

Title: Assessment report and updated project design on the Victorian and later pottery from Targeted Watching Brief at 12 Goslett Yard, London Borough of Camden, WC2

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1 Quantification and assessment

1.1 Site archive: finds and environmental, quantification and description

Table 1 Finds and environmental archive general summary

Post-medieval pottery	56753 sherds. Total 32320 kg
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1.1.1 The pottery

Table 2 Pottery

Post-Roman pottery	56753 shds	3232kg
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1.1.1.1 Post-medieval (c 1500–1900)

1.1.1.1.1 SUMMARY/INTRODUCTION

This text considers the Victorian and later pottery retrieved in four contexts ([34], [43], [131] and [149]) from the targeted watching brief at TCG09. It further evaluates the character and the date range of the assemblage, determines the research questions this material can address while identifying areas of further work. These four contexts, yielded 56753 sherds from 14576 vessels and weighed 32320 kilos (or 3.2 tonnes) with the filling of a cistern (context [149]) containing the most material.

The pottery from these four deposits is either late Victorian ([131] and [149]) or Edwardian dated ([34] and [43]). Reflecting the sites usage by the famous food manufacturing company Crosse & Blackwell it is characterised by a variety of different shaped and sized whiteware preserve jars and stoneware food storage jars; all had been thrown away before being filled with their contents.

1.1.1.1.2 METHODOLOGY

During the 2009 evaluation (Bowsher 2010) it was clear that within the cistern identified in Trench 3 remained hundreds of complete and thousands of smashed pots still contained within, in addition to the other large-sized fragments located in Trench 7. Clearly such quantities of pottery, if kept, would take considerable resources to catalogue and curate. Therefore following custom and practice established for recording and managing the large quantities of waste products of London's earlier stoneware and tin-glazed ware pothouses, the repetitive nature of this site assemblage of Edwardian pottery lended itself to a on and off site sampling and recording strategy. The method statement produced for this site (Dennis and Eastbury 2009) also further defines the parameters by which these sorts of deposits are dealt with:

'all material from stratified archaeological deposits is retained unless it is clearly residual or part of a large but routine assemblage, in which case samples of both typical and diagnostic items are retained' (Dennis and Eastbury 2009, 7).

A MoLA pottery specialist (Nigel Jeffries) was therefore present during much of this targeted watching brief (in particular during the excavation of contexts [34], [43] and [131]; see below) and devised a system for retention, recording and discard. A summary of each context and the pottery it contained is given below.

Representing a large dump of pottery of around one metre depth spread underneath warehouse flooring, context [34] appears a response to the ground levelling and make-up required prior to this construction. The integrity of this deposit was however damaged by the two contractor's test pits required to evaluate the extent of the eastern facing footings of St Patrick's Chapel. A large quantity of plain white marmalade jars - many with paper labels relating to Crosse & Blackwell products - were observed with Bristol-glazed stoneware upright bottles and bung jars also common. Unlike contexts [43], [131] and [149], the whiteware 'grooved' preserve jars that dominate these last deposits were not common although importantly the few labelled examples in [34] demonstrate they contained jam. Conversely the plain whiteware jars common to context [34] were largely absent in the other three contexts. As the integrity of this layer was damaged by the noted test pits none of the pottery from [34] was 100% collected and was instead sampled under watching brief conditions with an emphasis on recovering the labelled pots. The product and content information displayed on these labels will shed important light on the packaging and advertising of Crosse & Blackwell's products with the statement on these labels that the company served as 'purveyors to his Majesty the King' indicating it was discarded during the reign of either Edward VII (1901-10) or George V (1910-36).

Context [43] appears to be in a similar sequence as [34] and therefore related to a make-up and levelling episode prior to a warehouse floor being laid. Although not all body sherds were retained, a significant portion of the pottery (7853 SC/1466 ENV) from [43] was retained on site. As an assemblage it differed from the three other deposits in supplying the only examples of smallest-sized Bristol-glazed stoneware mustard jars and whiteware marmalade pots. In common to the pottery groups from contexts [131] and [149] it is nevertheless dominated by the largest sized whiteware 'grooved' preserve jars and stoneware bung jars. The whiteware 'grooved' preserve jars in [43] were largely fragmented and so all were discarded after being counted and recorded, as better examples existed in the cistern. Otherwise the variety of different stonewares jars present meant a reasonable proportion of the pottery in this context was retained for research and for archive.

Context [131] represented a machine excavated deposit found in Trench 3 during the initial evaluation. This deposit, the upper fill of the cistern and therefore related to the same event as [149], was reinstated onto a Terram sheet upon the completion of this phase of archaeological work. Inevitably this action led to more breakages among this already damaged group and consequently when (re) excavated during this phase of targeted watching brief it was recovered in a poor condition. After being sorted by fabric and form and counted and weighed, nearly all the 10481 sherds (from 998 vessels weighing 165 kilos) from [131] were therefore discarded as better examples of the pottery found here were located elsewhere.

Context [149] - the undisturbed second fill of the cistern under [131] - therefore contained the most pottery (38419 SC/12112 ENV) with over 2.7 tonnes of ceramics dumped here. The majority are the largest sized grooved whiteware jar container with c10000 of these vessels present. An episode that appears to represent a large clear out of Crosse & Blackwell's stock prior to filling (none of the pots displayed evidence of being filled with food), the range of stoneware stamps from Charles Bailey's operation of the Fulham pothouse during 1865–90 (Green 1999) indicate that much of this material was made and used during the last quarter of the 19th century. A large proportion of the pottery in this context was collected, with only the voluminous quantities of grooved jar body sherds not subject to stringent retrieval.

All the pottery recorded on computer, using standard Museum of London codes for fabrics, forms and decoration. The numerical data comprises sherd count (SC), estimated number of vessels (ENV) and weight (by grammes) but because of the large volume of material was entered onto an excel spreadsheet per context (pot.xls) rather than the less flexible ORACLE database.

1.1.1.1.3 FABRICS AND FORMS

The pottery can be divided into whiteware and stoneware, in different forms with various different decorative techniques applied. Whiteware is the most frequent in the assemblage.

1.1.1.1.4 WHITEWARE

Three whiteware forms (or vessels) related to food canning were identified, with most examples stamped 'Maling Newcastle', a pottery factory attributed to revolutionising the production of food storage wares and in particular the mechanisation of jam and marmalade jars. These are considered below.

'Grooved' cylindrical jam and meat paste (straight-sided) jars

The vast proportion of the overall pottery assemblage is of the same type and decoration: the tightly vertically 'grooved' heavier bodied whiteware cylindrical jar often stamped 'Maling Newcastle' on the base. Over 1000 of these vessels were retrieved complete in the cistern backfill (context [149]) alone. Three different sizes of this jar were identified, with the largest-sized jar by far the most common, with the evidence of what these vessels contained supplied by the examples with labels still adhering retrieved in context [34]). The two smaller 'grooved' jar sizes identified are likely to have contained meat extract.

Plain cylindrical preserve and meat paste (straight-sided) jars

Four different sized examples of this form were identified. The largest - of the same size and shape to the few black printed 'Keiller marmalade' examples that survived - include 13 intact examples. Whilst they may have been filled with meat and fish pastes, further examination of the labelled examples recovered in [34] should reveal what Crosse & Blackwell products they contained. A further three sizes of these pots were found with some stamped 'Maling Average 8oz' and like the smaller examples of above 'grooved' jars were probably meant for meat extracts and pastes.

Plain shouldered marmalade jars

Similar in shape to the stoneware bung jars found (see below), the next most common whiteware are shouldered jars with 45 examples recovered complete. Of one size, these heavier bodied whitewares are again stamped 'Maling Newcastle' or 'Maling Newcastle Two Pounds' on their base and the intact labelled example retrieved in context [149] demonstrates that when filled they once held marmalade. Another example of this form is black-transfer printed with the standard and common design of print employed by the Keiller marmalade company of Dundee.

Other forms

A few other whiteware forms were present although in much smaller quantities when compared against the above. A second jam jar type is fluted under the rim with some of these pots stamped 'Maling Average 11B' and 'Maling Average 16 oz' on the base. The third jam jar type is six-sided and restricted to two examples only, with one vessel stamped with 'Castell Brown' and 'Maling' on its base. The whitewares are completed by the two highly decorative and collectable tableware marmalade 'pots' and their lids found in context [43] with the type of base located registration stamp used between 1868–83 indicating they were made in 1878.

1.1.1.1.5 STONEWARE

English made stoneware provides the other significant component of this pottery assemblage. The various manufacturer stamps demonstrate that Crosse & Blackwell largely sourced its stoneware from either C I C Bailey's of west London's Fulham pothouse (who owned these premises between 1865–90: Green 1999), James Stiff & Son in Lambeth (south London), Powell of Templegate Bristol (Askey 1998, 127) and Derbyshire's Joseph Bourne & Sons (ibid, 148-52). Green (1999, 169) noted that Crosse & Blackwell's custom provided the mainstay of the Fulham pothouse's order book during the later 19th century following its acquisition of the Vauxhall Pottery's customers. Beige Bristol-glazed stonewares are the more common, with the products of the Bourne's Derbyshire pothouse providing all the brown salt-glazed stonewares with a darker second dip around the shoulder and rim. All examples are glazed inside.

The five main stoneware forms are described below with many of these vessels and their functions already identified during the excavations on the Fulham pothouse or can be matched to the 1873 dated price lists for James Stiffs & Sons (Green 1999, 361-4) and Doulton & Watts (ibid, 365-8). Included among the few labelled stonewares found in the site assemblage are examples of Crosse & Blackwell's famous Chow Chow Piccalilli.

Bung jars

Bristol-glazed and brown salt-glazed stoneware bung jars (ibid, form 396, fig 136, 167) - vessels well suited for containing mustards, pickles and jams etc - are the most common stoneware vessel form. Brown salt-glazed stoneware bung jars with beaded shoulders in contexts [43] and [149] were represented in two different sizes and supplied by the Derbyshire pothouse of Joseph Bourne & Sons with the triangular stamped C&B (for Crosse & Blackwell) also applied towards the bottom of the base. Of particular interest are the black painted 'batch' numbers daubed on 23 bases in [149] with nos. 3.1, 3.4 and 3.8 most often used.

Among the Bristol-glazed bung jars, the eight different base sizes identified between 110–190mm reflect different volume capacities with the James Stiff & Sons price list illustrating they were sold in ¼ to 3 pint, 2–3 quart and 1–6 gallon measures (Green 1999, Appendix 17, 362). Sealed by cork stoppers - examples of which were found on site - three different rims types are identified (two with beaded shoulders) and a number stamped with 'Crosse & Blackwell', 'Oilmen' and '21 Soho Square' also present. The batch numbers applied to these bases are interestingly restricted to the largest size jar (190mm base) or on the most common 150mm sized base, with numbers ranging between 3.1 and 3.14 used on the last.

Extract pots and wide mouth jars

These vessels, advertised in Doulton & Watts price list as either 'extract pots or wide mouth pots' for 'soups, jellies, & c.' (ibid, 362) provide only a small proportion of the stoneware vessels. Three different sizes were identified and retained, with some examples stamped '3' located under the groove below the rim.

Mustard jars

Beaded or rouletted decorated around the shoulders, the two different sizes of mustard jar (both restricted to contexts [43] and [149]) can be matched to excavated examples from the Fulham pothouse (Green 1999, form 426, fig 139, 171) and to those illustrated in the noted Doulton & Watts 1873 price list (ibid, Appendix 17, 365: although the jars displayed in the last price list resemble the jam jar in Stiff's corresponding list, ibid, 362). The no. 15 batch number daubed in blue paint under the base of all the mustard jars in [43] is restricted to the smaller sized and capacity examples with the circular stamps located towards the bottom of these bases displaying the stamp of the Powell pothouse in Bristol (Askey 1998, 127).

Upright bottles

Four different sizes of stoneware upright bottle (Green 1999, form 391–2, fig 135, 165–6; form 403–4, fig 138, 169–70) were retrieved with bases sizes ranging from 210mm (largest) to 120 mm (smallest, probably akin to Green form 404, ibid). Complete or reconstructable examples of each size were found and retained from context [149] as the research sample and for archive. Contemporary records demonstrate they were employed as 'bottles for acids with screw stoppers' with stoneware well suited as containers of corrosive chemicals (ibid, 169). Bailey's operation of the Fulham pothouse provide most of the makers marks, usually applied to the shoulder, in addition to a few pots with the diamond stamp bearing the mark of the Union Potteries of Vauxhall Walk in Lambeth.

Cylindrical meat paste jars

The Bristol-glazed stoneware cylindrical jars in up to three different sizes supplied the smallest stoneware retrieved. Maker's stamps and batch numbers are absent and these vessels are not listed as among the products of the Fulham pothouse (Green 1999) nor presented in both Stiff and Doulton & Watts price lists (ibid). The fragmentary labels on two jars do however supply clues to their function, with the partial lettering 'EXT...' observed probably translating as EXTRACT with the second '..EAT' probably MEAT.

Many of these small jars also appear to show the remnants of a tin (?) seal around the rim and groove although this requires further examination.

Other forms

Food jars (Green 1999, form 425, fig 139, 171) sealed by a metal closure fitted to the seal lid were found with both the iron and ceramic components of these closures once affixed also retrieved. They survived in two different sizes and display the linear 'Bailey Fulham' stamp on the underside of the base.

2 Potential of the data

2.1 Realisation of the original research aims

None of the original research aims for this site listed in Bowsher 2010 are necessarily pertinent to the pottery and glass assemblage.

2.2 General discussion of potential

Despite the vast majority of the pottery assemblage appearing apparently familiar - the mass produced products of an industrial age - the later 19th century and 20th century often remains outside the guidelines that govern British archaeology and therefore outside the prism of the profession's interest. Little is known of the range of vessels found here, surviving either as museum pieces displayed 'out of context' or as mementos, yet they once circulated in the homes of people of all classes throughout Britain and were widely exported throughout her Empire. Though some of the pots found here are collectable, most of this material is usually unscientifically retrieved by bottle collectors and has not been subject to little academic study.

Significance of the data

The pottery from this site is of considerable significance on number of levels. Work that combines the site sequence, and the pottery with the surviving records of the Crosse & Blackwell curated at the London Metropolitan Archive (LMA/4467/A-K), and The National Archives (TNA) in order to understand the nature and scale of Crosse and Blackwell's occupation of the site during this period would be value. Questions remain as to why so much usable stock was discarded on this site. The material assemblage is significant for defining the range of stock ordered by Crosse and Blackwell from various glass and pottery manufacturers in order to be filled with its products before these canned products were exported to national and international markets. This material can be further understood by comparing it against the stoneware products from the excavations at the Fulham stoneware pothouse (which supplied Crosse and Blackwell) and the Fulham pothouses surviving archival records, together with the records of the Maling factory and the price lists of the two London stoneware manufacturers of James Stiff & Son and Doulton & Watts (Green 1999).

3 Publication project: aims and objectives

3.1 Revised research aims

The updated research aims relating to the potential and significance of the pottery and glass assemblage within the context of the site and Crosse and Blackwell's occupation of Charing Cross Road situated within the wider context would provide the (first) history of the company within the context of development of canned and packaged foods.

3.1.1 Crosse and Blackwell warehouses and the site sequence

With the site occupied by the warehouses of Crosse and Blackwell, the pottery and the deposits excavated have a very clear context and are of significance for understanding the development of the site and its functions. The paper labels proudly display Crosse & Blackwell as purveyors of foods to 'his majesty the King' (and therefore related to either the reigns of King Edward VII or King George V) in contexts [34] and [43] indicating this batch was discarded during the first decades of the 20th century. This contrasts to the cistern fill (contexts [131] and [149]) where the range of stamps on the stoneware related here to Charles Bailey's ownership of the Fulham pothouse suggesting the cistern was filled during the last quarter of the 19th century. Whether all four deposits can be related to the same sequence of site development or are major episodes of dumping made separately over a 30 year period remains an important question.

Although at first glance the pottery in all four deposits might appear homogenous and repetitive, differences in the wares and forms can be observed in all four deposits. For example, contexts [131] and [149] mostly contained unlabelled 'grooved' jam jars and stoneware bung jars whereas context [43] displayed a far wider range of forms pertaining to the different stock held by the company. This contrasts to context [34], which relates to the same ground make-up episode as the material in [43] but yielded a large quantity of labelled jars. The pottery in each action may well have been selected by taking different elements of the company's stock. The nature of the batch or stock marks on the bases of the stoneware mustard pots and upright bottles also needs to further understood.

However, two significant questions remain. First is understanding why this material dumped here. Is it related to the period when Crosse and Blackwell removed their premises from the site in the 1920s, or from a general period of expansion or shift in emphasis of production? Crosse and Blackwell supplied rations to the British Army during WWI and the mass clear out of usable stock might be related to production being given over to producing tinned rations. Secondly why were such large quantities of apparently useable pottery - material of value that presumably represented a significant proportion of its stock – discarded?

3.1.2 Preservation and packaging of food in late Victorian/early 20th-century Britain

This vast pottery assemblage supplies the material evidence of the increasingly industrialised nature of food preservation and packaging as the 19th century progressed.

Examining further the range of paper labels found on this site (in particular in context [34]) would provide an important resource for understanding labels as a flexible mechanism by which preserved food could be advertised during the early 20th century. There appears as much emphasis on the labelling dispelling any health concerns as there is extolling the various awards each product had received. Initial observation indicates the majority of labels applied to the cylindrical whiteware jars are for one particular orange marmalade product. Examining the range of pottery and their labels further will supply important evidence on the emphasis and weight that Crosse & Blackwell placed on the range of products represented and the markets they catered for.

In addition the paper labels will also provide an important mechanism by which the functions of the mass of unlabelled examples found in from Victorian dated domestic sites in London and elsewhere can be better understood.

3.1.3 Examining the products of the Maling factory

The assemblage has further value for understanding the range of whiteware marmalade and jam pots made by the Maling factory in Newcastle within a well-sealed archaeological context. The Maling factory was closed in the 1963 and much of its archive destroyed. While a research group remains (see <http://www.maling-pottery.org.uk/>) most of the focus on its products is from the collectors and connoisseurs of the studio art ware it made.

4 Bibliography

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