

By River, Fields and Factories
The Making of the Lower Lea Valley
Archaeological and cultural heritage investigations
on the site of the
London 2012 Olympic and Paralympic Games

Post-Roman Pottery

(Section 3)



by Lorraine Mephram

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Introduction

This report discusses the assemblage of post-Roman pottery recovered from all sites within the Olympic Park. All sherds are of medieval or post-medieval date; no sherds of Saxon pottery were recovered. The total assemblage reported on consists of 2076 sherds, approximately three-quarters of which (1541 sherds) came from a single site (Trench 75). Thirty-four other trenches produced pottery, in quantities ranging from one to 99 sherds (see **Table 1**).

Methods of Analysis

All post-Roman sherds were examined and reported on at the assessment stage, the reports prepared variously by several individuals, but in every case, standard Museum of London (MoL) codes (for fabric type and vessel form) were used to classify the pottery. Records were compiled as sherd counts within each context. Some context-by-context records, mainly for the larger site assemblages, were available during the analysis. In most cases, however, only summary quantifications were available.

During the process of analysis, all pottery was checked against the assessment records and reports as a first step. Each sherd, or group of sherds, was quantified (sherd count and weight) by fabric type and by vessel form (where known); details of decoration and any other modification (such as stamped proprietary names) were also noted. MoL fabric and vessel form codes continued to be used throughout; vessel codes accord with nationally recommended nomenclature (MPRG 1998). All data are held in an Access database (and also in an Excel spreadsheet) which form part of the project archive. The assemblage includes a significant proportion of complete or near complete vessels (128, although these largely derived from unstratified or poorly stratified contexts).

Medieval Pottery

Fabrics and Vessel Forms

Very small quantities of medieval pottery were recovered (13 sherds; 136g), deriving from three trenches: 75 (9 sherds), 101 (1 sherd) and 118 (3 sherds). Nine fabrics were identified (see **Table 2**), and the pattern is one of local coarsewares appearing from the early medieval period, later (from at least the 13th century) augmented by regional types, products of the London-type, Surrey whiteware and Hertfordshire/Surrey greyware industries. All the regional types occur commonly in the capital and the surrounding area. Kilns producing London-type ware have been found in Woolwich (Cotter 2008), several production centres are known for the whitewares along the Surrey/Hampshire border and elsewhere in Surrey (Pearce and Vince 1988), while the greyware industry apparently spanned several counties around London and included a number of kilns in Buckinghamshire and Hertfordshire, amongst others (Blackmore and Pearce 2010).

Local coarsewares were found only in Trench 75, and include early medieval (11th/12th century) shelly, sandy/shelly and sandy wares (EMSHX, EMSSX and EMSX, equivalent to Essex fabrics 12a, 12c and 13 respectively; Cunningham 1985), and later medieval (12th to 14th century) sandy wares, both reduced and oxidised (RCWX and SOWX, equivalent to Essex fabrics 20 and 21). The single sherd of EMSX is of interest as it appears to have been modified by deliberately shaping into a form with rounded corners, presumably for use as a tool of some kind (**Photo 1**). It is possible that such an implement could have been used in pottery production, for the secondary shaping and finishing of vessels. Similar examples have been found within the Late Medieval Reduced Ware industry of the south-east Midlands, where it is surmised that they may have functioned in the same way as a modern potter's purpose-made 'rib', to help form the neck and shoulder of a vessel, or to shave the base angle (Slowikowski 2011, 63, fig. 34, nos 133–4; fig. 42, nos 219–20). None of the other sherds are diagnostic to form.

Trench 75 also produced four sherds of Surrey whiteware, comprising three Kingston-type wares (KING) and one Cheam ware (CHEA); the latter derives from a jug form.

The single sherd from Trench 101 is a South Hertfordshire/Limpsfield-type greyware (SHER), while the three sherds from Trench 118 are all London-type wares (LOND), in both jar and glazed jug forms.

Provenance

Some of the medieval sherds recovered were clearly residual finds, occurring alongside post-medieval wares; in other instances they provided the only dating evidence, but are unlikely to represent primary refuse.

Three medieval sherds came from contexts in Trench 75 pre-dating the post-medieval period, all Essex coarsewares – one of EMSHX (853; alluvial clay sealing channel 846), one of EMSSX (alluvial clay layer 269), and one of SOWX (primary fill of possible drainage ditch 911). All these sherds are small and abraded. Other medieval sherds from Trench 75 came from post-medieval contexts.

All three sherds from Trench 118 derived from post-medieval consolidation and construction layers, while the single sherd from Trench 101 came from a stream channel (late prehistoric and later).

Post-Medieval Pottery

The post-medieval assemblage comprises 2063 sherds, and in date range covers the whole post-medieval period, from the late 15th century to the present day, with an emphasis on the 19th and early 20th centuries. The majority of the assemblage (1532 sherds) was recovered from Trench 75; all other trench assemblages were small, none exceeding 100 sherds.

Earthenwares

This category includes three groups of wares: coarse red earthenwares from the London area; Surrey-Hampshire border wares; and fine red earthenwares from Essex. These can be either glazed or unglazed, and generally fulfilled the utilitarian requirements of the household.

The earliest wares (late 15th to 16th century) represented are from the London area, and comprise early redwares (PMRE) and slip-decorated redwares (PMSL); four of

the five sherds of PMRE probably represent a single vessel (from Trench 75), with pre-firing perforations, either a colander or chafing dish. White-slipped redware, including both green-glazed and yellow-glazed examples (PMSRG; PMSRY) have a slightly longer currency, into the mid-17th century; the single yellow-glazed sherd is from a bowl or dish.

From the mid-16th century, London area redwares are augmented by both whitewares and redwares from the Surrey/Hampshire border, and Essex fine redwares. The whitewares can be glazed green, yellow, brown or olive (BORDG, BORDY, BORDB, BORDO); forms present include a handled, carinated bowl (possibly a porringer), a dish and a chamber pot. The redwares (RBOR) occur in bowl, dish and jar forms. Meanwhile, vessel forms seen in the London area redwares (PMR), which were produced at centres such as Woolwich, Deptford and Lambeth, include bowls, jars, flowerpots, a cauldron, a colander, a pipkin and a lid. Of interest is a rim sherd from Trench 75, possibly from an oversized beaker-shaped vessel, which may have been used as a container for a semi-solid substance. This sherd was not available for analysis, but it may have been comparable to forms termed ‘industrial pedestal beakers’, made at Deptford *c.* 1680–1750, of which examples have also been found in 18th century contexts associated with industrial activity at Point Pleasant, Wandsworth. (Jarrett with Sabel 2004, fig. 77.1–3; Jarrett *et al.* 2010, fig. 13). The function of these vessels remains uncertain; there is a definite association with industrial activity, although their function was probably as containers for some substance(s) rather than actual use in industrial processes. They may have contained a solid or semi-solid substance, of which one possibility is dye for printing calico (Jarrett *et al.* 2010, 157), in which context the presence of a calico-printing works at Temple Mills may be noted.

Also present are parts of two sugar-loaf moulds (one from a 19th/early 20th century dump of building rubble 102 in Trench 104; one from pit 516 within late 18th/19th century buildings in Trench 118). These cone-shaped vessels with holes in their pointed bases would have been used in sugar refining to hold the prepared sugar syrup; once the sugar had set, the bungs inserted in their basal holes were removed so that excess syrup or molasses could drain through, collecting in syrup-collecting jars. Moulds from Southampton and Exeter are in imported Spanish Merida-type ware, but

later examples (later 17th and 18th century) from, for example, Exeter and Bristol are in fabrics which appear to be local, and in London examples of both moulds and jars are known from the 17th century redware kiln site at Woolwich (Brooks 1983, figs. 3, 5; Allan 1984, 138–9, fig. 116; Pryor and Blockley 1978, fig. 13, 64, fig. 14, 70–1). The fragment from Trench 104 came from a dump of building rubble, part of the latest stratigraphic phase on the site, of dumping, levelling and landscaping, and is presumably residual here. The deliberate dumping of refuse from elsewhere is apparent in this site phase, and the sugar mould could have originated elsewhere in east London. The example from Trench 118, however, came from the fill of a pit associated with late 18th and 19th century buildings, probably related to the terraced housing recorded on the site by Milne's map of 1800. This mould fragment, therefore, is more likely to represent sugar refining in the relatively near vicinity of the site. The nearest known sugar refinery was located on the south side of the High Street between Bow and Stratford (the present day Sugar House Lane is assumed to have taken its name from this establishment), and is documented from 1843 (*VCH* 1973); this would have been only about 300 m from the location of Trench 104.

The Essex fine redwares are dated from the late 16th and through the 17th century; a few sherds are black-glazed (PMBL). Others are clear-glazed, brown-glazed or green-glazed (PMRF, PMFRB, PMFRG); vessel forms include rounded jars, some handled (two could be chamberpots); two bowls, and a rounded mug.

Tinglazed earthenwares

Most tinglazed sherds derive from London delftware (TGW), which was recovered in a variety of decorative styles. Plain whitewares (TGW C) and blue wares (TGW BLUE) were purely utilitarian, and provided ointment pots and chamberpots. The decorated wares span the period from early 17th century to late 18th century, and include TGW A (drug jar, shallow dish with footring base, small bowl with Wan Li decoration), TGW D polychrome wares (dish, possible ointment pot), TGW E 'Persian Blue'; and TGW H blue on light blue designs (drug jar, plate). A tea bowl can only be classified broadly as generic delftware (TGW).

The only imported sherds identified were of French tinglazed ware (FTGW). This includes two complete jars (Victorian/modern dump layer 2, Trench 105;

Victorian/modern made ground 35, Trench 117), both bearing the mark ‘Moutarde de Maille / Vinaigrier - Distillateur / Fournisseur / des premieres Cours / de l'Europe / Paris’.

Stonewares

These include both German and English wares. Early German stonewares (late 15th to 17th century) appear in the form of Frechen (FREC) and Raeren (RAER) products, the latter represented by a single frilled base sherd from a mug or jug. Westerwald stonewares (WEST) appear both in 17th/18th century forms, including a chamberpot dated 1740–60 (Trench 75, Phase 3 context 964), and in later forms, comprising three, possibly four, Seltzer bottles, containers for mineral water. The three more complete bottles are all of the tall, cylindrical form introduced in the 19th century, and imported until the beginning of World War I. All three bear stamps indicating the mineral water company or place of origin. The first, from Trench 57 (context 271), carries the rather faint stamp SELTERS / NASSAU in a roundel with a central (German) eagle motif. Nassau Selter (the original name for seltzer, taken from the German town of Niederselters in Hesse). The Nassau Selter Company exported mineral water to England by at least the early 19th century, and it continued to be imported up to the beginning of World War I; this stamp dates after 1866 ([internet source](#): German mineral water bottles). The second bottle, from Trench 65 (unstratified), is stamped KONIGREICHEN PREUSSEN, again in a roundel with a central eagle, above ELISABETHENBRUNNEN HOMBURG. The Elizabethan spring (‘brunnen’) in Bad Homburg was discovered in June 1834. The third bottle, from Trench 75 (context 280), is stamped EMSER [K]RAENCHES WASSER in a roundel, with the initials MN in a cursive script placed centrally. The first documentary mention of drinking the water from the ‘Emser Kränchen’ spring at Bad Ems dates to the 16th century, and the water was exported from the mid-18th century. This particular stamp is dated up to 1866 ([internet source](#): German mineral water bottles).

British stonewares are far more common. Most of these wares are generic English stonewares (ENGs), dated from 1700; from c.1830 these appear with feldspathic ‘Bristol’ glazes rather than salt glazes (ENGs BRST), although salt glazes continued to be used into the 20th century. Feldspathic glazes, which were applied in a liquid state, were first used in London, but were introduced at William Powell’s Bristol

potteries in 1835; at the Fulham pottery feldspathic glazes were, until 1865, confined to the insides of bottles (Green 1999, 159). More specifically attributed English stonewares include products of Staffordshire (STBRs; straight-sided mugs or tankards), Nottinghamshire (NOTS; lid) and Derbyshire (DERBS; jar and flared bowl). There are also examples of glazed red stoneware (RESTG; lid), and white salt-glazed stoneware, including sherds with cobalt-based and ‘scratch blue’ decoration (SWSG, SWSG COB, SWSG SCRB). Straight-sided mugs or tankards are the most common vessel forms in these wares, alongside bowls (one tea bowl), lids, a plate and a small dish or saucer. Two small ‘toy’ vessels, a lid and a tea bowl, are of interest here (Trench 118, brick-lined drain 513 in late 18th/19th century houses).

More specialised English stonewares, used here mainly for tea wares (teapots or coffeepots, and their lids), comprise Black Basalt wares, introduced by Josiah Wedgwood *c.* 1770 (BBAS, BBASG), and 19th century blue stoneware (BLUE).

London stoneware (LONS), pioneered by John Dwight at the Fulham pottery (Green 1999), is the most common of the sourced stonewares and, together with the generic English stonewares, consists largely of utilitarian containers dating from the 19th and early 20th century, and including a number of complete vessels. One earlier exception is a straight-sided tankard in LONS, stamped ‘WR’ (Trench 75, construction cut 1091 for Phase 2 timber revetment). Excise stamps of ‘WR’, ‘AR’ or (much more rarely) ‘GR’, for the reigning monarchs, are commonly found on stoneware vessels of the late 17th and early 18th century, used in compliance with the 1700 Act governing ale and beer measures. ‘WR’ marks, however, were also used during the reign of Queen Anne, after King William III’s death in 1702 (Green 1999, 171–3).

Many of the later containers bear stamped proprietary names, of the manufacturer of the vessel itself and/or the contents. **Table 3** lists all of these marked vessels. The vessels themselves include bottles and jars in various shapes and sizes. These can be paralleled within the known range of 19th century (mainly after *c.* 1865) and later products from the Fulham pottery (Green 1999), the Doulton pottery in Lambeth (*ibid.*, appendix 18; Tyler *et al.* 2005), and the Stiff pottery, Doulton’s main rival in Lambeth (Green 1999, appendix 17). According to the late 19th century price lists, they include ‘upright bottles’. ‘bung jars’, ‘butter jars’, ‘extract pots’ (or ‘wide mouthed jars’), ‘jam jars’ (or ‘mustard jars’, depending on size), ‘ink bottles’ (in a

variety of sizes, some with pourers), ‘ginger beer bottles’ (which could also be used for other beverages), ‘Brunswick black bottles’, ‘blackening and polish bottles’, ‘wide-mouth bottles’ (for furniture cream and disinfectants), and ‘anatto bottles’. There are also small jars and jugs for milk or cream. These vessels would have contained a wide range of foodstuffs and other household products, most of which are apparent from the named forms, although some of these are less familiar today – annatto is a reddish-yellow dyestuff used to dye fabric and as food colouring, while ‘Brunswick black’ is a black varnish used for metal, particularly stoves and fenders, drying to a durable, protective finish. The contents also formed part of some proprietary stamps. Several companies supplied beers or ginger beers (Batey, Biddle and Gingell; Markham, F. Smith, Western and Wolland, R. White); there are also vessels for ink (Pridge, Stephen), cream (Turner) and washing blue (Giessen). The last named product was a blue rinse liquid designed to make washing ‘whiter than white’.

Of the drinks manufacturers, most were London-based: Batey’s in Laburnum Street and Kingsland Road, Shoreditch (Tyler *et al.* 2005, 45; London Business Directory 1884, 42), Biddle & Gingell in Clyde Road, Leyton, F. Smith in Sidney Street, Stepney, and Western & Wolland in Grange Walk, Bermondsey (London Business Directory 1884, 693). The best known is R. White. Robert and Mary White first made lemonade in Camberwell in 1845 (Tyler *et al.* 2005, 45), and the beverage is still marketed under the name R. White’s today. Two of the R. White’s bottles carry backstamps of the bottle manufacturer, one of Bourne, Denby (with the date mark of 1912; Trench 75, Phase 5, final infill of Tumbling Bay Stream), and one of Doulton, Lambeth (with a backstamp dated 1858–91; Eyles and Irvine 2002, 324, type 4; Trench 52, unstratified). There is an interesting link here with another mineral water company. One of the R. White’s bottles carries a trade mark which features a mounted horseman, and an identical mark appears on another bottle, but apparently as the trade mark of Artis, Capel & Co (Trench 75, Phase 5, final infill of Tumbling Bay Stream). Both firms were trading in Neate Street, Camberwell, R. White’s from 1887 until 1914 (before this they were at the Albany works in Cunard Street, Camberwell), and Artis, Capel & Co. from 1881 to 1891, for some of that time trading as the Surrey Mineral Water Company ([internet source](#): Surrey Mineral Water Works; London Business Directory 1884, 19). This was presumably a small company that R. White’s subsequently took over.

One non-local exception is Markham's of Maldon in Essex (Trench 75, Phase 5, final infill of Tumbling Bay Stream). Charles Markham, beer retailer and barge owner, is listed in the Post Office Directory of Essex for 1874; in 1882 he is listed at the 'Borough Arms' (Kelly's, 1882), and by 1894, still at the Borough Arms, he is listed as an 'aerated water manufacturer' (Kelly's, 1894). By 1914 William S. Markham had taken over the family firm (Kelly's, 1914).

The wine and spirit merchant Grimes, at the Bird in Hand, Bow Road (on a large bottle/flagon from Trench 22, context 41), can be identified as George Frayling Grimes, listed in Kelly's Directory (1851) as 'victualler' at the Bird in Hand, 126 Bow Road, Bromley ([online source](#): London pubs).

Foodstuffs are represented by a cream jug belonging to Turner's of Disley, two Hartley's preserve jars, and a jar of Taylor's mustard. The presence of the cream jug from Disley (Cheshire) is something of an anomaly, as dairy requirements could presumably have been satisfied from sources far closer to Stratford, but both Taylor (Newport Pagnell from 1830) and Hartley (Liverpool from 1874, London from 1902) were well established companies with a national distribution.

Health was not neglected. A jar with an inverted pear-shaped profile held 'Virol, A Preparation of Bone-Marrow, an Ideal Fat Food for Children and Invalids' (Trench 117, Victorian/modern made ground 35). This product was concocted from bone marrow, eggs, malt extract and lemon juice, and tasted something like toffee; it was approved by the medical establishment, and considered to be efficacious in cases of infant diarrhoea, and also "in cases of marasmus, rickets, tuberculosis, anaemia, and gastric disorders" (*British Medical Journal (supplement)*, August 28th, 1909, 204). Virol marketed their bone-marrow extract in stoneware jars prior to the 1930s. This mark is listed by Askey, but not dated (Askey 1981, 144, v.3).

Amongst the manufacturers of the vessels themselves, Doultons are, as might be expected of a London-based company, well represented (15 backstamps). Pottery production was already well established in Lambeth when John Doulton joined Martha Jones' Union Pottery in Vauxhall Walk in 1812, but by the second half of the 19th century Doulton's had risen to predominance in the London market (Tyler *et al.* 2005, 9–14). Although outdone in terms of volume of production by other companies

such as Bourne (see below), Doulton stands out by virtue of its huge range of products, which included not just the ubiquitous domestic bottles and jars, but also horticultural wares, architectural ceramics, sanitary wares, and electrical fittings (including telegraph insulators). Of the 15 backstamps, most are of the simple two-line form (Doulton, Lambeth) in use on plain stonewares from 1858 to 1891 (Eyles and Irvine 2002, 324, type 4), while three are of the oval form in use from 1869 (*ibid.*, type 7).

The next most common manufacturer seen here is Bourne of Denby, Derbyshire (10 backstamps). Bourne was the largest producer of stoneware bottles in the country during the 19th and early 20th centuries, well exceeding Doulton's. Askey (1981, 159–64), gives a history of the company, from its foundation as the Denby Pottery in 1809. Joseph Bourne took over the pottery in 1812, and was joined in the business by his son by 1841; one backstamp here is of Joseph Bourne (Trench 107, Victorian/modern dump layer 34), and must therefore date to between 1812 and 1841, while another carries the mark of J. Bourne & Son (Trench 65, unstratified), which was used from 1841 onwards, and beyond the deaths of both Joseph (1860) and his son Joseph Harvey (1869). The remaining Bourne backstamps are later forms, the company name is given in most cases as just 'Bourne, Denby', but further dating evidence can be gained from the form of the stamp; the oval stamps used on four bottles (Trenches 46 and 75) date after 1899 (Askey 1981, 106). Two of these also contain date markers: 12 for 1912 (Trench 75, Phase 5, final infill of Tumbling Bay Stream) and 34 for 1934 (Trench 75, unstratified).

The exception to the Denby stamps is a 'Brunswick Black' bottle containing 'Geissen Blue', backstamped 'Bourne, 7, Eastwood' (Trench 52, unstratified); this dates after *c.* 1891, when the Eastwood pottery near Nottingham was taken over by Bourne's, and before 1908; other Eastwood marks date to 1906–8, and in this example the number 7 stands for 1907 (Askey 1981, 106).

Skey of Tamworth provided three of the bottles (two spouted ink bottles and a shouldered jar with an airtight lid rim). George Skey established the Wilnecote works in Tamworth in 1860, at first to work the coal mines but, after discovering clays suitable for potting purposes, started a pottery, which operated as the Wilnecote Co. Ltd from 1864, later becoming George Skey Co. Ltd. Doulton acquired the company

in 1935. The two ink bottles both carry the late 19th century/early 20th century oval backstamp with date marks – one is from 1905, and the other from 1908 (both unstratified in Trench 52).

Powell of Bristol also supplied three bottles (two ‘mustard’ or ‘jam jars’ and a ‘bung jar’), all stamped ‘Powell, Bristol’ in an oval backstamp, typical of the late 19th/early 20th century (all Trench 52, unstratified). These vessels, however, date before the take-over of the company in 1906 by Price and Sons, also of Bristol; the company traded subsequently as Price, Powell & Co. (Askey 1981, 156).

The Fulham pottery, founded by John Dwight in *c.* 1672, appears in two guises, as Bailey & Co. on an ink bottle, in a backstamp dated *c.* 1870–91 (Trench 57, context 271), and as the Fulham Pottery Co. on an ‘upright bottle’ (Trench 52, unstratified), in a backstamp dated *c.* 1890s–1914 (Green 1999, 160, fig. 130, k, q)

Other manufacturers represented by single vessels comprise Lovatt & Lovatt, of the Langley Mill pottery in Nottinghamshire and Gray of Portobello, Scotland (both Trench 52, unstratified). Both examples are spouted ink bottles. The Langley Mill factory was founded in 1865 by James Calvert, whose son William entered into partnership with Albert Lovatt in 1883; Albert and his brother John Lovatt took over the pottery in 1895, and the business continued as Lovatt & Lovatt until 1930. The pottery produced a range of art wares, but utilitarian containers such as the ink bottle formed a significant part of the output (Giblin and Giblin 2002, 7, 17, 50, 77). Gray of Portobello was manufacturing stoneware from 1856; this is a standard oval backstamp with a date mark of 1908.

One small, spouted ink bottle with a liquid brown ‘treacle’ glaze (Trench 52, unstratified) can be identified as an import, from the proprietary stamp of N. Antoine & Fils of Paris. It contained ‘Encre Japonais’. Antoine also had a London branch at Prior Street in Greenwich by the 1870s.

Less common forms amongst the London and English stonewares include a spittoon (ENGs BRST), with a fluted, concave top with a central vent (**Photo 2**; Trench 52, post-medieval made ground 21). The spittoon, which can be found in Doulton & Watts’ 1873 catalogue (Green 1999, 367), is not a domestic vessel, but would have been used, for example, in a public house. This can be added to part of a tap (often

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referred to in the literature as a ‘stone cock’), possibly from a beer barrel, another public house item (cf Green 1999, 176, fig. 142, no. 437) (Trench 70, Victorian/modern dump layer 11). This is moulded, the handle being straight-sided with rounded ends with a recessed circle at the centre of the concave surface; similar forms are illustrated in the catalogue of Stiff and Sons, 1873 (*ibid.*, 368). The handle and upper part of the shaft are ‘Bristol’ glazed, but the part that would have been hidden in the tap itself is unglazed.

Of particular interest is a spirit flask (LONS) in the form of a female figurine, the head missing, holding a scroll reading ‘My hope is in my people’ (Trench 117, Victorian/modern made ground 35; **Photo 3**). At the figure’s feet is the proprietary stamp of Edmonds, Wine & Spirit Merchant, of 45 Strutton Ground, Westminster. A backstamp underneath the base is only partly legible, but appears to be that of Doulton & Watts, at the High Street, Lambeth. The identification of the figure is debatable. At least some are assumed to depict Queen Caroline, married to George, the Prince Regent (later George IV), in 1796. An attempt by George to divorce her in 1820 turned public opinion in her favour, and flasks depicting Caroline seem to date from 1820 to the time of her death in 1821 (Eyles and Irvine 2002, 21–2; Askey 1981, 54, 56, 58). However, Askey also notes at least one such flask carrying the mark of Doulton and Watts at 15 High Street, Lambeth, as this example does. This cannot date earlier than 1826, when the firm, known as Watts and Doulton from 1820, became Doulton and Watts, and moved to new premises in Lambeth High Street (Tyler *et al.* 2005, 12). The possibility remains, then, that at least some of these flasks commemorate the young Princess Victoria rather than Caroline (Askey 1981, 58).

Another less common form is the ‘flat bottle’ (flat-sided with an oval profile) recovered from Trench 52 (unstratified); this form was made at the Fulham pottery from *c.* 1840, and production virtually ceased *c.* 1865. This example, however, differs from the Fulham products in two respects: it is internally glazed (with a liquid feldspathic glaze), and apparently turned (made by compressing a normally thrown vessel) rather than mould-made (Green 1999, 165). It is more likely, therefore, to have been made elsewhere; the form appears in the 1873 catalogues of both James Stiff & Sons and Doulton & Watts (*ibid.*, 361, 365), and in the latter catalogue are specifically referred to as ‘turned’.

The newly developing telegraph and electrical industries stimulated the production of new ceramic forms in stoneware, such as telegraph insulators and other electrical fittings, which were recovered mainly from Trench 75 (Phase 5, final infill of Tumbling Bay Stream). Telegraph insulators initially carried wires for Morse code; after 1876 they carried telephone wires. They appear on a price list of 1860 for Bourne of Denby, while Doulton manufactured insulators from the 1850s ([internet source](#): Bourne, Denby; Tyler *et al.* 2005, 12).

Industrial finewares

The dominant ware in the post-medieval assemblage comprises industrial finewares, and these include a wide variety of types, although most fall within the generic groups of creamware (CREA), pearlware (PEAR) and refined whiteware, including the transfer-printed examples (REFW, TPW). Most of the creamwares are of the Developed type (CREA DEV), dated to 1760–1830, but there are a few sherds of the decorated types – green-glazed (CREA GRN), slipware (CREA SLIP), marbled slipware (CREA MARB), and over-glaze transfer-printed ware (CREA OTR). Vessel forms are largely tablewares – cups, plates, bowls – but there is also one chamberpot.

Pearlwares include decorated examples in blue and white (PEAR BW), polychrome painted (PEAR PNTD), sometimes in earth colours (PEAR EARTH), and slip-decorated, including banding and mocha motifs (PEAR SLIP). The most common decorative technique, however, is transfer printing (PEAR TR). All these types have a similar date range, apart from two sherds with black/brown transfer prints (PEAR TR3), dated after 1810. As for the creamwares, vessel forms are dominated by tablewares.

Amongst these are three vessels with ‘nursery’ mottos or designs, all from Trench 75. A small tea plate carries a design of Robinson Crusoe (Phase 3, pit 310), while the other two vessels fall into the category of ‘moralising china’, carrying maxims, religious inscriptions and children’s rhymes, which were popular during the Victorian period (Jeffries *et al.* 2008, 336–9). A straight-sided cup (Phase 3, layer 376) bears a polychrome transfer-printed design featuring maxims from Benjamin Franklin: “If you would know the value of money, go and try to borrow some” and “When the well is dry, they know the worth of water”. These maxims were originally published

annually, under the pseudonym ‘Richard Saunders’, in ‘Poor Richard’s Almanack’ (1732–58), later gathered together as ‘The Way to Wealth’ ([internet source](#): Poor Richard’s Almanack). Other vessels bearing Franklin’s maxims have been recorded from Sydenham Brewery (Jeffries *et al.* 2008, 336). A rhyme on another small plate (unstratified), which features a monochrome transfer print of a man and small boy playing in front of a large country house, only partially survives, but reads ‘And when my Kite ... / Who held the string ... / While pleasure spar[...] / My Fa[ther]’. This bears a close resemblance to another rhyme, called ‘The presents’, written by Jane Taylor (1783–1824) in honour of her grandmother, and found on a toy plate from Sydenham Brewery (*ibid.*, 336).

Plain refined white earthenware (REFW), some with sponge decoration (REFW SPON), and some with chromatic colours (REFW CHROM), occurs alongside transfer-printed whiteware (TPW). The decorative variants of this type include ‘flow blue’ (TPW FLOW), black and brown transfer prints (TP3), colour transfers (TP4, TP5), and over-glaze printed and under-glaze painted wares (TP6). Other industrial finewares include small quantities of English majolica (MAJO) and lustre decorated red earthenware (LUST). In all these wares tablewares again predominate – cups, saucers, plates in various sizes, serving dishes and lids, bowls, jugs and teapots. There are also, however, sanitary forms (a bedpan from Trench 52, unstratified; and a chamberpot from Trench 11, modern pit 40, both transfer-printed).

Many different transfer-printed designs are represented, including the common Willow Pattern, Antique Rose and Asiatic Pheasant. Tablewares with backstamps featuring design names include parts of a dinner service from Trench 59 (at least 14 plates of various sizes and serving dishes) with a black transfer-printed ‘Rhine’ design. There are also marks from Wedgwood & Co. (Pearl Stone China, ‘Alexandra’), B M & T (‘Petunia’), Minton, John Maddock & Sons, and T.J. & J Mayer (‘Florentine’), and unattributed design names of ‘Pandah’, ‘Chusan’ and ‘British Scene’. The Maddock & Sons mark is dated after *c.* 1896 (Godden 1991, 406. no. 2465), while Thomas, John and Joseph Mayer, worked at the Furlong Works and Dale Hall Pottery in Burslem, Staffordshire, from 1843 to 1855 (*ibid.*, 424).

Some of the tablewares, all in white earthenware, carry transfer-printed marks indicating their use by an institution or other establishment. The ‘Poplar and Stepney

Sick Asylum' is featured in blue or red transfer-printed marks on four vessels, three from Trench 52 (all unstratified) and one from Trench 92 (made ground deposit 701): a straight-sided cup, a jug, a tea plate, and a funnel. The Poplar and Stepney Sick Asylum was founded in 1868, under the Metropolitan Poor Act of 1867, built at Bromley-by-Bow, and opened in 1873. It was renamed St Andrew's Hospital in 1921 ([internet source](#): St Andrew's Hospital). No direct parallel for the funnel has as yet been located, but it could have been used for either feeding or sanitary purposes (Barber 2009). A cup, or small bowl, has a monogram of entwined letters, possibly ELCH, in a shield, above 'Shadwell' (Trench 52, unstratified). This may belong to the East London Hospital for Children. Founded in 1868 as the East London Hospital for Children and Dispensary for Women at Ratcliff Cross, it moved to new premises in Shadwell in 1875, and was renamed the Princess Elizabeth of York Hospital for Children in 1932 (Swain and Woodall 1968). A tea cup with a simple blue band around the rim (Trench 75, Phase 5, final infill of Tumbling Bay Stream) carries the mark of the Universal Restaurant, Stratford (proprietor F. Cheek), which was operational in the inter-war period. Finally, one dinner plate belongs to University College, London (Trench 75, Phase 4 revetment of Tumbling Bay Stream).

There are more 'nursery' and 'moralising' designs and mottoes here too. Another of Benjamin Franklin's maxims is used on a tea plate (Trench 22, context 41): 'Creditors have bett[er] memories than debtors', and 'This is the house that Jack built' appears on a straight-sided mug (Trench 52, unstratified). Another motto is less legible, reading ...]erly / ...]ove / ...]tinue' – possibly a Biblical quotation, 'Let brotherly love continue', Hebrews 13:1 (Trench 75, Phase 4 demolition, cut 601).

Containers for foodstuffs and other household goods are also represented amongst the industrial finewares, and several of these carry transfer-printed proprietary marks. The most common forms are squat, cylindrical jars with an external groove for a lid attachment below the rim. Several of these carry the well-known mark of James Keiller & Son, marmalade manufacturers of Dundee. All four examples seen here (Trenches 75, 104, 107 and 108) post-date 1862. Two of the Keiller jars have a base stamp of 'Maling, Newcastle'. Maling pottery was established in 1762 near Sunderland, and in 1817 moved to Newcastle. C.T. Maling took over the business in the early 1850s and introduced the mass production of packaging containers. One of

his first and biggest customers was Keiller's of Dundee ([internet sources](#): Maling pottery). The packaging business continued until 1930s. There are four other examples of Maling jars with no indication of their contents, but this style of jar was suited to many kinds of preserves.

Two very squat jars belong to J. Sainsbury, one for bloaters' paste and one for potted meat (both from Trench 117, Victorian/modern made ground 35). The first Sainsbury's store opened as a small dairy in Drury Lane in 1869. In 1890, after opening further small stores around London, Sainsbury's moved to a new warehouse in Blackfriars, where kitchens were established, and products such as bloaters' paste and potted meats appeared ([internet source](#): Sainsbury Archive).

A lid belongs to a jar of Pan Yan pickle (Trench 75, Phase 5, final infill of Tumbling Bay Stream); this product was first made by Scottish firm Maconochies in 1907, at their factory on the Isle of Dogs.

A tall cylindrical jar containing 'Harris's Original Pure Clotted Cream From Devonshire Daily' (Trench 117, Victorian/modern made ground 35) has an encomium on the back recommending its use with fruit, pastry, jam, coffee, salads, fish and vegetables (perhaps easier to say what it should not be eaten with), and making the rather improbable claim that the product 'has been successfully employed in cases of debility and consumption'. No information has been found for this supplier.

Other objects in whiteware include three door handles, another handle or bell pull/lavatory chain pull, and a small electrical fitting.

Non-local wares

Other non-local wares, apart from the stonewares, discussed above, are present in small quantities. The earliest are the combed slipwares, of Staffordshire or Bristol origin (STSL), in both closed (cups, mugs) and flatware forms, and one small sherd of Staffordshire coarseware (STCO). Three sherds in a red earthenware with a speckled glaze (SPEC), found in Trench 75 (Phase 3 surface next to Building 4; Phase 3 ditch in trench 4; Phase 4 revetment of Tumbling Bay Stream), are of uncertain source, but the ware has been identified previously in north-eastern boroughs of London and in East Anglia (Jarrett 2009, 74).

Other non-local wares largely date to the 19th century or later. These include Sunderland coarseware (SUND), occurring exclusively in (kitchen) bowl forms, some handled, all internally white-slipped; there is one sherd, also from a bowl, in the earlier fabric variant with a brown mottled glaze (SUND MOT). Kitchen wares were also supplied by yellow ware, including slip-decorated variants (YELL, YELL SLIP), in the form of bowls, dishes and a jug. Rockingham ware (ROCK) occurs as teapots, (and a teapot lid), a small cream jug, and a larger jug, but of particular interest in this ware are parts of a spittoon (Trench 107, Victorian/modern dump layer 34), with scallop shell decoration around the ‘shoulder’, and a design around the sides, depicting uniformed figures above the motto ...] BRAVE VOLUN[TEERS... (**Photo 2**). This seems likely, from the uniforms, and the reference to volunteers, to date from the period of the second Boer War (1899–1902)

Porcelains

These include both English and imported wares. English porcelains are most common, and include the hard paste type (ENPO HP), as well as over- or under-glazed transfer-printed types (ENPO OTR, ENPO UTR), and those painted in enamels (ENPO PNTD). Forms largely comprise tea wares (saucers, tea cups, jugs, small bowls), but also egg cups and candlesticks. There are also toys (a teapot, a lid, and a jug, from dolls’ tea sets; two doll fragments), decorative items (two figurines), and an electrical fitting. The continental porcelains (CONP), although seen in smaller quantities, demonstrate the same range of forms – tea wares, toys (doll and doll’s head, miniature tea cup and jug) and a figurine. The base of the figurine is stamped ‘Made in Germany’, as is a coffee cup, despite the motto painted on the side: ‘A present from Springborn’.

From the Far East come Chinese porcelain, decorated in blue and white (CHPO BW), in Batavian style (CHPO BATV) and in Imari style (CHPO IMARI); and a single sherd of Japanese porcelain (JAPO). These porcelains were used for tablewares (plate, saucers, cups or small bowls), with one lid, probably from a ginger jar.

Pottery distribution: spatial and chronological

The numbers of sherds by Trench is given in **Table 1**; only the three largest ‘site’ groups, from Trenches 75 (1541 sherds), Trenches 96–108 (169 sherds) and Trenches 52–57 (113 sherds) are considered here in terms of their stratigraphic provenance.

Trench 75

Within Trench 75, pottery was recovered from the five post-medieval phases of activity, with a few sherds from contexts pre-dating these. Some pottery also derived from unstratified or unphased contexts. **Table 4** gives the quantified breakdown of wares by site phase.

Contexts pre-dating the post-medieval phases

Five sherds of pottery were recovered from contexts pre-dating the post-medieval phases of activity on the site. These included three medieval sherds: one of EMSHX (853; alluvial clay sealing channel 846), one of EMSSX (alluvial clay layer 269), and one of SOWX (primary fill of possible drainage ditch 911). All these sherds are small and abraded, and were almost certainly redeposited in these contexts.

Two other sherds came from these early contexts. One sherd of PMR was recovered from possible water channel 844. The channel cut a clay layer dated by radiocarbon analysis to the medieval period (AD 1030–1220). Cutting this possible channel was another water channel 843, in turned sealed by a sequence of clay layers, one of which produced a sherd of BORDY.

Phase 1 (late 16th–mid-17th century)

Five sherds were recovered from Phase 1 contexts, all from made ground deposits in Trench 4, pre-dating the construction of Building 1. These five sherds were recovered from two contexts (BORDG, TGW A, PMR, YELL), although the single sherd of YELL (1800–1900+) is presumably intrusive here, and the other sherds (and the clay tobacco pipe) suggest a date range in the mid- to late 17th century.

Phase 2 (late 17th century – mid-18th century)

Phase 2 contexts yielded 128 sherds. Nearly all sherds came from sub-trench 4. Mean sherd weight is 16.0g. The range of wares consists primarily of coarsewares, tinglazed wares and early English stonewares. Also present are early post-medieval finewares, German stoneware and Chinese porcelain. Vessel forms also show an expanded range, but still largely utilitarian – bowls, drinking vessels, possible chamberpots, ointment pots, although with the addition of more tablewares later.

No pottery was directly associated with Building 1 (in Phase 1), but made ground post-dating its demolition yielded a single sherd of TGW C (1630–1800). Further sherds of TGW C, together with PMFRG (chamberpot) and PMR, came from drainage gullies (332 and 393), suggesting that Building 1 was relatively short-lived, demolished perhaps before the end of the 17th century. Sherds from the chamberpot conjoin with others from an external surface (333). This layer produced 28 sherds (including PMFRG, PMR, TGW C and TGW D), but this all appears to be residual (c.1630–80), as clay tobacco pipe from the same layer was dated 1700–10.

Only two sherds of pottery came from contexts associated with Building 2, one from a possible repair to the floor (RBOR) and one from an internal posthole (TGW H). The latter suggests an early 18th century date for the construction of Building 2. An external posthole (711), on the north-east corner of the building, however, contained four sherds of Bristol-glazed English stoneware (ENGs BRST; 1830–1900+); either the posthole is stratigraphically later, or the pottery was intrusive or mislabelled. German stoneware (FREC) was recovered from another external posthole, and one sherd of Chinese porcelain (CHPO IMARI; 1680+) cup or tea bowl from a possible drainage gully (741).

Just under half of the pottery from this phase came from contexts within a timber water channel, mostly from layers backfilling the construction cut 1091 (59 sherds). This included coarsewares (PMR, PMRE, PMBL, PMSL, PMFRG, PMSR, RBOR, BORDO), tinglazed wares (TGW A, TGW C, TGW E, TGW H), English stonewares (STBRS), and fineware (STSL), in forms including straight-sided mugs or tankards (one stamped with an excise mark, possibly WR), bowls, ointment pots, a possible chamberpot, and a possible chafing dish. These have a wide potential date range, but

the presence of TGW H, and the absence of any industrial finewares suggests a date for the construction of the channel sometime within the period *c.* 1690–1720. Sherds from the channel itself comprise one of LONS, one of PMR, and a residual medieval sherd.

Phase 3 (late 18th – mid-19th century)

This phase was more prolific in terms of pottery (568 sherds), but the significantly decreased mean sherd weight (7.4 g) indicates a certain amount of reworking. The character of the assemblage has changed markedly from Phase 2, consisting largely of tablewares and tea wares (plates, saucers, cups and small bowls) in industrial finewares (CREA, PEAR, REFW and TPW, and their decorative variants). There are also a number of unglazed redware flowerpots, and this phase also sees the first appearance, in small quantities, of ceramics specifically made for use as containers for foodstuffs or other domestic goods.

Sherds associated with the demolition of Building 2, and the disuse of the furnace, include the first appearance of industrial fineware in the form of developed creamware (CREA DEV), alongside Chinese and English porcelain (CHPO BW, ENPO HP), dating the demolition and robbing later than 1780. This would fit with the change of use of the site to a calico works around 1771 (when the calico grounds were first recorded).

No pottery was directly associated with the terraced cottages (Building 3) constructed during this phase, but three sherds found in the backfill of the construction cut for one of the drains that served the cottages comprised CREA DEV, PEAR TR and REFW, dating the drain construction no earlier than *c.* 1800. This would place it later than the construction of the cottages themselves which, according to documentary references, were in existence by 1793, and were probably built between 1771 and 1793. Dumped deposits to the east of the cottages, possibly forming a metalled surface, perhaps a track or road, contained only residual pottery (SWSG, TGW), but postholes possibly representing a fenceline between the cottages and the putative track/road contained a few sherds of bone china (BONE), refined whitewares, including transfer-printed, slip-decorated yellow ware and English porcelain, dating later than 1820.

The relative cleanliness of Building 3, presumably because the living quarters were kept free of refuse, contrasts with Building 4, thought to be an outbuilding. Within and around this building, pottery came from post-pits, drains and external surfaces – a total of 298 sherds, making up more than half of the total assemblage from this stratigraphic phase. The range of wares and forms reflects the overall range for the phase (largely table wares and tea wares), and this may, therefore, represent some of the general refuse from the cottages. The largest group (155 sherds) came from make-up layer 641, bedding for a brick and cobble surface to the east of and integral to the building – this group dates later than 1825/1830, but probably no later than *c.* 1860. It could coincide, for example, with the acquisition of the Temple Mills lease by the East London Waterworks Company in 1834, or to subsequent development of the property under their leasehold.

A similar range of wares was found within miscellaneous ditches and cuts in Trench 4, and in the Tumbling Bay Stream, the latter including two sherds of majolica (MAJO), dated 1850+, and part of a cup with a ‘moralising’ motto from ‘Poor Richard’s Almanack’. One of a series of postholes and stakeholes (452) excavated in Trench 3 produced most of a cylindrical whiteware jar with the proprietary mark of James Keiller, and dated later than 1862. The function of these postholes, however, is not understood, and they are not directly related to any of the identifiable buildings.

Phase 4 (mid–late 19th century)

Phase 4 produced 272 sherds, with a mean sherd weight of 19.4 g. These sherds derived from contexts associated with the decommissioning of the sunken barrels from Phase 3, and the brick-lined rainwater gullies belonging to the terraced cottages (Building 3), and with the construction of a new revetment alongside the Tumbling Bay Stream.

The ceramic profile for this phase is very similar to that from Phase 5, and some of the material may in fact be residual from the preceding phase, reflected in its provenance, eg, from the backfill of the rainwater gullies (25 sherds), from demolition layers in Buildings 4 and 5 (51 sherds) and the infilling of the sunken barrels (105 sherds). The mean sherd weight, however, is potentially in conflict with such an interpretation, contrasting with the much lower mean weight for Phase 3.

This becomes even more obvious when the material associated with the new revetment of the Tumbling Bay Stream is considered – this came from the backfilling behind the revetment, and from the associated timber anchors and tiebacks (72 sherds). In these groups, the numbers of ceramic containers (jars and bottles for food and drink) are slightly higher (one is stamped with the mark of Batey's Ginger Beer), and the date range can on this basis be placed later in the 19th century, from the 1870s or 1880s. There is also a suggestion that not all of this material originated on the site, but may have been brought in, either as a process of deliberate dumping of refuse from elsewhere, for example after the establishment of Messrs G.W. Abbott's dust shoot on the site in 1896, where street sweepings and other refuse from Hackney were dumped. One of the plates carries the stamp of University College (London). Batey's factory was in Shoreditch, although this does not necessarily preclude the consumption of its products in Stratford. The revetment backfilling also produced two tiny jugs and a cup from dolls' tea sets.

Phase 5 (early 20th century)

Pottery belonging to the final phase of activity on the site amounted to 291 sherds; the mean sherd weight of 41.9 is clearly biased by the presence of a number of complete or near complete vessels. Most of these came from the final infilling of the Tumbling Bay Stream; pottery was also recovered from contexts associated with the construction of a new cobbled road (which replaced the Phase 4 trackway) and a pavement next to the terraced cottages, and with the demolition of Building 4.

The character of the pottery from the cobbled road, pavement and demolition layers is much the same as the Phase 4 assemblage, dominated by tea wares and tablewares. The pottery from the final infilling of the Tumbling Bay Stream, however, is different in character. These deposits produced 207 sherds and, although still including a range of tea wares and tablewares, also included more containers, some marked with proprietary names, and a group of insulators and other electrical fittings (these objects were not represented elsewhere on the site). One of the layers (79) included part of a large stoneware flagon from Biddle & Gingell of Leyton, carrying a date stamp of 1928, and also most of a bottle of Markham's Olde Style Ginger Beer from Maldon in Essex. The overlying layer (94) included ginger beer bottles from Artis Caple & Co, and R. White, probably from the 1880s. The backfilling therefore included residual

material and, again, possibly not derived from use on the site itself. Upper layers included the rim of a cup from the Universal restaurant in Stratford, operating in the inter-war period, and the lid from a jar of Pan Yan pickle (first made in 1907). The final infilling of the Tumbling Bay Stream is recorded as having taken place from 1929, as part of a process of ‘controlled tipping’ in West Ham, whereby certain low-lying sites in the borough were designated as waste tips. The latest dated vessel is the Biddle and Gingell flagon from 1928, although the general range of ceramics (and glass) could extend at least until the Second World War (a glass Pepsi-Cola bottle post-dating 1951 is the latest datable artefact from the infill, but is more likely to be the result of opportunistic discard rather than part of the organised tipping).

Trenches 96–108

Pottery from Trenches 96–108 (grouped as MoL site code OL-01607, and located immediately to the north of Trench 75) amounted to just 169 sherds (**Table 5**; sherd weights are not available for these trenches, as most of the pottery was discarded following initial assessment). Moreover, most of the assemblage derived from dumped deposits from the 19th and early 20th century, and should therefore be regarded as redeposited from elsewhere rather than resulting from use and subsequent discard on the site itself. However, the evidence can usefully be added to that of Trench 75, to supplement the picture of organised refuse disposal from the Victorian period and later.

Of minor interest from an earlier stratigraphic phase is the recovery of a single sherd of medieval greyware (SHER) from a gravel deposit (151) within one of the active stream channels that crossed the site. It seems that the gravels recorded across the site formed a riverbed from prehistoric times until the medieval period; by the time of the first historic maps, no watercourses are shown in this location.

Sherds from a ditch (135) in Trench 104 indicate a date for its infilling in the later 19th century, possibly into the early 20th century, and a similar date is likely for the quarry pitting observed in Trenches 97, 101, 103 and 107 (in both instances a range of industrial finewares, porcelains and stoneware containers).

Most pottery, however, came from the latest stratigraphic phase of dumping, levelling and landscaping (126 sherds). This small group provides a good, if limited ‘snapshot’

of the range of ceramic wares and vessel forms available in the late 19th and early 20th century, perhaps up to the period of World War I. Tea wares and tablewares in industrial finewares and porcelains are well in evidence, but so too are coarsewares (used largely for flowerpots), and containers in stonewares and whitewares. The latter include ginger beer bottles (one from R. White of Camberwell, one from Western and Wolland of Bermondsey), marmalade jars (James Keiller, post-1862), ink bottles (one from Pridges, location unknown), mustard jars, bottles for blacking and furniture polish, and a cream jug. The tablewares include dishes, plates, cups, saucers, jugs, teapots and eggcups. There is also a small food mould, a lid from a doll's teaset, an insulator and two other electrical fittings. Of interest amongst the coarsewares is part of a sugar mould, used in sugar refining. This assemblage, however, reflects ceramic use not locally but elsewhere in London; as for Trench 75, deliberate dumping of refuse is apparent, and an origin at least partly in the boroughs further west, eg, Hackney, seems most likely.

Trenches 52–57

Late Victorian and early 20th century dumping was also apparent within Trenches 52–57 (grouped as MoL code OL-04307). These trenches produced 113 sherds, but these were mainly recovered as unstratified finds, and included a number of complete or nearly complete vessels, which represented only a sample of the total assemblage encountered in the latest made ground deposits. The complete and near complete vessels comprise containers in stoneware (ENGs, ENGs BRST) and whiteware (REFW). These include bottles and jars for ginger beer, other carbonated drinks and alcohol, milk/cream, mustard and other preserves, blacking, furniture polish and other household goods, ink, and health and beauty products (toothpaste, cold cream). Suppliers are both London-based (R. White of Camberwell, F.S. Cleaver of Holborn) and international (German seltzer water; Encre Japonaise from N. Antoine & Fils of Paris, although they later opened premises in London).

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Post-RB Pottery Table 1: Quantities of recorded pottery by Trench

Trench	MoL Site Code	Trench type	No. sherds
4	OL-01106	evaluation	7
11	OL-01507	evaluation	18
16	OL-01507	evaluation	1
17	OL-01507	evaluation	2
18	OL-01507	evaluation	3
19	OL-01507	evaluation	6
22	OL-00305	evaluation	11
46	OL-04207	evaluation/mitigation	16
52	OL-04307	evaluation	99
53	OL-04307	evaluation	4
55	OL-04307	evaluation	3
57	OL-04307	evaluation	7
59	OL-04407	mitigation	74
65	OL-06807	evaluation	6
66	OL-06907	evaluation	3
70	OL-08307	evaluation	7
75	OL-06507	mitigation	1541
76	OL-07907	evaluation	11
77	OL-07907	evaluation	5
96	OL-01607	evaluation	8
97	OL-01607	evaluation	7
98	OL-01607	evaluation	5
99	OL-01607	evaluation	7
100	OL-01607	evaluation	3
101	OL-01607	evaluation	12
102	OL-01607	evaluation	3
103	OL-01607	evaluation	15
104	OL-01607	evaluation	21
105	OL-01607	evaluation	44
106	OL-01607	evaluation	6
107	OL-01607	evaluation	34
108	OL-01607	evaluation	4
117	OL-07907	evaluation	17
118	OL-08707	evaluation/mitigation	64
120	OL-02907	evaluation	2
		TOTAL	2076

Post-RB Pottery Table 2: Pottery fabric totals

Fabric Code	Date	Description of fabric	No. sherds	Weight (g)
		MEDIEVAL WARES		
CHEA	1350-1500	Cheam-type ware	1	10
EMSHX	1000-1225	Essex early medieval shelly ware (Essex fabric 12a)	1	3
EMSSX	1000-1225	Essex early medieval sandy shelly ware (Essex fabric 12c)	1	8
EMSX	1000-1225	Essex early medieval sandy ware (Essex fabric 13)	1	17
KING	1230-1400	Kingston-type ware	3	3
LOND	1080-1350	London-type ware	3	38
RCWX	1175-1400	Essex reduced coarse ware (Essex fabric 20)	1	48
SHER	1140-1300	S Herts/Limpsfield type greyware	1	1
SOWX	1200-1500	Essex sandy orange ware (Essex fabric 21)	1	8
		<i>sub-total medieval</i>	<i>13</i>	<i>136</i>
		POST-MEDIEVAL WARES		
BBAS	1770-1900	Basalt ware	5	47
BBASG	1770-1900	Basalt ware with glaze	6	39
BLUE	1800-1900	Blue dry-bodied stoneware	1	36
BONE	1794-1900+	Bone china, refined	6	119
BORDB	1620-1700	Border Ware, brown glaze	4	27
BORDG	1550-1700	Border ware, green glaze	9	81
BORDO	1550-1700	Border ware, olive glaze	3	17
BORDY	1550-1700	Border ware, yellow glaze	4	38
CHPO	1580-1900+	Chinese porcelain	8	27
CHPO BATV	1700-1750	Chinese porcelain (Batavian style)	1	13
CHPO BW	1580-1900+	Chinese porcelain, blue and white	23	149
CHPO IMARI	1680-1900+	Chinese porcelain (Imari style)	8	15
CONP	1710-1900+	Continental porcelain	16	89
CREA	1740-1880	Creamware	1	3
CREA DEV	1775-1880	Creamware, developed pale glaze	106	465
CREA GRN	1760-1880	Creamware, green-glazed	1	1
CREA MARB	1770-1840	Creamware, marbled slip	3	60
CREA OTR	1760-1830	Creamware with overglaze transfer printed dec	1	6
CREA SLIP	1800-1880	Creamware, slip decorated	6	30
DERBS	1700-1900+	Derby stoneware	5	62
ENGS	1700-1900+	English stoneware	92	14,026
ENGS BRST	1830-1900+	English stoneware (Bristol glaze)	138	28,723
ENPO HP	1780-1900+	English hard paste porcelain	73	617
ENPO LITH	1850+	English porcelain, lithographic decoration	2	66

Fabric Code	Date	Description of fabric	No. sherds	Weight (g)
ENPO OTR	1755-1800	English porcelain, overglaze transfer-printed	5	93
ENPO PNTD	1745-1900+	English porcelain, polychrome painted decoration	6	142
ENPO UTR	1760-1900+	English porcelain underglaze transfer-printed	9	61
FREC	1550-1700	Frechen stoneware	4	19
FTGW	1600-1800	French tin-glazed ware	3	312
JAPO	1660-1900+	Japanese porcelain	1	42
LONS	1670-1926	London stoneware	25	894
LUST	1800-1900+	Lustreware	5	91
MAJO	1850-1900+	Majolica	8	48
METS	1630-1700	Metropolitan slipware	1	102
NOTS	1700-1800	Nottingham stoneware	4	64
PEAR	1770-1840	Pearlware	20	239
PEAR BW	1770-1840	Pearlware, blue and white painted decoration	23	41
PEAR EARTH	1770-1840	Pearlware, earth colours	3	5
PEAR SLIP	1770-1840	Pearlware, slip decoration	15	312
PEAR TR	1770-1850	Pearlware, transfer-printed dec	85	757
PEAR TR3	1810-1850	Pearlware, brown/black transfer-printed	2	2
PMBL	1580-1700	Post-medieval redware, black glazed	8	367
PMFR	1580-1700	Post-medieval fine redware	3	22
PMFRG	1580-1700	Post-medieval fine redware, green glazed	24	791
PMR	1580-1900+	Post-medieval redware	188	5663
PMR SLIP	1800-1900+	Post-medieval redware, slip decorated	1	86
PMRE	1480-1600	early post-medieval redware	5	113
PMSL	1480-1600	Post-med slip-painted redware	1	8
PMSR	1480-1650	Post-medieval slip-coated redware	2	55
RAER	1480-1610	Raeren stoneware	1	99
RBOR	1580-1800	Red Border ware	20	410
REFR	1740-1800	Refined redware	2	372
REFW	1805-1900+	Refined whiteware	273	6264
REFW CHROM	1830-1900	Refined whiteware, chromatic decoration	41	803
REFW LUST	1805-1900+	Refined whiteware with lustre decoration	16	132
REFW PNTD	1805-1900+	Refined whiteware, hand painted decoration	1	23
REFW SLIP	1825-1900+	Refined whiteware, slip decorated	6	13
REFW SPON	1830-1900+	Refined whiteware, sponged decoration	14	136
RESTG	1760-1780	Red stoneware, glazed	1	4

Fabric Code	Date	Description of fabric	No. sherds	Weight (g)
ROCK	1800-1900+	Rockingham ware	15	664
SPEC	1680-1740	Red earthenware with speckled glaze	3	32
STBRS	1690-1730	Staffordshire brown salt-glazed stoneware	4	45
STCO	1650-1800	Staffordshire coarseware	1	1
STSL	1650-1800	Staffordshire slipware	9	115
SUND	1800-1900+	Sunderland ware	17	271
SUND MOT	1775-1850	Sunderland ware, mottled glaze	1	17
SWSG	1720-1780	Staffordshire white salt glaze	50	200
SWSG COB	1740-1780	Staffordshire white salt glaze, cobalt & incised decoration	1	4
SWSG SCRB	1740-1780	Staffordshire white salt glaze, scatch blue decoration	15	18
TGW	1570-1800	Tinglazed ware	14	85
TGW A	1612-1650	Tinglazed ware, Orton type A	6	94
TGW BLUE	1630-1800	Tinglazed ware, plain pale blue glaze	14	60
TGW C	1630-1800	Tinglazed ware, Orton type C (plain white glaze)	19	88
TGW D	1630-1680	Tinglazed ware, Orton type D (blue & white or polychrome)	3	16
TGW E	1680-1710	Tinglazed ware, Orton type E (Persian blue)	1	1
TGW H	1690-1800	Tinglazed ware, Orton type H (pale blue glaze, dark blue dec)	22	77
TPW	1780-1900+	Transfer-printed whiteware	244	4767
TPW FLOW	1840-1900+	Transfer printed ware, watery flow blue transfer-printed	6	476
TPW3	1810-1900+	Transfer printed whiteware, brown/black transfers	112	5707
TPW4	1825-1900+	Transfer printed whiteware, colour transfers	54	984
TPW5	1848-1900+	Transfer printed whiteware, colour transfers	1	1
TPW6	1840-1900	Transfer-printed ware, overglaze printed & underglaze painted	30	382
TUDG	1380-1500	Yudor Green	1	11
WEST	1590-1800+	Westerwald stoneware	8	1959
XX	unknown	Unknown ware type	13	89
XX SLIP	unknown	Unknown slipware type	1	12
YELL	1800-1900+	Yellow ware	30	378
YELL SLIP	1820-1900+	Yellow ware, slip decorated	20	71
		<i>sub-total post-medieval</i>	<i>2057</i>	<i>79,106</i>
		OVERALL TOTAL	2076	79,422

Post-RB Pottery Table 3: Ceramic containers with proprietary marks

Context	Fabric	Vessel form	Legend	Type
046-0035	ENGs	ginger beer bottle	Batey's Brewed Beer / Always the Best / Reg / Brewery / 216 Kings[land Road], Upwards of 50 Years Unrivalled	contents manufacturer
052-+	ENGs	spouted ink bottle	Bourne, Denby	container manufacturer
052-+	ENGs	ginger beer bottle	R. White / trade mark / [mounted horseman logo] / No Deposit Charged	contents manufacturer
052-+	ENGs	'Brunswick black' bottle	Giessen Blue (<i>around shoulder</i>); Bourne / 7 / Eastwood (<i>above base</i>)	contents manufacturer
052-+	ENGs	spouted ink bottle	Lovatt, Lovatt	container manufacturer
052-+	ENGs	ginger beer bottle	Reg / R. White / London; and Doulton / Lambeth (<i>both above base</i>)	contents & container manufacturers
065-+	ENGs	cylindrical bottle, collared rim, probably blacking (or annatto - cf Green 1999, 368)	J Bourne & Son / near Denby / patentees / Denby potteries	container manufacturer
075-+	ENGs	ink bottle	Stephens Inks	contents manufacturer
075-+	ENGs	ginger beer bottle	F. Smith / Ginger Beer / Sidney Street E; & Bourne / Denby (<i>both above base</i>); F. Smith <i>stamp on shoulder also</i>	contents & container manufacturers
075-+	ENGs	large straight-sided bottle	Doulton / Lambeth	container manufacturer
075-+	ENGs	complete straight-sided bottle	Bourne / Denby	container manufacturer

Context	Fabric	Vessel form	Legend	Type
075-0094	ENGS	ginger beer bottle	Artis Capel & Co / Trade Mark / [mounted horseman logo] / No Deposit Charged	contents manufacturer
075-0094	ENGS	ginger beer bottle	R. White / Trade mark / [mounted horseman logo] / Ginger Beer	contents manufacturer
075-0202	ENGS	ginger beer bottle	Batey's Ginger Beer, <i>in roundel</i> , central figure of ?Britannia	contents manufacturer
075-0202	ENGS	bottle	[?20] / Doulton / Lambeth	container manufacturer
101-0143	ENGS	bottle	Bourne / Denby	container manufacturer
104-0017	ENGS	ginger beer bottle	R. White	contents manufacturer
105-0002	ENGS	'upright bottle'	Doulton / Lambeth	container manufacturer
105-0002	ENGS	'Brunswick black' bottle	Doulton / Lambeth	container manufacturer
105-0002	ENGS	ginger beer bottle	Registered, This bottle is the property of Western & Wolland, Bermondsey, No Deposit Required	contents manufacturer
106-0134	ENGS	bottle	...DENBY...	container manufacturer
107-0034	ENGS	bottle	Joseph Bourne	container manufacturer
022-0041	ENGS BRST	bottle/flagon	...Grimes / ...[Win]e & Spirit Merchant / Bird in Hand / Bow Road...	contents manufacturer
052-+	ENGS BRST	'upright bottle'	Fulham Pottery Co / Fulham / London SW	container manufacturer

Context	Fabric	Vessel form	Legend	Type
052-+	ENGs BRST	'upright bottle'	41 / Doulton / Lambeth	container manufacturer
052-+	ENGs BRST	'mustard jar'	Powell / Bristol	container manufacturer
052-+	ENGs BRST	'mustard jar'	<i>illegible, probably ...</i> London	container manufacturer
052-+	ENGs BRST	'mustard jar'	Powell / Bristol	container manufacturer
052-+	ENGs BRST	spouted ink bottle	Skey / 5 / Tamworth	container manufacturer
052-+	ENGs BRST	spouted ink bottle	Gray / 8 / Portobello	container manufacturer
052-+	ENGs BRST	spouted ink bottle	Encre Japonais / N. Antoine & Fils	contents manufacturer
052-+	ENGs BRST	milk/cream jug	Turner's Cream / Disley	contents manufacturer
052-+	ENGs BRST	? 'Brunswick black' bottle	Doulton / 9 / Lambeth	container manufacturer
052-+	ENGs BRST	'bung jar'	Powell / Bristol	container manufacturer
052-+	ENGs BRST	straight-sided bottle, concave neck and flat rim	Doulton / Lambeth	container manufacturer
052-+	ENGs BRST	straight-sided bottle, concave neck with flat rim	Doulton / Lambeth	container manufacturer

Context	Fabric	Vessel form	Legend	Type
052-+	ENGS BRST	spouted ink bottle	Skey / 8 / Tamworth	container manufacturer
053-0122	ENGS BRST	'upright bottle' with handle	Doulton, Lambeth	container manufacturer
057-0271	ENGS BRST	straight-sided bottle, concave neck and elaborated flaring rim, wide-mouthed (similar to Green 1999, no. 408)	Bailey & Co, London	container manufacturer
065-+	ENGS BRST	?ink bottle (cf Green 1999, no. 411)	Doulton / 13 / Lambeth (<i>oval stamp</i>)	container manufacturer
065-+	ENGS BRST	ink bottle, cordoned neck (cf Green 1999, no. 408)	11/Doulton/Lambeth	container manufacturer
066-0003	ENGS BRST	squat cylindrical jar	WP Hartley Trademark Reg (<i>under base</i>)	contents manufacturer
070-0011	ENGS BRST	squat cylindrical jar	Hartley London & Liverpool, <i>around lighthouse (under base)</i>	contents manufacturer
075-0079	ENGS BRST	large handled flagon	1928 / Biddle & Gingell / Brewed Ginger Beer / Clyde Place, Leyton	contents manufacturer
075-0079	ENGS BRST	bottle	Markham's Olde Style Ginger Beer Maldon	contents manufacturer
076-0004	ENGS BRST	straight-sided jar with concave neck	Trade T N & P (<i>on back</i>); Taylors / prepared mustard / Newport Pagnell (<i>on front</i>); Doulton / 40 / Lambeth (<i>above base</i>)	contents manufacturer
093-0078	ENGS BRST	complete cylindrical jar	E & T Pink, London	
093-0078	ENGS BRST	'upright bottle'	4 / Doulton / Lambeth	
093-0078	ENGS BRST	'bung jar'	Skey, Tamworth	

Context	Fabric	Vessel form	Legend	Type
105-0002	ENGS BRST	spouted ink bottle	Pridges Inks / London NE; & J Stiff & Son / Lambeth (<i>both above base</i>); <i>also remains of lithographic label</i>	contents & container manufacturers
107-0061	ENGS BRST	cylindrical jar	...& BRYM...	uncertain
117-0035	ENGS BRST	jar, inverted pear shape	The Ideal Food' (<i>around Virol trade mark</i>), 'Virol / A Preparation of / Bone-Marrow / An Ideal Fat Food / For Children / and Invalids'	contents manufacturer
117-0035	ENGS BRST	blackening bottle	[uncertain number] / Doulton, Lambeth	container manufacturer
117-0035	LONS	flask in form of female figurine (Queen Charlotte or Victoria), head missing, holding scroll 'My Hope is in My People'	Edmonds / Wine & Spirit Merchant / 45 Strutton Ground, Westminster (at feet of figure); Lambeth Pottery / Doulton [& Watts ...] (<i>under base</i>)	contents & container manufacturers
052-+	REFW	squat cylindrical jar	Maling (<i>under base</i>)	container manufacturer
052-+	REFW	squat cylindrical jar	Maling (<i>under base</i>)	container manufacturer
052-+	REFW	squat cylindrical jar	Maling, Average 14oz (<i>under base</i>)	container manufacturer
075-0055	REFW		Pan Yan	contents manufacturer
075-0452	REFW	squat cylindrical jar	Grand Medal of Mer[it] / James Keiller & Son / Dundee / Marmalade / Only Prize medal for [Marm]ala[de / London 1862; <i>also</i> Maling / K / Newcastle (<i>under base</i>)	contents & container manufacturers
070-0011	TPW	squat cylindrical jar	Maling / F / Newcastle	container manufacturer

Context	Fabric	Vessel form	Legend	Type
053-0122	TPW3	round lid for squat jar	(<i>circumference</i>) F.S. Cleaver's / Unrivalled Cherry Toothpaste; (<i>inner ring</i>) For Strengthening and Preserving the Gums / And Imparting to the Teeth a Pearly Whiteness; <i>FSC monogram in centre</i>	contents manufacturer
075-0153	TPW3	body sherd only	Jeaf Whiskey	contents manufacturer
104-0105	TPW3	marmalade jar	Grand Medal of Merit / James Keiller & Son / Dundee / Marmalade / Only Prize Medal for Marmalade / London 1862	contents manufacturer
107-0034	TPW3	straight-sided jar, groove below rim	Grand Medal of Merit / James Keiller & Son / Dundee / Marmalade / Only Prize Medal for Marmalade / London 1862; <i>also</i> Maling / K / Newcastle (<i>under base</i>)	contents & container manufacturers
108-0028	TPW3	straight-sided jar, groove below rim	Grand Medal of Merit / James Keiller & Son / Dundee / Marmalade / Only Prize Medal for Marmalade / London 1862	contents manufacturer
117-0035	TPW3	squat cylindrical jar	J Sainsbury's Bloater Paste / Freshly Made (<i>around Sainsbury's trade mark: 'Ains' in S</i>)	contents manufacturer
117-0035	TPW3	squat cylindrical jar	J Sainsbury's / Potted Meats / Superior Home Made (<i>around Sainsbury's trade mark: 'Ains' in S</i>)	contents manufacturer
117-0035	TPW3	tall cylindrical jar	Harris's / Original Pure / Clotted Cream / From / Devonshire / Daily	contents manufacturer
117-0035	TPW3	straight-sided jar with concave neck	Moutarde de Maille / Vinaigrier - Distillateur / Fournisseur / des premieres Cours / de l'Europe / Paris	contents manufacturer
055-0254	TPW4	square or rectangular lid, incomplete	An Elegant Dent[... / Laurence / Cherry Tooth[paste] / Keeps the T[ee]th... / In a Healthy ...	contents manufacturer

Post-RB Pottery Table 4: Pottery from Trench 75, by site phase

Fabric	Date	pre-Ph 1	Ph 1	Ph 2	Ph 3	Ph 4	Ph 5	unphased	Total
CHEA	1350-1500				1/10				1/10
EMSHX	1000-1225	1/3							1/3
EMSSX	1000-1225	1/8							1/8
EMSX	1000-1225			1/17					1/17
RCWX	1175-1400							1/48	1/48
KING	1230-1400				3/3				3/3
SOWX	1200-1500	1/8							1/8
PMRE	1480-1600			4/60					4/60
PMSL	1480-1600			1/8					1/8
PMSR	1480-1650			1/6				1/49	2/55
BORDG	1550-1700		1/14	1/9	1/2	2/15		3/33	8/73
BORDO	1550-1700			1/1	1/9	1/7			3/17
BORDY	1550-1700	1/25			1/4	2/9			4/38
FREC	1550-1700			3/15		1/4			4/19
TGW	1570-1800			6/61	6/18		1/5		13/84
PMBL	1580-1700			7/161					7/161
PMFR	1580-1700				1/10				1/10
PMFRG	1580-1700			20/565	2/166			2/60	24/791
RBOR	1580-1800			2/97	13/276	1/9			16/382
PMR	1580+	1/24	2/46	26/564	64/1261	22/1666		16/478	131/4039
CHPO	1580+				6/25				6/25
CHPO BW	1580+				13/39	1/1		5/26	19/66
WEST	1590-1800				1/1	1/14		1/801	3/816
TGW A	1612-1650		1/32	1/6				3/35	5/73
TGW D	1630-1680			1/8		2/8			3/16
METS	1630-1700			1/102					1/102
TGW BLUE	1630-1800				13/55	1/5			14/60

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TGW C	1630-1800			18/87	1/1				19/88
STSL	1650-1800			1/1	5/48	1/59		1/6	8/114
JAPO	1660+						1/42		1/42
LONS	1670-1926			3/31	7/46	5/114	2/19	7/290	24/500
TGW E	1680-1710			1/1					1/1
SPEC	1680-1740				2/25	1/7			3/32
CHPO IMARI	1680+			1/1	6/7	1/7			8/15
STBRS	1690-1730			4/45					4/45
TGW H	1690-1800			3/8	17/49	2/20			22/77
CHPO BATV	1700-1750							1/13	1/13
NOTS	1700-1800				2/8			2/56	4/64
DERBS	1700+				1/4	3/21	1/37		5/62
ENGS	1700+			1/1	8/277	9/1019	9/908	9/3001	36/5206
CONP	1710+				1/15	7/54	1/13		9/82
SWSG	1720-1780			3/14	32/103	1/1	3/41	1/7	40/166
WEST CHP2	1740-1760				1/20				1/20
SWSG COB	1740-1780				1/4				1/4
SWSG SCRB	1740-1780			10/11	1/1	1/2		3/4	15/18
ENPO PNTD	1745+				3/11		3/131		6/142
ENPO OTR	1755-1800						5/93		5/93
RESTG	1760-1780				1/4				1/4
CREA OTR	1760-1830				1/6				1/6
CREA GRN	1760-1780				1/1				1/1
ENPO UTR	1760+				1/1	3/30	2/26	3/4	9/61
CREA MARB	1770-1840				1/4				1/4
PEAR	1770-1840				10/38	3/21	1/13	2/9	16/81
PEAR EARTH	1770-1840				2/3			1/2	3/5
PEAR SLIP	1770-1840				4/8			7/74	11/82
PMR SLIP	1770-1840						1/86		1/86
PEAR BW	1770-1840				15/21	3/6	1/1	4/13	23/41
PEAR TR	1770-1840				42/231	8/31	13/302	17/133	80/697

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BBAS	1770+				5/47				5/47
BBASG	1770+				1/1	5/38			6/39
SUND MOT	1775-1850					1/17			1/17
CREA DEV	1775-1880				72/202	12/29	1/7	2/102	97
TPW	1780+				64/220	41/285	27/1317	57/365	189/2187
ENPO HP	1780+				11/34	12/78	20/365	10/39	53/516
ENPO LITH	1780+						2/66		2/66
BONE	1794+				1/1				1/1
BLUE	1800+						1/36		1/36
LUST	1800+						5/91		5/91
ROCK	1800+				1/10	3/28	2/281	1/11	7/330
SUND	1800+				2/21	3/51	4/101	1/33	10/206
YELL	1800+		1/19		8/70	5/74	4/149	6/40	24/352
REFW	1805+				51/549	67/860	51/1992	49/261	218/3662
PEAR TR3	1810-1850				2/2				2/2
TPW3	1810+				5/18	10/126	20/404	7/91	42/639
YELL SLIP	1820+				13/54	2/1	1/2	3/13	19/70
REFW SLIP	1825+				1/4			5/9	6/13
TPW4	1825+				14/29	5/39	18/494	6/17	43/579
ENGs BRST	1830+			4/125	3/66	8/324	29/4315	9/363	53/5193
REFW SPON	1830+				1/1	3/8	6/123		10/132
REFW CHROM	1830+				9/38	10/141	7/136	9/111	35/426
TPW FLOW	1840+						1/2		1/2
TPW6	1840+				2/3		28/379		30/382
MAJO	1850+				2/11	2/10	2/25		6/46
CREA SLIP					2/1			4/29	6/30
REFW LUST					2/1		14/131		16/132
REFW PNTD						1/23			1/23
XX	unknown				6/24		4/45	3/20	13/89
XX SLIP	unknown				1/12				1/12
TOTALS		5/68	5/111	125/2005	571/4234	272/5262	291/12178	272/6646	1541/30504

last updated 18/05/12

Post-RB Pottery Table 5: Pottery from Trenches 96–108, by [assessment] site phase

Fabric	Date Range	2	3	5	7	8	9	Total
SHER	1140-1300		1					1
TUDG	1380-1500						1	1
TGW	1570-1800						1	1
CHPO	1580+						1	1
CHPO BW	1580+					1	2	3
PMR	1580+			5	1	3	10	19
RBOR	1580-1800						1	1
FTGW	1600-1800						3	3
STCO	1650-1800						1	1
ENGs	1700+				1	2	20	23
CONP	1710+				1	1	3	5
SWSG	1720-1780						1	1
REFR	1740-1800					1		1
PEAR	1770-1840						3	3
CREA DEV	1775-1880					1	1	2
ENPO HP	1780+					2	11	13
TPW	1780+					2	11	13
BONE	1794+						2	2
ROCK	1800+						6	6
SUND	1800+				1	3	2	6
YELL	1800+				1	1	2	4
REFW	1805+					3	14	17
TPW3	1810+				1		6	7
TPW4	1825+					1	2	3
ENGs BRST	1830+				1	2	18	21
REFW CHROM	1830+	2				1	1	4
REFW SPON	1830+				1		3	4
TPW5	1848+				1			1
MAJO	1850+				1	1		2
TOTAL		2	1	5	10	25	126	169



Plate 1: Possible tool made from medieval sherd



Plate 2: Spittons from Trenches 52 (left) and 107 (right)

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Plate 3: Spirit flask

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