long been of interest to the business. A nineteenth century 'Pop Shop', located a mile from the old brewery site on the edge of St. Austell, had been incorporated into the new brewery site in 1893 and was managed by Walter Hicks' son, George, before his departure to concentrate his attentions on his farming business at nearby Menacuddle Farm.[39] The purchase of Huxtables of Newquay in 1917 had increased their market share in the soft drink



Figure7. Joy Cooper pictured in her studio with some of her iconic signs, c.1948.

trade and various upgrades had been made to production techniques over the decades to keep up with demand. Yet, by 1951, demand for mineral waters, particularly during the summer months, exceeded production capacity and a further £7,952 was invested to improve the plant (Fig.6).[40]

Increasing the production of beer was also a priority. In 1943 the brewery was producing 35,000 barrels of beer annually. Minchin advised the Board that to achieve a desired production of between 45,000 and 48,000 barrels a year investment in new plant was critical. In 1946 the directors agreed an investment of £28,500 into brewery plant, £1,067 to upgrade and improve transport infrastructure and £62 10s for a new microscope.[41] This figure, along with further infrastructure improvement, had risen to £50,554 by 1947.[42] The increase in production was justified, in part, by what Egbert later described as the '… very large profits we made at the time of the American occupation of Cornwall in the war and the Great Thirst of 1946'.[43] To generate new sales the business recruited a new travelling representative. But despite such heavy financing, sales predictions for the early post-war years remained unattractive. The recovery towards brewing a wider range of beers was slow and determined by the availability of ingredients – hence, Best Bitter was reintroduced in 1947, Smugglers in 1948 and XXXX in 1949.

Reinventing the brand was a major undertaking that had started before the war but gathered momentum after hostilities had ceased. In June 1934 Reginald Barnes wrote to Arthur Payne − 'Mrs Parnall and I are seriously considering the change of the name of the Company from Walter Hicks & Co. Ltd. to St. Austell Brewery', the advance warning being sagaciously considered to 'keep down the stock of labels, crown corks, invoices, letter paper etc to the minimum dimensions'.[44] On 3 October 1934 the name change was officially ratified. Along with the new name came a desire, driven by Hester, to produce a corporate colour scheme for the licensed premises – the favoured option being gold lettering on dark blue background. In 1939 the Board changed the livery colours from blue and gold to black and gold – a colour scheme that appeared far classier and remains in use to this day.



Figure 8. Joy Cooper's preparatory sketch for the White Hart, St. Austell.

The Board carefully considered the aesthetic appearance of the company's inns and hotels. Driven by an interest in the art world, Egbert oversaw a radical rebranding campaign that created a unique and appealing visual identity. Extending the idea of livery colours, in 1945 Aylwin wrote to Egbert:

> I am wanted to settle on some standard colour for painting the outside of our houses…cream walls, white window sashes, black surrounds and doors red – dark signal red or carriage red (I think you hate the colour red), or green – middle Brunswick green or middle green.[46]

Of the green he added 'we have to be careful of Devenish, for their houses are green. Blue is not nice.'

In parallel with production and rebranding was the need to create premises fit for purpose. The war interrupted ongoing decorative presentation of inns and hotels in the brewery's care. In 1943 a survey of the company houses was undertaken to inform a planned approach to refurbishment. Yet, the survey also highlighted war damage caused by both enemy action and wilful damage by requisitioning allied forces.[48] Financial compensation for intentional damage was a difficult and tortuous process and compensation slowly trickled in from the Requisitioning Authorities. To meet the company's aims of bringing their building stock up to a high standard the brewery had to refinance itself, hence it was determined at an Extraordinary General Meeting held on 20 June 1944 that company capital be increased to £300,000 through the creation of 50,000 new preference shares of £1 each.

As licensed properties were being repaired and repainted, in 1946 Egbert's attention turned to signage, he wrote to Aylwin 'I foresee a complete rewriting of nearly all our signs'.[49] In 1947 new recruit, George Luck, published an article entitled 'Signs of the Good Inn' in which he stated '… the



Figure 9. Egbert Barnes, Kenneth Moore and George Luck.

company's view is that inn signs should be an integral part of the countryside' adding 'it is worth taking trouble with the signs, designing and painting them well, and having the iron-work and brackets made, as ours are, by a real craftsman'.[50]

It may well have been the signage project that made Egbert think more about public art and visual identity. The foremost sign painter employed by the brewery was Joy Linton, later Mrs Joy Cooper, who started signwriting for the brewery in 1937 when she received a commission for seven signs (Fig. 7). She went onto produce some iconic brewery signs including the Four Lords at St. Blazey; the White Hart, St. Austell (Fig.8); the Welcome Home at Par and the Falmouth Packet, St Hilary. She had a reputation as one of the best of the younger generation of inn sign painters − in 1951 the *Monthly Bulletin* noted:

> Miss Linton's signs display a wholly original imaginative approach and a mastery of composition. Although in every case the style and treatment are determined by the subject, a Linton sign needs no signature. All those illustrated here were painted for the St. Austell Brewery Co. Ltd. in the intervals of looking after her husband and two small sons on their Cornish farm.[52]

Two years later the *Brewing Trade Review* added 'Of the younger artists, Miss Joy Linton's work is first-class − espe-

cially her White Hart at St. Austell'.[53] She was hardly a lone female working in a male dominated industry as many inn signs – especially for Whitbread – were painted by women, including Vena Chalker, Kathleen M. Claxton, Marjorie Hutton, Herry Perry and Violet Rutter.[54]

Despite her struggling to keep up with demand, a consequence in part of raising her family and helping run a farm, Linton continued to work for the business throughout the 1950s. To support her several other sign writers were commissioned to produce work under the guidance of brewery signwriter Mr Jenkins – these included Mariel Cardew, wife of the potter Michael Cardew, Crosby Cook and the artist blacksmith, Archibald Carne. The signs with their standard adoption of the Trajan font became a familiar sight in Cornwall, while their presence today continues the legacy of St. Austell Brewery's interest in public art.

Aylwin retired in 1947 and J.M. Jardine was initially procured as his replacement on a salary of £2,500.[55] After he declined the offer an advert was placed in the trade press for 'the post of a General Manager, with prospects of promotion to Managing Director' − amongst the qualities needed for the position the brewery directed that 'a professional qualification in addition to trade experience would be considered an asset. Public school man preferred'.[56] Colonel George Luck (Fig.9), a former brewer who was then working as an 'Outside Manager' for Taylor, Walker & Co., was appointed as general manager. According to Colonel Luck, he met Egbert at Paddington Station when the pair walked together to Waterloo Station where Egbert was about to meet and offer the job to another applicant. The story goes that by the time they got to Waterloo the chairman had changed his mind.[57]

Egbert Barnes and art

Egbert's interest in contemporary art pre-dated his arrival at the brewery, in 1944 he wrote:

> I determined some ten years ago to make an effort to understand what the Artist of the present day was doing. I gave myself six months and if at the end of that time I could make nothing of him, I said I would give it up. I was often mystified; I am often still mystified. But I have got a great deal of pleasure – pleasure which tends to increase with increasing experience – and only very little pain. Furthermore, it has cost nothing, and pleasures that are subject to income tax are worth having in these days.[58]

His obvious 'pleasure' in art generated a keen interest of the works of the artist colony in and around St. Ives, most notably the St. Ives Society of Artists. The Society was formed in 1927 but it was not until after the Second World War that it began to attract notable artists such as Barbara Hepworth, her husband Ben Nicholson, Peter Lanyon, Patrick Heron, Sven Berlin, Naum Gabo and Wilhelmina Barns-Graham. The Society's secretary was Borlase Smart and it appears that through him Egbert gained introductions and subsequently fostered several key friendships. Smart was a community-spirited artist living and working at Porthmeor − some regard him the finest artist ever to have been associated with the St. Ives colony. How they met remains unclear, although it is fair to assume that Egbert made the initial contact as the brewery had business interests in and around the town.

Once united the two men curated a small free-to-enter summer exhibition which opened in 1944 at the White Hart Hotel in St. Austell. All exhibited pictures were priced by the artist and while the brewery received no commission or expenses, a retiring collection was aimed to raise funds for The Red Cross and the Prisoner of War Fund. Egbert referred to the exhibition as 'an experiment' and that its purpose was, in part, to offer the people of Cornwall the opportunity to visit 'small commercial galleries [that] only exist in London'.[59] Smart clearly took this as a great opportunity to raise money through the sale of artworks and to disseminate the works of the St. Ives colony more widely. However, Smart also gained financially through his association with the brewery. He was employed in 1945 to 'rearrange the pictures' at the White Hart in St. Austell and prepare an external colour scheme for the White Hart in Hayle.[60]

A follow up St. Ives Society of Artists 'Summer Exhibition', curated by Smart and opened by Egbert, was held at the New Gallery, St. Ives, on 28 July 1945.[61] A second exhibition at the White Hart opened in December 1945 and again Smart was employed to advise on decorative colour schemes.[62] Exhibited at the St. Austell show were 41 pictures loosely themed around the subject of 'Cornish Inland Landscape' – artworks on display included works by artists now synonymous with the St. Ives and Penwith artist colonies including Wilhelmina Barns-Graham, Barbara Hepworth, Peter Lanyon, Ben Nicholson and Borlase Smart. The show generated £428 through the sale of artworks. In 1945 the brewery sponsored a 'prize for landscape' that was awarded to Barns-Graham and purchased four paintings for £132 by Dorothy Bayley, Barns-Graham, Nicholson and Smart.[63]

A third exhibition was held at the White Hart in 1947 where the brewery acquired a further painting by Barns-Graham. This show was marred by the death of Borlase Smart, however a fourth and final exhibition, in Smart's memory, was put on in August 1948. Egbert's association with the St. Ives



Figure 10. Sven Berlin making a sculpture of a lion commissioned to replace one which had been damaged outside the Red Lion at St. Columb. The completed work was later installed at the Golden Lion at Porkellis.

colony was short-lived and appeared to have ended abruptly with Smart's death. References of his dealings with his artist friends in correspondence or minute books are scarce, which might suggest that Egbert himself funded some of their expenses. The few references that do survive stop altogether after 1948, the date when divergences within the artist colony were most profound. There is no doubt however that he was fully engaged with the artworld in Cornwall and it would seem he revelled in the company of his artist contacts – contacts that introduced him to Sven Berlin, Douglas Guido Morris, Elisabeth Nagelschmidt and Hans Feibusch, all of whom were employed by the brewery during the late-1940s and 1950s.

Sven Berlin was born in England, studied at the Beckenham School of Art and moved to Cornwall in 1938. During the war he was a conscientious objector but altered his view and found himself as a Beach Master during the Normandy landings − an appalling task that deeply traumatised him. Once settled in St. Ives he was instrumental in setting up the Crypt Group in 1946 and the Penwith Society (in memory of Smart) in 1949. He was commissioned by George Luck to carve a sculptural lion (Fig. 10) to replace one which had been damaged outside the Red Lion at St. Columb during troop activities. Despite his troublesome artistic temperament and his elusiveness in communication, Berlin produced a carved stone lion stylistically grounded somewhere between abstraction and representation. The completed work was considered too heavy to be installed at St Columb so eventually found a home at the Golden Lion at Porkellis, where it remains.

A friend of Berlin's, Douglas Guido Morris, was employed to produce 'printed stories' of the Ship Inn, Fowey, the King of Prussia, Fowey and the Duke of Cornwall in St. Austell (Fig. 11).[64] Morris moved to St. Ives in 1946, and set up the Latin Press, which designed and printed material for the likes of Berlin, Hepworth, Lanyon and the Leach Pottery. A loan of £50 was given by the brewery to the Latin Press in 1948 which, owing to the 'uncertainty of repayment … was to be written off in the Company's books'.[65] The association with Morris lasted into the 1950s.

THE DUKE OF CORNWALL

THE HOUSE was built about the middle of the XIXth Century. It is difficult to establish the date within a year, but it is safe to say that it was between 1845 and 1850, and the first records of the house as the Duke of Cornwall appear shortly afterwards.

In considering the painting of the most appropriate Sign, it seemed best that it should be associated with the Duke of the time when the house was built.

Edward, Prince of Wales and Duke of Cornwall, later King Edward the Seventh, was born in 1841. It can therefore be said that he was the Duke of Cornwall when the building was constructed, and it seems likely that it was in his honour that the house was named.



Search was made for a youthful portrait of the Duke, and the National Portrait Gallery was found to have a print, believed to be a free rendering of a portrait by the artist Winterhalter.

The print is here reproduced and has been used as the basis of the Sign, painted by Mariel Cardew of Wenford Bridge, and hung in 1950.

MOUNT CHARLES is named after Charles Rashleigh of Menabilly, after whom also is named Charlestown, originally West Polmear, which in 1790 had a population of only nine people. The pier was begun in 1791 for the security of fishing boats, and soon the harbour was developed for exportation of China Clay. Mt Charles is assuredly no mountain, but it stands at the top of the hill out of the town, and to that fact it undoubtedly owes its name.

PRINTED BY GUIDO MORRIS SAINT IVES CORNWALL

Figure 11. Douglas Guido Morris of the Latin Press was employed to produce 'printed stories' of the Ship Inn, Fowey, the King of Prussia, Fowey and the Duke of Cornwall in St. Austell (photo: Chris Bartram).

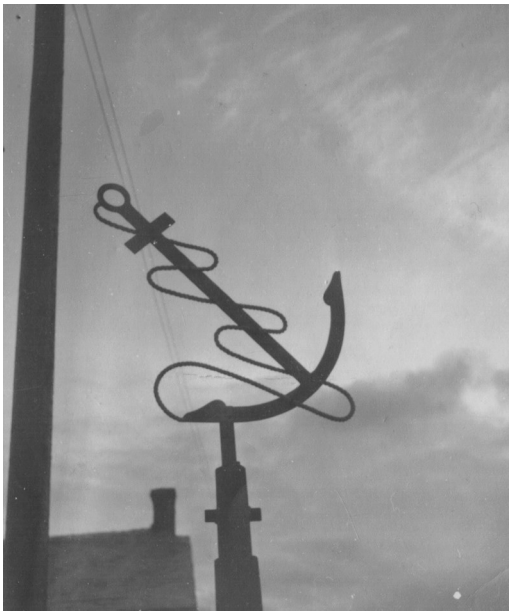


Figure 12. In conjunction with Arts and Crafts inspired blacksmith Archibald Carne, Elisabeth Nagelschmidt designed a sculptural iron anchor as the inn sign for the Blue Anchor at Fraddon.

Another artist to work for the brewery was Mrs Elisabeth (Betty) Nagelschmidt who was most likely introduced to Egbert by Barbara Hepworth and Ben Nicholson. Nagelschmidt was a celebrated architect better known as Elisabeth Benjamin. Born in London she studied at the Architectural Association where she was heavily influenced by the Tecton Group, a radical group of architects that encouraged the use of continental modernism in architecture between 1932 and 1939. In 1932 she joined the architectural office of Edwin Lutyens, where she worked on designs for the interiors of Liverpool Cathedral and a screen for Baroda's Palace in New Delhi, and prior to the war she became an associate member of the Royal Institute of British Architects. Her involvement with the Modern Architectural Research Group (MARS) culminated in her contribution to the 'New Homes for Old' exhibition at Olympia. Her career was truncated by marriage, children and war, which led her to relocate to a house in St. Austell.

Between 1946 and 1949 the brewery employed her as an architect although she appears to have worked solely on the interior design and decoration of several inns including St. Kew Inn; Delabole Inn; Victoria Inn, Roche; Cornish Arms, Hayle and the London Inn, Padstow. In conjunction with Arts and Crafts inspired blacksmith Archibald Carne she designed a sculptural iron anchor as the inn sign for the Blue Anchor at Fraddon, situated between Newquay and St. Austell (Fig.12). The artwork was exhibited at the 1948 Inn Crafts Exhibition organised by the Central Institute of Art and Design for the Brewers Society. At a Board meeting in 1947 a payment of £159 was authorised and recorded for three months work alongside the comment 'It was considered that her services, though expensive, were of value to the Company and justified her continued employment on decorations.'

Hans Feibusch, an important muralist who fled Nazi Germany to settle in England, was engaged in 1947 to paint a mural on the side of the Ship Inn at Fowey (Fig.13).[67] He became a celebrated painter of murals in several churches and public buildings, including Chichester Cathedral and Portmerion. His book *Mural Painting* was published in 1946 and his work was exhibited at the Royal Academy and Festival of Britain. It is not clear how he got the commission although a connection with Nagelschmidt seems likely.

Egbert's enthusiasm for art and artist friends does not appear to have been fully shared by his fellow directors. Although there is no clear record of opposition or protest by the Board to commissioning artists to work or produce art for the brewery, a rare off-beat remark noted in a set of Board minutes for 1963 records:

The Chairman recalled his colleagues pained surprise when confronted with the two Ben Nicholson paintings purchased by

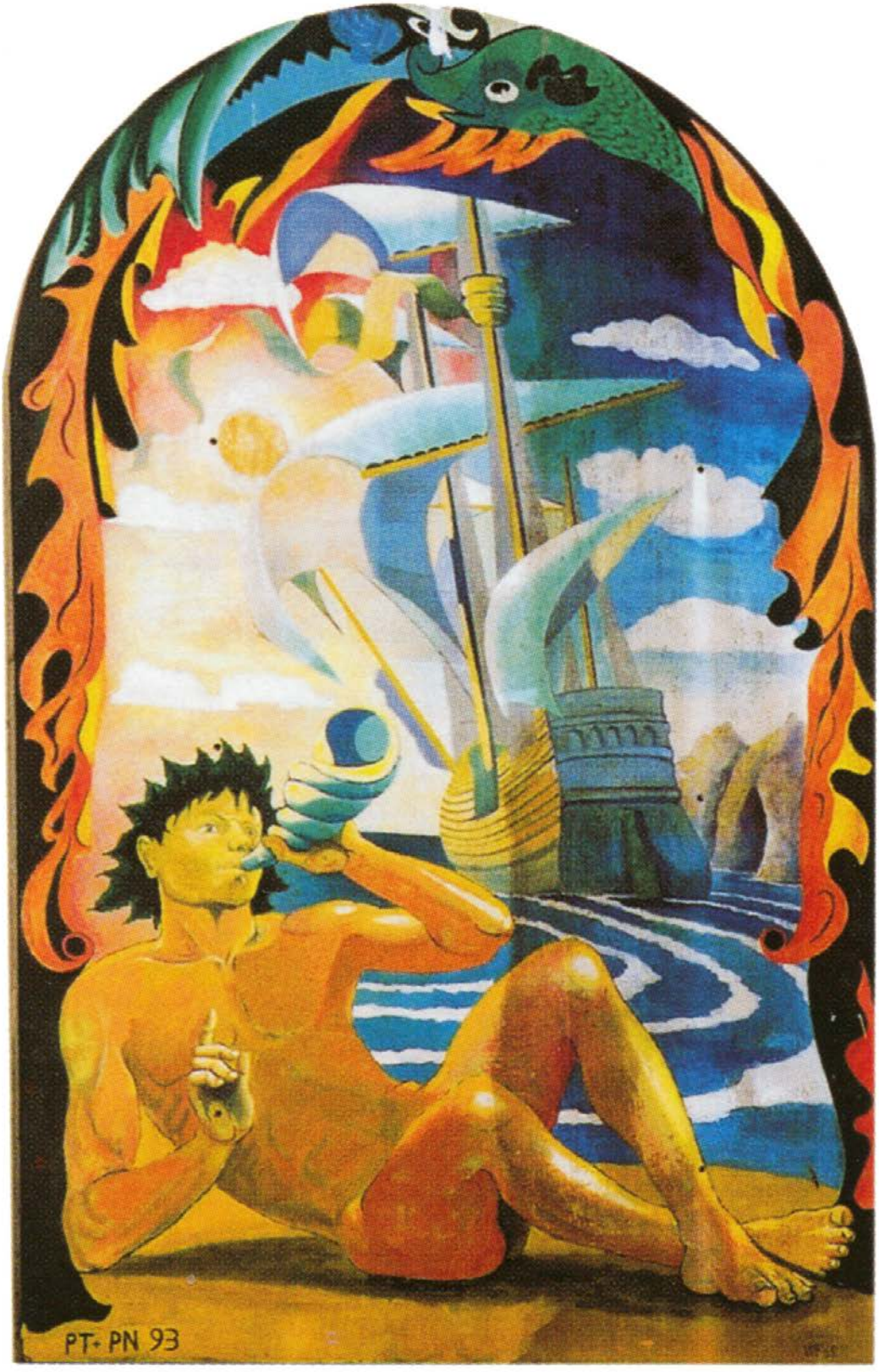


Figure 13. In 1947 the German muralist Hans Feibusch was commissioned to paint a mural on the side of the Ship Inn at Fowey.



Figure 14. To celebrate the centenary of the business in 1951 Centenary Ale was brewed. Coronation Ale was brewed in 1952.

him from among those works, under the general theme of Cornish Landscapes submitted in 1946 by members of the St Ives School of Artists for exhibition at the White Hart. The larger painting 151/2" x 191/2" 'Towednack' had cost £50, plus £4 for the frame, and the smaller 9" x 131/4"' Halse Town' £30. They had been sold at Sotheby's on the 17 July for £1,450 and £900 respectively, a total of £2,350.[68]

The 'pained surprise' displayed on the faces of his fellow directors must have been very satisfying for the presiding chairman. Furthermore, Egbert's obvious delight was heightened when the financial gain from the sale funded the refurbishment of the White Hart Hotel. In a final act of defiance Egbert acquired four paintings for display in the hotel − Augustus John's 'Clayworks', costing £600, and two watercolours, also of clay workings, by John Nash that cost £50 each.[69] Egbert's interest in art extended to his own private collection amongst which were two paintings by Stanely Spencer – 'View from the Tennis Court' and 'Turkeys'.[70]

Forging ahead

The Board's immediate post-war aspiration was to increase capacity from 41,600 to 78,000 barrels annually.[71] Despite such ambition, recovery proved slow. In 1947 the chairman's written report remarked that 'Mr Minchin continues to brew good beer, or as good as may be in present times' and reassured shareholders that despite modest profits investment had been made into a bottling plant, new fermentation vessels and new racking machinery. Furthermore, the brewery had been converted from coal burning to oil, the first copper was heated by oil on 23 June 1947.[72] The Board continued to believe that the production of soft drinks was key to the success of the business − hence a new bottling store was built, in part to advance the manufacture of lemon and orange squashes to compliment the already successful production of mineral waters.

Staff were not forgotten − in 1947 a five day, 44 hour, week was introduced and the following year saw a profit sharing



Figure15. Early promotional beer mat for the brewery's first conditioned keg beer, Extra. This appears to be the first use of the castle logo on the beer brand.

scheme implemented (staff taking 7% of the equity) which was added to the superannuation scheme. In the wake of these improvements and challenging economic factors, such as high costs of ingredients, energy and brewing sundries, and increases in beer,[73] wine and spirit duties, the brewery made a profit of £67,220 in 1948, down £1,000 from the previous year.[74] Looking to explain the reduction in profits to shareholders Egbert squarely laid the blame on what he identified as the nation's spending on 'luxury or quasi-luxuries' such as cinema, petrol (travel), television and, in particular, tobacco.

Despite challenging times, the brewery decided to vary the range of beers brewed. In 1948, Smugglers Ale, a strong ale originally at an original gravity of 1060º, was introduced, first to the Christmas market and later produced in limited bottled quantities thereafter. Furthermore, two celebration ales were brewed − Centenary Ale (1951) (Fig. 14) to commemorate the founding of the business in 1851 (a centenary port and sherry were also produced) and Coronation Ale (1952) to mark the coronation of a new monarch – both beers appear to have been brewed using the same recipe. To mark 100 years of the business, tenants were treated to formal dinners, held in the east and west of the county and brewery staff were treated to a visit to the Festival of Britain on London's South Bank. Perhaps inspired by the visit a staff social club was formed.[75] Later the profit-sharing scheme was revised.

Beyond the celebrations the Board remained concerned about the future of the business. The main concerns were the fall in sales of beer and the post-war inflationary situation that continued to drive-up the cost of taxes, ingredients and staff wages. More positively the brewery reported an uplift in sales from non-brewery or 'foreign' beers and wines. Egbert laid bare his concerns in his 1951 address to shareholders when he wrote:

> When the Chancellor of the Exchequer took four or five shillings out of every pound needed for reserves, we felt we were hard used. But how mild were the whips of Snowden compared to the scorpions of Mr Gaitskell! For Mr Gaitskell is not content to take by way of income tax nine shillings and sixpence from each pound we reserve for the business. This year if we pay, as we shall, our usual bonus, he will be taking six shillings and sixpence more by Profits Tax. Sixteen shillings out of every twenty! The pound that we want to reserve is no more than four shillings by the time the Company receive it.
>
> Now it is obvious this cannot go on.[76]

Despite the shareholders and customers feeling the pinch, attention may well have been diverted by an ongoing and drawn-out scandal which was making the local news. On trial at Bodmin Assizes court was the brewery's former secretary John Shannon who had pleaded guilty to the embezzlement of nearly £6,000 from the company − he was



Figure 16. Egbert Barnes supporting one of many wine tasting evenings held at the brewery. These events were to boost the wine and spirits business started in 1954.

imprisoned for two years for 'larceny of a servant, falsification of accounts and attempted suicide'.[77]

The troubled economy and uncertain sales during the early-1950s did not dampen the spirit and ambition within the boardroom. Far from it, the directors forged forward with motivated and daring plans to diversify and expand the business. In seeking new markets Smugglers Ale and Brown Ale were displayed at the Model Inn at the 1952 Ideal Homes Exhibition at Olympia. In 1953 the brewery developed its first brewery conditioned keg beer, Extra (Fig.15).[78] The idea was first proposed in part to replicate the success of Watney's Red Barrel but more practically to cater for meagre cellarage in some of the brewery's small Cornish inns. For the directors, it would seem, this was an opportunity to keep up with modern methods and trends. Yet, with growth came risk. First, there was the financial risk of investing in new processes such as filtration, pasteurisation, chilling, packing and storage. And then there were the more everyday risks such as how popular it would prove with customers, how sales might affect other brewery products and worries about selling beer in metal containers. In 1954 the Board agreed that they would proceed with this experiment 'accepting the risk that the beer might be sold at the expense of our bottled beers or existing draught beers, and the outlay [some £20,000] which would be required on plant and equipment' − fortunately the 'experiment' proved an 'unqualified success'.[79]

Another realignment of the business was signed off in 1954 when the brewery became the sole distributor of Coca Cola in Cornwall. This came about in consequence of Watney Combe and Reid having purchased (jointly with Beecham Group Ltd.) in 1953 the franchise for the ever-popular soft drink in the south and northwest of England. The Board noted that '… if these Cola drinks become popular, we will be selling the best, and the best known, of them'.[80] The deal was eventually concluded after lengthy negotiations with Watney Combe and Reid that saw Hammerton's Stout stocked in St. Austell tied premises.

Following trends was an important way to develop the business and as such the directors followed the markets very closely. Indeed, in his 1951 centenary speech Egbert said:

'All the business of war, and indeed all the business of life, is to endeavour to find out what you don't know by what you do: that's what I call guessing what is at the other side of the hill'. What was on the 'other side of the hill' was the growth and popularity of drinking wine – hence, in 1954 a wine and spirits department was re-established for the private and retail trade. This sub-business was set up under the name of Walter Hicks & Co. and was initially run by two of the great grandsons of the founder, Walter Hicks − Tim Harvey and Peter Voelcker. It was for this business that the castle first appeared as a logo, an emblem now synonymous with the beer brand, derived from a family crest used on one of the Hicks family graves in Luxulyan church, the parish of the founder's birth. The brewery became the leading wine and spirits business in the west of England and its annual wine tasting events became milestones in the calendar (Fig.16). Egbert was extremely knowledgeable in the field and when he approved of a certain wine was often heard to exclaim 'By golly tell your mum'.[82] The business became so popular that to meet supply a new bonded store was built first in 1973, and again in 1999.

Despite these demonstrable successes the financial position of the brewery did not drastically improve throughout the 1950s. In 1955 Egbert said:

> As I foreshadowed last year, trading conditions during the year ending 31 March 1955 were far from easy and the catalogue of adverse factors included not only television and other moppers-up of purchasing power through hire purchase but also of the most miserable summer weather in living memory.[83]

Egbert became absorbed by the negative effects of television and accreted that the 'craze' was in part responsible for the fall in profits to £49,000, down £4,000 on 1954. The situation was however set to improve − in 1956, 1957 and 1958 healthier profits (a consequence of several factors which included general prosperity leading to better sales, good returns on stronger beers, wines and spirits and a reduction in Profits Tax) were returned of £60,354, £67,798 and £81,000 respectively. The Board understandably remained cautious and were keen to remind shareholders that 'nearly two thirds of our profits [were] being taken in tax and with borrowing facilities denied, it is clear that we shall have to postpone or limit for the time being certain desirable capital projects we had in mind'.[84] A guarded approach was in evidence when two offers were presented to further expand the business. The first came from H. & G. Simonds who approached the brewery to purchase their west country houses and the second, from Ind Coope who encouraged the Board to acquire three properties. Both were flatly refused, the latter proving to be a ruse by Ind Coope to sell Skol and Double Diamond beers in St. Austell houses.[85]

The 1950s saw some enforced changes in personnel. Head brewer, and director from 1952, Leonard Minchin, retired in 1957. He was replaced by his deputy David Payne, son of Arthur Payne, who had earned great recognition through his work developing 'Extra'. He was appointed as a director in 1959 but died, aged forty-two, in 1963, − the same year as company secretary Ian Turnbull. Michin was replaced by Alan Izat, previously second brewer at Hunt, Edmunds of Banbury, while Turnbull's replacement was Clifford Hockin, son of the brewery cooper Bill Hockin, who fulfilled the role until 1975 and became the first published brewery historian. Two further recruits arrived in 1959 and 1961 − Peter Voelcker and Piers Thomspon − both great-grandsons of the founder Walter Hicks. Peter managed the wines and spirits business while Piers, who had trained with Fuller, Smith and Turner, was responsible for the estate and free trade sales. Both became directors in 1967. Their close business partnership proved hugely successful for the brewery until 2008 when Peter retired.

As the 1950s rolled into the 1960s profits continued to rise −1959 saw a landmark six-figure profit of £100,011 returned for the first time. Frustratingly £52,018 was paid in tax. 1960 and 1961 followed suit with £121,245 and £151,000 declared in pre-tax profits.[86] Confidence within the boardroom brought new prospects. After a successful trial period, sales of kegged Extra were dispatched to London; the Board contemplated and rejected the idea of advertising on a new local commercial television channel (it is not known if Egbert still saw television as a fad) and in 1961 an offer from Devenish & Co. of Weymouth to absorb the family business into its holding company was promptly rejected.[87] Soft drinks still offered a ready market for the brewery and a further £26,500 was spent on new onsite buildings and handling and transport loading facilities.[88] Further capital works on a new mineral 'factory' and a new beer bottling plant were completed in 1965 but soft drink production eventually ceased in 1995, a consequence in part of competition and the rise in popularity of post-mix production.[89] To fund these capital works, further premises refurbishments and to reduce a £50,00 overdraft, new ordinary shares at 50 shillings per share were issued to raise £125,000 capitol.[90]

During its first century in business the brewery had built three new premises − two hotels under Walter Hicks' auspicious reign during the first decade of the 20th century − the Ship and Castle at St Mawes and the Globe at Bude − and, in 1936, the Yacht Inn overlooking the seafront at Penzance under the careful watch of Hester Parnall. In 1968 the Board inspected a site at Tregonissey Road, a mile from the brewery, and favourable reactions were received from the Licensing Justices.[91] The situation and need for a new inn in St. Austell was carefully considered and it was determined



Figure 17. The William Cookworthy, opened in 1969, the first new St. Austell Brewery inn built since 1936.

that the site offered a potential to serve new housing developments in the area and the huge, newly constructed, John Keay House, the administrative offices of English China Clays.[92] By July the architects Selleck Nicholls had been commissioned, planning consent had been granted, and a contract price of £35,000 had been agreed. The project was in part funded by the sale of the New Inn in St. Austell that had raised £25,000. The name agreed upon was the William Cookworthy (Fig. 17), commemorating the Quaker minister, pharmacist and innovator of hard-paste porcelain and china clay extraction in Cornwall. The inn was opened on 2 May 1969 – the final cost being £36,343. The chairman's report for 1970 reported that 'the first year's trading now completed has fully justified our confidence in the project'.[93]

The chairman's statement for 1969 publicised that 'Two more are on the way, both of them to an extent depending on the whims of Local Government, but one of them, in St. Ives, should be open by this time next year'. The Sheaf of Wheat in St. Ives which cost £25,000 to build, was opened in 1970 and demolished in 2017.[94] The second proposed inn did not materialise.

By comparison the 1970s was a more settled period for the brewery. A new depot was built in Bude and several other regional depots were extended which proved successful in opening markets geographically. Talks were had with Watneys regarding St. Austell acting as sole distributors of its beers, a deal that did not materialise. Overall profits steadily rose year-on-year. In 1974 the brewery returned a net profit before tax of £527,712, a milestone figure returned against a backdrop of political uncertainty, a three-day week and increasing complex challenges arising from various pieces of statutory legislation including the Employment Act, The Trades Union and Labour Relations Act and Sex Discrimination Act. The increasing popularity of Cornwall as a tourist destination coupled with the increase in sales of foreign beers and lagers prompted St. Austell to consider brewing a draught lager. The idea was rejected based on an estimated investment cost of £300,000 – instead, Hick's Special



Figure 18. Egbert Barnes sits in the middle of the front row of this staff photograph, taken in July 1953.

Draught (1050°) was piloted to the summer market, initially selling at 26p per pint.[95]

Retirement and legacy

Egbert Barnes resigned the chairmanship on 29 July 1979, at the age of eighty-one. The Board accepted his resignation 'with regret' before amending the constitution and resolving his new position as the first 'President of the Company in recognition of the outstanding services he had rendered to the Company'.[96] David Staughton, Egbert's son-in-law, was duly appointed as the new chairman. Egbert died on 10 January 1987.

During his 40 years as chairman, he had overseen many changes, modernised systems and processes, masterminded a significant expansion and was at the helm when the brewery achieved its highest barrelage since the war. On his arrival he was immediately immersed in the potential for global conflict but as he stood down the brewery had received its first computer systems and conversations were being had about the possibilities of canning to compete with, and supply, supermarkets (Fig. 18).

Beyond his business acumen and connoisseurship of art, Egbert was a director of Colman's of Norwich,[97] a member of the Home Guard, a supporter of the Q Memorial Fund set up in memory of Arther Quiller Couch,[98] a High Sheriff of Wiltshire between 1945 and 1947,[99] chairman of the Wiltshire County Council Finance Committee in 1947 and 1948 and, for many years, a great stalwart and President of the Wiltshire Archaeological Society. In later life he developed an interest in arboriculture (a topic in which he was nationally recognised and subsequently advised various bodies) and when staying at the White Hart in St. Austell he would regularly cross the road to prune the Eucryphias trees in the churchyard of Holy Trinity church. He established himself as a knowledgeable plantsman in which capacity he was a member of the Botanical Society and Exchange Club of the British Isles. He and his wife Ruth enjoyed their four-acre well-manicured garden at Upper Seagry, designed by the notable designer Percy Cane in the 1940s. The garden, and small market garden, regularly attracted members of the National Garden Scheme, raised money for several charities and attracted column inches in specialist gardening magazines.[100] To mark his 70th birthday he planted an arboretum.[101] Not surprisingly he was consulted on matters concerning planting around the brewery's licensed premises – at the Cornish Arms, St. Merryn, for example, in 1946, when the local nursery suggested that they plant *Cotoneaster Horizontalis* in the garden, Aylwin wrote to Treseder Nurseries 'I showed your letter to my Chairman, Mr Barnes … [who]



Figure 19. Aerial image of the brewery, c.1950. The small brewery garden can be seen in the left-hand foreground.

does not quite agree with the suggestion'.[102] Cane was commissioned by the brewery to design the small brewery garden and some gardens around the licensed premisses (Fig. 19).

Egbert's passion for the natural world was matched by his benevolence. In an enthusiastic postscript to his annual company statement in 1965 he wrote: 'May I commend to shareholders' generosity the National Trust's Enterprise Neptune to save as much as possible of what is left of the country's coastline? Nowhere is that more important than it is in Cornwall'. In March 1965 the Board agreed to a £100 per annum donation to the campaign and in December 1965 the company put a further £1,191 into the scheme. And in 1967 the brewery purchased over 25 acres of headland near Fowey, known as The Gribbin, and presented it to the National Trust as part of their coastline acquisition campaign.[103]

Egbert can be credited with many things. On a personal level he was described by those who knew him as a 'great leader' and 'a gentleman' − he certainly worked hard to earn the trust and respect of all who knew and worked with him.[104] Professionally, he oversaw many tangible changes to the business and ensured that it remained relevant. Yet, above all this his most enduring legacy is retaining and enhancing the reputation and the independence of the family business. It is a great testament to the family that between 1851 and 1979 the business had only three figureheads – Walter Hicks, Hester Parnall and Egbert Barnes. The next generations of leaders also came from descent. Hence, David Staughton was a director between 1963-2000 and chairman between 1979 and 2000 and his son, Egbert's grandson, James Staughton, a director from 1988 and managing director from 2000, until his retirement in 2020. Furthermore, two of Egbert's younger sisters safeguarded family continuity on the Board of Directors. Hester, the eldest, married Piers Thompson whose son, also Piers (1937-2023) was a director from 1967, managing director between 1979 and 2000 and chairman from 2000 until 2007 when he retired and became the company's second President while Ruth, the youngest, married Paul Voelcker whose son, Peter, joined the business in 1959 and was a director between 1967 and

2008. He worked with Piers Thomspon until his retirement in 2008.

Egbert's belief in the brand, his philosophy of respect and teamwork, commitment to his investors and safeguarding the reputation of the business were vital to the brewery's success during his tenure. His legacy is best summed up by his own words, spoken in 1961 to the shareholders:

There are certain matters for which we owe thanks to all our staff: good management, good products, good service and, most valuable of all, the good will earned thereby. In these essential qualities we believe the small firm has advantages the huge can envy. To be the best one need not be big – as long as one remembers that the best can always be bettered. By present day standards we are a small brewery but we are proud of the beers we brew and of the wines we sell, of our houses, of the men and women who work for us and of the reputation we believe these things have brought us. We hope that you do too.

Acknowledgements

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2. Agreement resolved on 22 January 1910 and registered 11 February 1910. The work of determining nominal capital was conducted by Collinson, Prichard and Barnes. The shareholders were Walter Snr (99), Walter Jnr (1799), Emma and Clara Hicks (spinsters, 900 each), Hester Parnall (900), Mary Barnes (900), Susan, Caroline Margaret (all spinsters, 900 each) Kate Hoyle (900) and George Hicks (900).

3. *The Times*, 19 June 1942.

4. *Law Directory* (London, 1925 and 1932), pp.729 and 769.

5. *The Times*, 31 October 1934. George continued to run the business after his father's death despite his blindness. The business was sold to Peter Walker and Robert Cain and Sons in 1921. Business archives are held at M380PWK/3/1/84 at the Merseyside Record Office.

6. Minute Book, No. 3, f. 92. The Times, 26 May 1939.

7. Luck, L. (2011) *Cornish Born and Brewed - A Family Tradition: The Story of St Austell Brewery 1851-2011*. Saint Austell: St Austell Brewery Co Ltd, p.39.

8. ibid., p.38.

9. David Barnes recalls that Egbert joined the Board on condition that a company pension scheme was introduced.

10. *The Times*, 19 June 1942.

11. Minute Book, No. 3, f.13.

12. St Austell Brewery Archives (hereafter STAB) Egbert Barnes to Arthur Payne, 5 September 1939.

13. STAB archives, Egbert Barnes to Arthur Payne, 8 September 1939.

14. STAB 0153. On 4 September 1941 Christopher Ellis wrote to Mr Payne 'I hope the war is not interfering with the staff much … I wonder when it will all end'. STAB 0169, dated 13 November 1941, adds that rail was not successful however they were to stick to rail because it was recommended by the Brewers Society.

15. Smallwood replaced the 'brewers' manager' Archibald Biscoe who in 1911 was living with George Hicks on his farm.

16. Printed obituary in brewery archives, source not known.

17. STAB archives, Egbert Barnes to George Smallwood, June 1941.

18. Payne died at Belfield House, the St Austell former home of Hester Parnall.

19. Quoted in Luck, L. (2011) op. cit., p.41.

20. Electoral Registers, Lambeth North 1906, p.116.

21. *Western Times*, 26 January 1918. *Brewers Almanac*, 1915 (London, 1915), p.353.

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23. *The Times*, 9 August 1939.

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25. During his career he had exhibited at the Brewers Exhibition and was awarded two silver, and one bronze, medals.

26. Minute Book, No.3, f.70.

27. ibid., *f.*81.

28. ibid., *ff.*52, 57, 44, 46. The acquired inns were the Cornish Arms, Par; New Inn, Veryan; Ship Inn, Pentewan; Three Tuns, Penryn; Unicorn, Camborne and the Western Inn, St Austell.

29. ibid., *f.*46.

30. ibid., *f.*53.

31. STAB archives, Cornish Arms, Par, file dated 26 May 1943.

32. STAB archives, Claude Aylwin to A.J. Huxham, Cornish Arms, 9 May 1944.

33. Memorandum dated 10 October 1947.

34. Speech given at Bangor, Wales, on 28 March 1915 and quoted

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35. Glover, B. (1995) *Brewing for Victory: Brewers Beers and Pubs in World War*. Cambridge: Lutterworth Press, p.1.

36. Died at sea after the sinking of H.M.S. Charybdis, 23 October 1943.

37. Minute Book, No.3, f.112.

38. ibid., *ff*.80 and 89.

39. Clifford Hockin, St Austell Brewery: Established 1851, (n.d.), n.p.

40. Minute Book, No.5, *f*.23.

41. Minute Book, No.4., *f*.142.

42. ibid., *f*.165.

43. ibid., *f*.34.

44. STAB archives, E.G. Barnes (of Collinson, Pritchard and Barnes of 27 Bedford Row, London) to Arthur Payne dated 28 June 1934.

45. *Certificate of name Change issued by the Registrar of Companies*, dated 3 October 1934.

46. STAB archives, Claude Aylwin to E.G. Barnes, 1 March 1945.

47. ibid.

48. Minute Book, No.3, *f*.49.

49. Luck, L. (2011) op. cit., p.44.

50. Luck, G. (1947) 'Signs of the Good Inn', *Country Town*. n.p.

51. Minute Book, No.4, f.17.

52. *A Monthly Bulletin*, (April 1951), p.55. The article (pp. 55-61) shows various signs painted by Joy Cooper including The White Hart, St Austell; The Turnpike Inn, Connor Downs; The Falmouth Packet, near Marazion; The Lugger, Polruan; The Ship, Mevagissey; The Four Lords, St. Blazey; The Welcome Home, Par; The Holmbush, near St Austell; The Barley Sheaf, Bodmin; The Safe Harbour, Fowey; The Lanivet Inn, Lanivet; The Victoria, Roche. In 2003 her inn sign of the Barley Sheaf was depicted on a Great Britain postage stamp under the series 'Pub Signs'.

53. Millar, G. (1953) 'Inn Signs of To-day', *The Brewing Trade Review*. July, pp.504-8.

54. Thanks to Emma West for this information.

55. Minute Book No.3, *f*.146.

56. Minute Book No. 3, *f*.156.

57. Quoted in Luck, L. (2011) op. cit., p.42.

58. Egbert Barnes, Foreword to 'Picture Exhibition Summer 1944' catalogue.

59. ibid.

60. Minute Book No.4, *f*.128.

61. *Western Morning News*, 28 July 1945.

62. Wilkinson, D. (2017) *The Alfred Wallis Factor; conflict in post-war St Ives art*. Cambridge: Lutterworth Press, p.82.

63. STAB archives, letter dated 27 December 1945,

64. Minute Book No.5, *f*.95.

65. ibid., *f*.130.

66. Wilkinson, D. (2017) op. cit., p.131.

67. Minute Book No.5, *f*.36. Jones, T.D. (1985) 'A Modern Master', *Church Building*. pp.6-18.

68. Minute Book No.6, *f*.75

69. Luck, L. (2011) op. cit., p.44.

70. 'View from the Tennis Court' is now on long term loan to the Stanley Spencer Gallery, Cookham, although is not currently on show. Thanks to Ann Danks of the Stanley Spencer Gallery for helping with tis line of enquiry.

71. Minute Book No.5, *f*.33.

72. ibid., *f*. 67.

73. £5 4s in 1939 to £18 4s 4d in 1948 on a barrel of beer

74. Minute Book No.5, *f*.121.

75. Minute book No.6, *f*.2.

76. Egbert Barnes, Address to Shareholders 1951.

77. *Daily Herald*, 23 October 1952.

78. The name 'Extra' was later changed to 'Duchy' because, it was thought, that 'Extra' sounded like a type of petrol.

79. Luck, L. (2011) op. cit., p.49.

80. ibid., p.48.

81. Minute Book No,6, *ff*.74, 83.

82. With thanks to Peter Voelcker.

83. Egbert Barnes, Address to Shareholders, 1955.

84. Egbert Barnes, Address to Shareholders, 1956 and 1957.

85. Minute Book No.5, *ff*.180,189.

86. Egbert Barnes, Address to Shareholders, 1960, 1961, 1962.

87. Minute Book No. 6, *f*.14. STAB letters box, Anthony Hill to Egbert Barnes 17 May 1961 and 25 May 1961. Egbert Barnes to Anthony Hill, 5 June 1961.

88. Minute Book No.6, *f*.28, 32.

89. ibid., *f*.110.

90. Registrar of Companies dated 29 June 1962.

91. Minute Book No. 6, *f*.157.

92. The brewery garden was dismantled at the same as John Keay House was built, the trees and shrubs from the garden were removed and replanted outside the new offices.

93. ibid., *f*.177. Chairman's Statement 1970. The inn closed in 2012 and is now a Tesco Express.

94. ibid., *f*.191. Chairman's Statement 1969.

95. Minute Book No. 7, *ff*.107 and 115. Hick's Special Draught was repackaged as Jubilee Ale in 1977 following a Registered User Agreement with Bass Charrington Limited who owned the trademark 'Jubilee Ale'. The agreement expired on 31 December 1977.

96. ibid., *f*.195.

97. Egbert's uncle George and Lord Cranworth resurrected the failing company and in the 1950s Egbert encouraged Coleman's to sell wine which became a successful part of their business model.

98. *Cornish Guardian*, 24 August 1944.

99. *The London Gazette*, 14 March 1947. p.1214.

100. Cane also designed a small garden in the corner of the brewery yard.

101. *The Botanical Society and Exchange Club of the British Isles, Report 1936*, (Arbroath, 1937), p.198. Historic England CAN01/01. Quest-Riston, C. (2023) 'Why everyone needs to plant an arboretum', *Country Life*, 23 July.

102. STAB-45, Claude Aylwin to Treseder & Company, 6 March 1946.

103. *The Times*, 8 December 1965 and 9 February 1967.

104. Luck, L. (2011) op. cit., p.39.