

APPENDIX V

ANALYSIS OF POTTERY FROM PITS AND CELLAR

by Chris Jarrett

INTRODUCTION

Victorian pottery assemblages have rarely been published in any detail, (Webber, 1991, Meddens, 1995) and little is known about low class ceramics of the period in an archaeological context. It is hoped that this pottery report therefore will begin to shed light on this subject. Archaeologists tend to ignore pottery of such a recent date and where it is quantified it is probably seen as intrusive into earlier deposits. Archaeologists also tend to band the fabrics into large fabric groups and, to a certain extent, this practice has been continued here. An attempt has been made here however to separate the English stonewares into more easily identifiable fabrics, as well as using a classification by function. Another problem was identifying specific manufacturers within large fabric groups, e.g., the Transfer Printed Wares, which rely largely on makers marks and diagnostic patterns to identify potters, but the absence of such information in this assemblage made determination of date and provenance difficult.

The pottery was quantified using sherd counts, weight and estimated vessel equivalents (EVE's), calculated from rim sherds only. Pottery from the fills, (160, 162, 168, 211, 219, 221, 222, 224 and 228) of rubbish pits, (161, 163, 169, 212, 220, 223, 225 and 229), occurring in Phase III were studied as a single group and the ceramics from a cellar, (5), recovered during the evaluation stage of the excavation was studied as a separate group. The pottery from the cellar was largely intact, while the pottery from the rubbish pits was fragmentary, however, large enough proportions of vessels were present to be fairly certain of their forms. The assemblage consists of 767 sherds (15.535kg) with an EVE of 23.96. The size of this sample means that a high level of confidence can be assumed in it representing a true reflection of the assemblage from which it came. A minimum of 20 EVE's is required to validate the statistical analysis carried out on this kind of material (Orton and Pierce, 1984, p35).

THE FABRICS PRESENT

CREAMWARE (Queensware) (CREA)

The fabric is defined as Devonshire light coloured clays with crushed calcined flints and a clear glaze. It was first introduced c.1730-40 and was popular from 1760 until the late 19th century (Godden, 1965, xv). It was widely manufactured in potteries across England and only the better quality wares have makers marks on them. The forms present here in Creamware are largely tablewares, bowls, dishes and plates.

CREAMWARE WITH BLUE DECORATION (CREA B)

This fabric is as above but is often whiter in colour. Its distinguishing feature is that it is decorated with hand painted blue designs. Again the forms are largely for the table with bowls, a cup, and a dish as well as ornamental vases.

DENBY STONEWARE (DENS)

A pale yellow to buff stoneware with few inclusions, manufactured by J. Bourne at Belper and Denby from c.1812 to the present day. The forms included are miniature churns for containing dairy products and small vases with a transfer print design for flowers. (Godden, 1992, p44; Hildyard, 1985, p22; Lockett, 1982, p20)

Figure 10.1 Miniature churn. Pale yellow stone ware. Late 19th century.

Figure 10.2 Vase, buff stoneware, decorated with a black transfer print. Circa 1840.

DOULTON (DOUL)

Doulton stoneware was manufactured from c.1854 to 1956 at Lambeth, London, and at Burslem, Staffordshire, from 1882 to the present day. The company started as Doulton and Watts from c.1820 until John Watts retired in 1854 (Godden, 1965, p149). A bottle is the only form present.

ENGLISH STONEWARE (ENGS)

A large group of stoneware fabrics which could not be assigned to specific potteries. The forms of these wares are storage jars and containers for mercantile products. Location for their production may include Bristol and Staffordshire and some vessels had Bristol glazing, although other areas producing stoneware later used this slip (Hildyard, 1985, p20). A possible stoneware Copeland Parian Ware jug, from Stoke-on-Trent was also recorded (Godden, 1965, p105-107).

LATE STONEWARE, Blacking Bottle Type (LSTO)

This ware is represented by bottles made in Denby Stoneware which contained blacking for aga stoves.

LONDON STONEWARE (LONS)

Stoneware in London and Britain was first manufactured by John Dwight in 1670 at Lambeth. Stonewares are typically high temperature (1200°C) fired clays, usually salt glazed (Godden, 1965; Hildyard, 1985, p11). The London stonewares in the assemblage are 19th century. The forms are usually as containers for merchandise, bottles for drinks (gin) and chemicals, and jars for salt.

LATE SUNDERLAND SLIPWARE (LSSL)

A red fabric with internal brown glaze and trailed cream colour slip decoration. This ware was produced in Sunderland by John Wood and Company from 1877-1911 (Bell, 1986, p22-23, 25). The form present was a serving and baking dish.

Figure 10.3 Serving and baking dish, brown earthenware, clear glaze, internal trailed yellow slip design. J. Wood, Sunderland. Circa 1880.

MOCHA WARE (MOCH)

So named because of the decoration of brown tree-like designs which do not always occur on vessels but typifies the ware. The ware is typified by a yellow earthenware fabric with a clear glaze decorated with a combination of white, blue and brown bands of glaze. The forms are bowls, chamber pots, a dish and jugs. This ware was produced by Anthony Amatt in Bristol, in the 1790s (Thomas and Wilson, 1980, p15) and is very similar to the main manufacturer of Mocha Ware in the last half of the 19th century by T.G. Green and Co's, Church Gresley (Derbyshire), founded in 1864 and still operating today. Mocha wares manufactured by Edge, Malkin and Co. were not present in this assemblage (Godden, 1965, xvi, 173).

NINETEENTH CENTURY WHITE EARTHENWARES (NWW)

Also known as Stone China, Semi-Porcelain and Ironstone, they are white fabrics with a clear glaze and were developed circa 1800 (Godden, 1965, xxii). Forms here include tablewares, cups, dishes, plates, saucers, food preparation vessels, pudding basins as well as an ewer and a washing basin, associated with toiletry activity.

NOTTINGHAM/DERBY STONEWARE (NOTS)

Nottingham and Derby stonewares are very difficult to distinguish from each other. Generally the appearance of this ware has a light grey to dark grey fabric with a ferruginous slip resulting in a lustrous brown salt glaze. A lighter margin usually exists between the glaze and fabric. Stoneware production began in Nottingham in the last decade of the 17th century and ceased by the early 19th century. At Derby production began early in the 17th century but continued until the late 19th century, (Locket, 1982, p19-22; Hildyard, 1985, p12; Jennings, 1981, p 219-222). The forms present are a bottle and an ornamental bowl.

Figure 10.4 Ornamental bowl, grey body, lustrous brown glaze. Decorated with a band of highly stylised imitation Arabic script. 19th century.

PEARL WARE (PEARL)

Developed in 1779 by Josiah Wedgwood, this was a lighter coloured alternative to the Creamware fabric. Its characteristics also include a blue translucent glaze, often with blue painted decoration (Godden, 1965, xxi). A bowl and saucers were present in the collection.

PORCELAIN (PORC)

Porcelain is a translucent ware usually made of kaolin with several additional tempers depending on its development or whether it is hard or soft paste, and its character depended

upon its high firing temperature of 1500°C. In England it was first manufactured at the Pomona Factory, Newcastle Under Lyme, Staffordshire, in circa 1744 and then at Limehouse, Chelsea, Bow, London (Cushion, 1992, p22-63) and during the later eighteenth century was made at potteries across the whole country. The porcelain present at Cathall Road is of 19th century date and difficult to identify because no manufacturers trade marks are present. The forms present are largely tablewares with bowls, cups, egg cups, lids, plates and saucers, as well as an ewer.

Figure 10.5 Egg cup. Provenance unknown. Last half of 19th century.

POST-MEDIEVAL REDWARES (PMR)

Epitomised by red fabrics with brown glazes. The fabrics from Cathall Road compared favourably with fabrics from the kilns at Harlow, Essex, produced between 1600-1800 but ceased to be made with the introduction of Creamwares and Transfer Printed Ware and Sunderland Slipware. The forms present are open and closed bowls, associated with food production. The pottery present in the assemblage is probably residual.

POST-MEDIEVAL REDWARES, UNGLAZED (PMRU)

This is a group of unglazed red earthenwares, associated with gardening and usually in the form of flower pots and a bowl for standing flower pots in. The places of manufacture for this wares is unknown but they are probably Victorian in date.

Figure 10.6 Flower pot, red earthenware, provenance unknown. 19th century.

SUNDERLAND SLIPWARE (SUND)

Defined as a red fabric with cream coloured glazes on internal surfaces. Manufactured in Sunderland between 1800-1900, the main forms present are bowls for food preparation. A fragment of a cup was also present in this fabric.

Figure 11.7 Bowl, brown earthenware, yellow internal slip. Mid to late 19th century.

TEAPOT (TEAP)

A wide range of yellow to red earthenwares with dark brown to black glazes usually in the form of teapots. The potteries making these vessels could not be located because there were no makers marks, however this type of product is usually associated with Staffordshire. A probable teapot from Derbyshire is illustrated. Besides teapots a bowl was the other form in this ware.

Figure 11.8 Teapot, brown earthenware, clear glaze, pink banded slip decoration. Derbyshire. Mid 19th century.

TRANSFER PRINTED WARE (TPW)

This ceramic type refers to white earthenwares decorated with printed designs, frequently blue in colour. The technique replaced hand painted decoration and was developed in 1750 as an overglaze decoration method, in limited numbers. By 1780 underglaze printed designs were developed and production escalated. The main pattern on the Transfer Printed Ware at the Cathall Road site was the Asiatic Pheasant design which was first produced between 1835 and 1845 and continued as one of the most popular designs until the Edwardian period. The Willow Pattern, first engraved circa 1789 (Coysh and Henrywood, 1982, p10-11, 29), was poorly represented in the assemblage. Forms include tablewares, bowls, cups, dishes, plates, platters and saucers. Ornamental vessels included bowls, vases and a jewellery box as well as a lid for a jar of “gentlemen’s relish”. Chamber pots were the only vessels present concerned with toiletry. Mercantile jars for marmalade made by S. Maling, Newcastle, are included in this fabric group.

UNDERGLAZE PAINTED (UNGP)

This type of ware is categorised as white earthenware fabrics with hand painted decoration under a clear glaze. The main forms present in this group are plates and saucers. Transfer outline patterns filled in with painted glazes are also included in this group. It is assumed that these wares are from the Staffordshire potteries, however there are examples of Scottish Sponge Ware which was produced largely for export to Africa and America and date from 1836 onwards (Kelly, 1993, p3). Also included in this group are white earthenwares with blue banded decoration.

Figure 11.9 Saucer, white earthenware “granite” body, green leaves, black stem, yellow banded border and maroon sponge printed flower.
Glasgow. Circa 1845-1890.

Figure 11.10 Plate, white earthenware body, brown transfer, blue painted flowers, green and red leaves, yellow branches. Japanese influenced design.
Staffordshire. Circa 1870.

Figure 11.11 Basin, white earthenware body, maroon painted banded decoration.
Staffordshire probably. Circa 1880.

Residual sherds of Staffordshire Slipware (STSL), Tin Glazed Earthenware with White Glaze (TGEW), and Normandy Stoneware (NORS) constituted 0.11 % of the weight of fabrics and are not discussed here.

Fabric	Rubbish Pits				Cellar				Total			
	No. of vessels (EVE's)	%	Weight g.	%	No. of vessels (EVE's)	%	Weight g.	%	No. of vessels (EVE's)	%	Weight g.	%
CREA	0.10	0.65	123	1.19	0.05	0.59	7	0.10	0.15	0.63	130	0.84
CREA B	0.05	0.32	164	1.59	0.40	4.73	65	0.94	0.45	1.88	229	1.47
DENS	*	*	143	1.39	0.00	0.00	0	0.00	0.00	0.00	143	0.92
DOUL	0.00	0.00	0	0.00	*	*	206	2.99	*	*	206	1.33
ENGS	0.11	0.71	9	0.09	0.65	7.68	536	7.78	0.76	3.17	545	3.51
LONS	*	*	62	0.60	*	*	23	0.33	*	*	75	0.48
LSSL	0.50	3.23	24	0.23	0.00	0.00	0	0.00	0.50	2.09	24	0.15
LSTO	*	*	50	0.48	0.00	0.00	0	0.00	*	*	50	0.32
MOCH	0.22	1.42	334	3.24	0.66	7.80	344	5.00	0.88	3.67	678	4.36
NOTS	0.40	2.58	363	3.52	*	*	31	0.45	0.40	1.67	394	2.54
NWW	3.03	19.55	1772	17.18	2.62	30.97	3055	44.37	5.65	23.58	3047	19.61
PEAR	*	*	8	0.08	0.11	1.30	4	0.06	0.11	0.46	12	0.08
PMRU	1.14	7.35	762	7.39	0.21	2.48	46	0.67	1.35	5.63	808	5.20
PORC	2.37	15.29	396	3.84	0.70	8.27	117	1.70	3.07	12.81	513	3.30
SUND	0.06	0.39	191	1.85	0.11	1.30	211	3.06	0.17	0.71	402	2.59
TPOT	1.63	10.52	1801	17.46	0.00	0.00	0	0.00	1.63	6.80	1801	11.59
TPW	3.28	21.16	1658	16.08	2.33	27.54	1355	19.68	5.61	23.41	3013	19.39
UNGP	2.35	15.16	2168	21.02	0.37	4.37	116	1.68	2.72	11.35	2309	14.86
NORS	*	0.00	8	0.08	0.00	0.00	0	0.00	*	*	8	0.05
PMR	0.26	1.68	269	2.61	0.25	2.96	770	11.18	0.51	2.13	1139	7.33
STSL	*	*	7	0.07	0.00	0.00	0	0.00	*	*	7	0.05
TGEW	*	*	2	0.02	0.00	0.00	0	0.00	*	*	2	0.01
Total	15.50	100.00	10314	100.00	8.46	100.00	6886	100.00	23.96	100.00	15535	100.00

* No EVE's available for fabric

Table 1: Fabric quantification of the rubbish pits, cellar and both groups.

DISCUSSION

The most frequently occurring pottery fabrics found in this total assemblage (see Table 1) were Nineteenth Century White Earthenware, Transfer Printed Ware, Porcelain and Underglaze Painted Ware. Proportionally these fabrics have the same ratios in the garden rubbish pits and in the cellar. The quantity of fabrics found here may represent the relative pottery production across the country. The residual pottery Normandy Stoneware, Post-Medieval Redware, Staffordshire Slipware and the White Tin Glazed Earthenware probably represent previous activity on the site, such as manuring of agricultural fields with midden material. The exception to this is the Post-Medieval Redware deposited in the cellar where the large vessel fragments could indicate the use of these vessels long after their production, circa 1800, and may represent “treasured” or useful vessels for certain food preparation practices. However when the usefulness of these vessels finished, rather than being thrown away, the vessels were probably stored in the cellar

The estimated vessel equivalents for the pottery forms were as follows; bowls 3.46, chamber pots 0.78, cups 2.60, dishes 1.43, egg cups 0.52, electrical 0.80, ewers 0.70, flower pots 1.03, jars 2.77, jugs 0.33, lids 0.49, plates 4.49, platters 0.16, pudding basins 0.10, saucers 1.85, tea pots 1.63, vases 0.21 and undetermined forms 0.61.

The forms of both pottery groups have been studied together for discussion (see below). The most frequently occurring form are plates (18.73 % of the assemblage's forms) mainly in Transfer Printed Ware (37.25% of the fabric's forms), Nineteenth Century White Earthenware (17.09% of the fabric's forms) and Porcelain (9.12 % of the fabric's forms). The second most frequently occurring form were bowls (13.94 % of the assemblage's forms), in Transfer Printed Ware (2.23 % of the fabric's forms) followed by Underglaze Painted Ware (2.42% of the fabric's forms) and then Nottingham/Derby Stoneware (the only vessel with an EVE in that fabric). The bowls had different functions, with cooking, food preparation, serving and ornamental functions present. Jars are the third most frequently occurring form (11.56% of forms) and occurred mostly in Nineteenth Century White Ware (25.09% of the fabric's forms) Transfer Printed Ware (1.18% of the fabric's forms). The jars are largely mercantile for marmalade and salt. Cups are the fourth most important form (10.85 %) and occurred most often in Nineteenth Century White Earthenware (18.18 % of the fabric's forms), followed by Porcelain (21.17 % of the fabric's forms), and then Creamware with Blue Decoration (88.9% of the fabric's forms). Cups and saucers go together and saucers represented the fifth largest group (7.72% of the assemblage's forms), and occurred most frequently in Nineteenth Century White Earthenware (21.17% of the fabric's forms), then Porcelain (16.94% of the fabric's forms) and Underglaze Printed Wares (18.75% of the fabric's forms). There was no correlation between the number of saucers and cups in the same fabric and this may represent mechanisms of breakage. Teapots were the next important form followed by dishes. Table 2 below is a list of fabric's and the number of forms which occur in them.

The forms are heavily biased towards tablewares, plates, saucers, cups and serving bowls, with smaller counts of egg cups, (milk) jugs and serving platters (for meat or vegetables), and are largely earthenware or porcelain. The stonewares are usually

	bottles	bowls	chamber pots	cups	dishes	egg cups	electrical	ewers	flower pots	jars	jewel box	jugs	lids	miniature churns	plates	platters	pudding basin	saucers	teapot	vases	unknown	TOTAL
EARTHENWARES																						
CREA		*			0.05										0.05						0.05	0.15
CREA B		0.05		0.40	*															*		0.45
MOCH		0.05	0.50	*	*							0.22									0.11	0.88
NWW		0.26		1.10	0.35		0.80	*		1.38		*	0.04		0.94	0.10	0.10	0.58		*	*	5.65
LSSL					0.50																	0.50
PEAR		*								0.11								*				0.11
PMR		0.31																			0.20	0.51
PMRU		0.12							1.03												0.20	1.35
SUND		0.17	*																			0.17
TPOT		*																	1.63			1.63
TPW		1.29	0.28	0.22	0.34					0.63	*		0.20		2.09	0.06		0.24		0.21	0.05	5.61
UNGP		0.66		0.23	0.19										1.13			0.51		*	*	2.72
STONEWARES																						
DOUL		*																				0.00
DENS														*						*		0.00
ENGS		*	*							0.65		0.11										0.76
LONS		*																				0.00
LSTO		*																				0.00
NOTS		0.40																				0.40
PORCELAIN																						
PORC		0.15		0.65	0.52		0.70					0.25			0.28			0.52				3.07
TOTAL	0.00	3.46	0.78	2.60	1.43	0.52	0.80	0.70	1.03	2.77	0.00	0.33	0.49	0.00	4.49	0.16	0.10	1.85	1.63	0.21	0.61	23.96

* No EVE's available in this fabric

Table 2: Quantification of forms and fabrics from both the pit group and cellar by EVE's.

Function	Rubbish Pits		Cellar		Total	
	No. of vessels (EVE's)	%	No. of vessels (EVE's)	%	No. of vessels (EVE's)	%
Food preparation	1.03	6.65	0.46	5.44	1.49	6.22
Food serving	1.12	7.23	0.24	2.84	1.31	5.47
Food consumption	3.94	25.42	1.55	18.32	5.54	23.12
Drink serving	1.74	11.23	0.44	5.20	2.18	9.10
Drink consumption	1.05	6.77	1.55	18.32	2.6	10.85
Food related combination of functions	0.12	0.77	0.00	0.00	0.12	0.50
Drink related combination of functions	1.63	10.52	0.00	0.00	1.63	6.80
Storage	0.88	5.68	0.11	1.30	0.99	4.13
Gardening	1.34	8.65	0.21	2.48	1.55	6.47
Toiletry	0.87	5.61	0.59	6.97	1.46	6.09
Mercantile	0	0.00	1.98	23.40	1.98	8.26
Decorative or ornamental	1.43	9.23	0.42	4.96	1.85	7.72
Lighting	0	0.00	0.80	9.46	0.8	3.34
Unknown	0.35	2.26	0.11	1.30	0.46	1.92
Total	15.5	100.00	100	8.46	23.96	100.00

Table 3: Quantification of vessel functions, in pit group, cellar and total of both groups by EVE's.

containers, bottles and jars for mercantile products, although some ornamental forms existed, e.g. a bowl and flower vases. Some unusual forms were present, miniature churns for dairy products, cream or butter, an electrical lighting rose and a jewellery or trinket box.

Functions have been looked at separately from forms, to try and see site activities. Comparison of the ceramic assemblages between the rubbish pits and the cellar (Table 3), shows the pottery to be primarily concerned with food, i.e. preparation, serving and consumption in the refuse pits, however in the cellar it is mercantile, i.e. bottles and containers for bought goods. The second most important function category in the pits is concerned with drink serving, saucers, whilst in the cellar it is equally food consumption and drink consumption forms. In the garden pits, the third most important function of vessels are drink making and serving vessels, i.e., teapots and in the cellar it is for drink serving, i.e. saucers. Equally in the cellar and the refuse pits ornamental, i.e. decorative bowls, are the fourth most important type of vessel function. The differences between the importance in function in the two assemblages suggests different activities. Obviously the garden rubbish pits were receiving any broken ceramics from the house as refuse whilst the cellar was probably a place of hoarding or storage of complete vessels.

INTERPRETATION

The deposition of the pottery in the rubbish pits shows that pottery probably had a short life and was probably broken within ten years of purchase. This can be seen from the fact that the datable material all comes from a short time period apart from a few residual sherds. A high vessel count was recorded largely by the presence of individual sherds representing vessels and this may be reflected again by the inclusion of residual sherds. There appeared to be no evidence of ceramic heirlooms from an earlier period within this phase of rubbish pits, and therefore if any did exist in the houses, they were being looked after. The pits contained largely domestic refuse concerned with the serving of food and drink and less with cooking (specifically Sunderland Slipware for baking food) and therefore metal vessels were probably used on the aga or stove for cooking. The pits also contained a few vessels concerned with personal hygiene such as water ewers and washing basins which would probably have been used in bedrooms. The presence of flower pots in the rubbish pits may indicate that the Victorian tenants of Cathall Road were keen gardeners. The ceramic material from the cellar was largely represented by almost complete vessels with frequent recent breaks (possibly resulting from the test pits being machine excavated) and a primary deposit is therefore indicated possibly as a result of storage, or dumping of house clearance materials, prior to the property's demolition or abandonment of the cellar.

Ceramic objects associated with lighting, candlesticks and lamps, were noticeably absent, which may mean that lighting objects and fixtures were made of metal or glass. It is known that by 1857 Leytonstone was supplied with gas (Powell, 1973, p211) and certainly glass lamp shades were recovered from the site. An electrical light fitting, probably a rose was recorded in the cellar, indicating that the house had converted to electricity, which could have happened after 1896 when an electricity generating station was built on Cathall Road (Powell, 1973, p211).

There is an absence of high status ceramics, oriental porcelain (Chinese or Japanese), ornamental Doulton, Spode, Wedgwood and Worcester, and the bias of the pottery is cheap, cheerful or just plain. The quality of the Transfer Printed Ware designs is often poor as was the painting on the Underglaze Painted Ware and may represent seconds. There were no obvious services or sets of pottery, (except for some porcelain and white earthen ware cups and saucers with red painted banded decoration, and even these tended not to match). In the cellar, where some evidence of vessel storage occurred, the absence of services may indicate that individual items were bought when required. The pottery suggests low class occupation of the site.

Dating the pottery was at times difficult because, as already mentioned, makers marks were rare. The main indication of a late 19th century ceramic assemblage was the presence of the Late Sunderland Slipware, manufactured from 1877. Table 3 shows the occurrence of makers marks in the pit fill context and the manufacturers period of pottery production. In specific cases the typological sequence of the manufacturers mark has been used to define the date, for example the Doulton trade mark (Godden, 1992, p65).

Together with the Underglaze Painted plate, which is dated from c. 1870 by its Japanese influenced design, the garden rubbish pits of Phase III is dated from 1878 to 1894 when Leytonstone adopted a local refuse collection service (Powell, 1973, p211) and it was therefore probable that the practice of refuse disposal in rubbish pits in back gardens ceased after this date. The latest dated ceramic in the cellar was the electrical object which could date from the very late 19th or very early 20th centuries.

Context	Description	Manufacturer	Date
5	20 Doulton, Lambeth	Maling, Newcastle	1853 -1890 1854 -
		Dunn, Bennet & Co. Burslem	1878 -
160	W.F. & Co	Whittingham, Ford and Co.	1876-1882
211		Dunn, Bennet & Co. Burslem	1878 -
		Maling, Newcastle	1853 -1890
222	Shaw (in circle)	Anthony Shaw, Burslem	1851 - 1882
224	Royal Semi-Porcelain		Last half of 19th century

Table 3: Occurrence of dated manufacturers trade marks.

Figure 12 shows Cathall Road as a market for the British pottery industry in the late 19th century and illustrates the weight of pottery transported from its production site. The Potteries of Stoke-on-Trent are probably significantly under-represented as the Transfer Printed Wares and Nineteenth Century White Earthenware had few makers marks and/or recognisable patterns to locate their place of manufacture. Bristol is a possible source of stoneware jars and this is shown as a broken line.

The infra-structure of late 19th century Britain was more than adequate to transport ceramics across Britain to the distribution centre of London from where it was probably sold on to Leytonstone retailers. The railways would have been responsible for transporting pottery from the Midlands. Ships were probably responsible for transporting pottery from Sunderland to London. What the maps show is that distance in the Victorian period was not a problem for transporting large amounts and weights of vessels. The largest weight of transported pottery came from Northwest England, (1235g) and may reflect the vessel shape. Possibly Sunderland Slipware was the only national form to supply the demand for large, heat resistant pottery. Similarly the Nottingham/Derby locality supplied the second largest weight of pottery (647g), largely stoneware receptacles for products and may therefore represents another “monopoly”. The Scottish Sponge ware shows that some of this ware escaped export and found a market in London. Ignoring Post-Medieval Redwares which had ceased to have been manufactured for nearly a century, local pottery accounts for a relatively small number of vessels or weight and this may reflect a decline in the Southeast ceramic industry. What is clear is that in the late 19th century onwards, pottery production and consumerism was no longer regional.

ACKNOWLEDGEMENTS

The author would like to thank Peter Moore for directing the site and instigating this report, Dr Frank Meddens for advice on identification and computers, Robin Hildyard at the Victoria and Albert Museum for pottery identification and Graham Reed (Figure 10.1, 5, Figure 11. 8, 9 and 11), Paul Thrale (Figure 10.2, 3, 4, 6 and Figure 11.7), for the illustrations. (Figure 11. 10) was by the author.

BIBLIOGRAPHY

- Bell, R.C. 1986. *Maling and other Tyneside Pottery*, Shire Publications Ltd. Buckinghamshire.
- Coysh A.W. and Henrywood, R.K. 1982. *The Dictionary of Blue and White printed Pottery, 1780 - 1880, Volume 1*. Antique Collectors Club Ltd. Woodbridge, Suffolk.
- Cushion, J. and M. 1992. *A Collectors History of British Porcelain*, Antique Collectors Club Ltd. Woodbridge, Suffolk.
- Godden, G.A. 1992. *The Handbook of British Pottery and Porcelain Marks*. Barrie and Jenkins. London.
- Godden, G.A. 1965. *An Illustrated Encyclopaedia of British Pottery and Porcelain*. Bonanza Books. New York.
- Hildyard, R. 1985. *Browne Mugs, English Brown Stoneware*. Victoria and Albert Museum. London.
- Jennings, S. 1981. *Eighteen Centuries of Pottery from Norwich*. East Anglian Archaeology. Report no 13.
- Kelly, H.E. 1993. *Scottish Sponge Printed Pottery*. The Lomondside Press Glasgow.
- Lockett, T. A. 1982. *Stonewares and Stone Chinas of Northern England to 1851*. George Street Press Ltd, Stafford.
- Meddens, F., 1995. *A late 19th-century Assemblage from George Green, Wanstead*. Essex Journal. Autumn 1995. Vol. 30. No.2
- Orton, C. R. and Pierce J.E. 1984. *The Pottery in Excavations at Aldgate, 1974*, by Thompson, A. et al Post-Medieval Archaeology, Volume 18
- Powell, W.R. 1973. *The Victoria History of the County of Essex, Vol VI*. Oxford University Press, London.
- Thomas, N. and A. 1980. *Ceramics in Bristol: The Fine Wares*. City of Bristol Wilson, Museum and Art Gallery.

Webber, M. 1991. *Excavations on the site of Norfolk House, Lambeth Road*, SE 1. Volume 6, Winter 1991, No. 13.

APPENDIX VI

GLSMR/RCHME NMR ARCHAEOLOGICAL REPORT FORM

1. TYPE OF RECORDING.

Evaluation 4 Excavation Watching brief

Other (please specify)

2. LOCATION.

Borough: Waltham Forest

Site address: Cathall Road Estate,
Leytonstone
Lonon

Site name: Cathall Road Estate

Site code:LE - Cr (3)

Nat. Grid Refs: Centre of site: TQ 3902 8617

Limits of site: a) 3897 8625

b) 3918 8610

c)

d)

3. ORGANISATION.

Name of archaeological unit/ company/ society: Newham Museum Service

Address: 31 Stock Street, Plaistow, London, E13 OBX

Site director/ supervisor: Shahina Farid

Project manager: Peter Moore

Funded by:Waltham Forest Housing Action Trust

4. DURATION.

Date fieldwork started: 25/10/95

Date finished: 8/11/93

Field work previously notified?

YES/ ~~NO~~

Fieldwork will continue?

~~YES/ NO/ NOT KNOWN~~

5. PERIODS REPRESENTED.

Palaeolithic

Roman

Mesolithic	Saxon (pre-AD 1066)
Neolithic	Medieval (AD 1066 -1485)
Bronze Age	Post-Medieval 4
Iron Age ?	Unknown

6. PERIOD SUMMARIES. Use headings for each period (Roman; Medieval; etc.), and continue on additional sheets as necessary.

POST-MEDIEVAL

Agricultural soil.

VICTORIAN

A complex series of Victorian rubbish pits and soakaways were found cut into a post-medieval agricultural soil, all features related to back garden areas of terrace housing. Improvements in sanitary arrangements and Service provision seen upto WW2.

7. NATURAL. (state if not observed; please DO NOT LEAVE BLANK)

Type: Taplow Gravel.

Height above Ordnance Datum: 15.16m A.O.D

8. LOCATION OF ARCHIVES.

a) Please indicate those categories still in your possession:

Notes	4	Plans	4	Photos	4	Negatives	4
Slides	4	Correspondence	4	Manuscripts (unpub. reports etc.)	4		

b) All/ some records have been/ will be deposited in the following museum/ records office etc. :

Newham Museum Service, 31 Stock Street, Plaistow, London E13 0BX

c) Approximate year of transfer: 1996

d) Location of any copies:

e) Has a security copy of the archive been made? ~~YES~~/ NO
 If not, do you wish RCHME to consider microfilming? ~~YES~~/ NO

9. LOCATION OF FINDS.

a) In your possession? ALL/ SOME/ NONE

b) All/ some finds have been/ will be deposited with the following museum/ other body:

c) Approximate year of transfer; 1996

10. BIBLIOGRAPHY.

Steven Chew, 1992, "*Archaeological Watching Brief of Engineering Test Pits at Cathall Road Estate, Leytonstone, The Oliver Close estate, Leyton, and The Chingford Hall Estate, Chingford.*" Newham Museum Service archive.

Chris Jarrett, *Late Nineteenth Century Pottery from Cathall Road Estate, Leytonstone, London, E11.* (Publication forthcoming).

Peter Moore, 1993 "*Project Design for Archaeological Evaluation of Cathall Road, Estate, Leytonstone.*" Newham Museum Service archive.

SIGNED:

DATE:

NAME (Block capitals):

Please return completed form to The Greater London Sites and Monuments Record, English Heritage London Region, 30 Warwick St., London W1R 5RD. Tel. 0171 973 3731/ 3779 (direct dial).