

**Archaeological Watching Brief at the  
Market Place  
Church Street  
Stoke-on-Trent  
Staffordshire  
NGR SJ 87730 45130**

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## **Non-technical summary**

*Stoke-on-Trent Archaeology carried out an archaeological watching brief at the Market Square, Church St., Stoke-on-Trent (NGR SJ 87730 45130). The site was occupied by Stoke Market Hall from 1883 until 1982, when much of the building was destroyed by fire.*

*The watching brief took place between 31<sup>st</sup> March and 12<sup>th</sup> May 2008 and monitored all trenching in the market square and within the existing building. Four cut features, at least one of which was a drain, and a small number of brick walls, probably relating to the late 19<sup>th</sup>-century market hall were discovered in the square. A made-ground deposit encountered across the market square contained a substantial quantity of early 19<sup>th</sup>-century pottery waste, possibly produced at one of the two works owned by Thomas Wolfe during this period.*

## **1.0 Introduction**

**1.1** An application for planning permission for a local service centre, library and training facility at the Market Square, Church Street, Stoke-on-Trent (NGR SJ 87730 45130) (Figs.1 & 2) was approved by the Local Planning Authority (LPA), Stoke-on-Trent City Council, on the 23<sup>rd</sup> January 2008 (SOT/47663). As a condition of approval, however, the LPA required that an archaeological watching brief (as defined by the Institute for Archaeologists) accompany the development. Stoke-on-Trent Archaeology was subsequently appointed by Stoke-on-Trent City Council to undertake the watching brief.

**1.2** The development site encompasses an area of approximately 3,473m<sup>2</sup> and is defined by Church Street to the north, South Wolfe Street to the west, Welch Street to the east and a modern building and car park to the south. (Fig. 2). The site lies at approximately 110.20m AOD.

## **2.0 Archaeological and historical background**

**2.1.** The development area lies on the southern side of Church Street, the course of which is of possible Roman origin (Ryknield Street), but was evidently in use by the 13<sup>th</sup> century (Greenslade 1963, 177).

**2.2** The development area was once the site of a large house and gardens (Fig. 5) owned by local pottery manufacturer Thomas Wolfe. He probably acquired the land in the late 18<sup>th</sup> or early 19<sup>th</sup> century and subsequently built a sizeable residence on the plot for his son-in-law and business partner Robert Hamilton (Markin 1997, 110) (see below, 4.5.6 for a fuller discussion of the property).

**2.3** A market hall replaced the house in 1883, providing a more permanent home for the market held in the town hall since the 1840s (Greenslade 1963, 201). Wolfe's name was applied to a new road, which crossed Church Street to skirt the western side of the market hall. The market hall, designed by Lynam and Rickman in 1882, surrounded three sides of a large quadrangle that was covered with a glass roof. The central square was originally open to Church Street on its northern side, but was enclosed by 1900 with the construction of a row of shops across the frontage (Fig. 6). The market hall buildings were all single-storey structures, although the west wing featured a cellar. The south wing had a centrally-positioned clock tower and cartway connecting the central square to

land at the rear. Fixed stalls were provided within the market hall, with butchers located in the west wing; grocers, flower sellers and dry goods merchants in the east wing and stallholders selling poultry, butter, eggs and fish in the southern block (Historic Buildings Survey 1983, S474 – 476). According to an 1883 report in the Staffordshire Advertiser, land to the rear of the market hall was ‘applied to the accommodation of such popular amusements as commonly attend the gatherings of the masses of people; also a wholesale market and other purposes’ (Historic Buildings Survey 1983, S474 – 476). The market hall stood until 1982, when a fire destroyed most of the building. The clock tower, eastern wing and shop frontage with entrance archway, however, remain on site to the present day.

### **3.0 The watching brief**

**3.1** The watching brief took place between 31<sup>st</sup> March and 12<sup>th</sup> May 2008 and was conducted in accordance with a project brief (Boothroyd 2008) produced by the Planning Archaeologist for Stoke-on-Trent. The scheme involved the monitoring of all machine foundation and drainage trenching in the market square. The excavation of test pits within the existing buildings were also observed (Fig. 3). Within the overall development area of  $c.3,473\text{m}^2$ , the footprint of the new build occupied  $c.990\text{m}^2$  (Fig. 2). Written records were made (site notes and *pro-forma* context sheets), sketch plans and sections produced and digital and 35mm monochrome photographs taken. Finds were collected when possible. This archive is now stored at The Potteries Museum & Art Gallery, Stoke-on-Trent (site code **SMP08**).

### **3.2 The results**

**3.2.1** The majority of trenching took place in the market square where twelve trenches and two test pits were excavated (Fig. 3). Five test pits were dug inside the existing building. The average depth of foundation trenches in the market square was  $c.2.35\text{m}$ , which, in most cases prohibited access. In such instances, stratigraphy and features were measured from the trench edge and finds collected from the plant bucket.

### **3.3 The market square**

**3.3.1** Excavations within the square were undertaken following the removal of the existing brick surface ( $c.0.10\text{m}$  thick) and revealed a fairly consistent soil profile across the site. Beneath the modern surface was a layer of light brown/grey gravel hardcore

(100), an average of *c.*0.60m thick across the site. This sealed a layer of mixed grey and black silty clay loam (101), which had an average thickness of *c.*0.50m and contained much early 19<sup>th</sup>-century pottery waste. Below this was a yellow/grey silty clay (102), an average of *c.*0.70m thick, and interpreted as natural subsoil. This lay above a layer of yellow/brown natural sand (103), an average of *c.*0.55m thick to excavation depth.

**3.3.2** In trench 1, (102) was cut by a N-S aligned linear feature [104] of unknown function, revealed to a length *c.*1.12m x *c.*0.97m wide x *c.*0.16m deep (Plate 1). The cut was filled with a mixed grey and brown silty ash (105), which contained a small amount of late 18<sup>th</sup>-century pottery waste. Feature [104] had been cut on its southern side by a *c.*0.40m wide drain [107], which contained a ceramic pipe (106). This drain crossed the site on a NW-SE alignment and was also identified towards the northern ends of trenches 2, 3, 5 and 6. Both [104] and [107] appeared to lie directly beneath (101).

**3.3.3** Two further linear features that cut (102) were recorded in trenches 5 and 9. The first of these [504] was located at the northern end of trench 5, positioned on a NE-SE alignment. The feature was *c.*1.40m long x *c.*0.30m wide and filled with broken fragments of saggar and brick rubble (505). The feature in trench 9 [907] was positioned on a NW-SE alignment and was revealed to a length of *c.*1.70m x *c.*0.23m wide x *c.*0.15m deep (Plate 2). The cut was filled by fragments of broken saggar and brick rubble (906). The two features were sealed by (101). It is thought that [504] and [907] represented land drains or soak aways.

**3.3.4** The remains of several linear, red-brick walls were identified in trenches 2, 7, 8 and 9 directly beneath (100). In trench 2, traces of a NW-SE aligned wall (204) were recorded towards the southern end of the cutting. The wall survived to six courses in height (*c.*0.57m) and was exposed to a length of *c.*0.80m x *c.*0.50m wide. Wall (204) had cut through layer (101), although no foundation trench was visible, and appeared to have been constructed upon (102).

**3.3.5** Towards the northern end of trench 7, the truncated remains of a NE-SW aligned wall (705) were recorded in the NE- and SW-facing trench sections (Plate 3). The wall stood to at least ten courses high (*c.*0.96m) and was *c.*0.24m wide. It sat within a foundation trench [706], which was seen to extend *c.*0.12m on the wall's western side.

The foundation trench had cut through (101) and into (102) and contained a backfill of loose, black/grey gritty loam (708).

**3.3.6** The partial remains of a NE-SW aligned brick wall (802) were uncovered at the western end of trench 8. The wall was six courses (c.0.57m) high and was revealed to c.1.20m in length x c.0.48m wide (Plate 4). The western face of wall (802) was plastered. A c.0.36m wide foundation cut [808] for wall (802) was visible on its eastern side and contained a backfill of black gritty loam (803). A modern NW-SE aligned drain cut [805] had truncated the wall to the south.

**3.3.7** Another brick wall (904) was recorded in the NE-facing section of trench 9. The wall was eight courses (c.0.80m) high, the bottom three of which formed a stepped foundation. The top two courses of the wall were set on edge, whereas the rest were laid flat. A c.1.80m length of the wall was exposed along the trench section. The wall was cut into (101), although no foundation trench was visible. A modern NE-SW aligned drain [905] cut wall (904) at its eastern end.

**3.3.8** Trench 4, excavated against the base of the clock tower on its southern side, exposed the c.1.25m thick reinforced concrete foundations of the structure (400), which had partly cut through (101) and into (102). Test pits 1 and 2, excavated against the external, west-facing elevation of the existing market hall revealed that the building had c.1.20m thick concrete foundations (001), perhaps indicating that the structure had been underpinned previously. Again, the foundations cut through (101) and into the natural clay subsoil (102).

### **3.4 *The market hall interior***

**3.4.1** A total of five test pits were excavated within the existing market hall to assess the condition of the building's foundations. Four of the test pits (A-D) were excavated in the building's eastern range and the removal of the c.0.12m thick concrete floor (2000) in this area revealed a deposit of soft black/brown clay loam and brick rubble (2001), c.0.66m thick. Below this was the yellow/grey natural clay (102), c.0.20m thick to the limit of excavation.



**3.4.2** The foundations of the external and internal walls of the eastern range were revealed in test pits A-D. Most of the building's walls were built upon (102), although in test pit B the external wall was constructed upon a c.0.15m thick layer of grey/black clay loam and rubble (2007), which in turn sat above the natural clay (102). In test pits A, B and C traces of a c.0.25m thick concrete slab (2005) sat against the wall foundations. This was recorded c.0.20m below the present concrete slab and may represent an earlier concrete floor.

**3.4.3** The fifth test pit was excavated in the building's northern range, in an area recorded as Room A, situated on the eastern side of the entrance archway. Here, the c.0.12m thick concrete floor surface (2000) lay above a c.0.40m thick, mixed black and grey sandy loam and brick rubble (1004). The removal of (1004) exposed the foundations of the southern wall of the existing building, which appeared to have utilised part of an earlier structure. A sandstone block (1000), measuring c.0.76m E-W x c.0.30m N-S x 0.30m thick, was positioned partly beneath the wall (Plate 5). This sat on top of a patch of yellow bricks laid flat (1001), c.0.95m E-W x c.0.30m N-S x c.0.10m thick. The bricks appeared to be surfaced with red quarry tiles (1002) and possibly represented an earlier floor. How (1000) and (1001) could have functioned together as a structure is unclear and it is possible that (1000) was not in its original position.

## **4.0 Ceramic finds**

**4.1** Some 816 fragments of industrial pottery waste were recovered from contexts (101) and (105) at the Market Square. These were subject to a rapid assessment in which they were sorted by ware type, subdivided by type of applied decoration (or absence of decoration) and quantified by sherd count (appendix 1). A small quantity of unstratified material, totalling 47 sherds, was also collected, but was not included in the pottery assessment.

### **4.2 Context 101**

**4.2.1** Context (101) generated a total of 804 fragments of ceramic material of which 771 represent vessel sherds, with 21 kiln furniture fragments, one piece of saggar and eleven possible crucible sherds. A limited range of ware types are present, the most prominent of which is pearlware, with fewer quantities of creamware and hard paste porcelain. Two hundred and sixty five sherds from (101) have been categorised as undecorated biscuit-

fired earthenwares. These sherds no doubt represent a mix of creamwares and pearlwares, but in an unglazed and undecorated state it is difficult to confidently attribute these sherds to either ware type. Biscuit-fired wares which feature applied decoration, such as transfer prints, have been grouped with the pearlwares, as it more likely that decorated pieces are representative of this ware (see below 4.4.1).

**4.2.2 Pearlwares.** Pearlwares form the largest component of the (101) assemblage, with 335 vessel sherds represented within the group. Teawares in the form of tea bowls, tea cups, saucers, teapots and jugs are common, with tablewares such as plates, platters and dishes also forming a sizeable element. Applied decoration is found on many of the glazed pearlwares and also features on some of the biscuit-fired examples. Under-glaze prints, mostly Oriental scenes including ‘Willow’ and ‘Broseley’, are present in blue on tea- and, to a lesser extent, tablewares. ‘Buffalo’ pattern (Plate 6), a popular Chinese scene produced by a number of early 19<sup>th</sup>-century manufacturers, including Spode, Minton and Wolfe (Markin 1991, 29), appears on several cup and saucer sherds. Under-glaze painted, sponged- and slip-decorated designs are also well represented. Amongst the painted designs are simplistic monochrome Oriental landscape scenes in blue, all variations on the ‘tree-fence-house-fence-tree’ theme (Plates 7 & 8) popular during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries (Barker 1991, 199). These feature alongside floral patterns, some of which are polychrome, rendered in muddy yellows, browns and greens (Plate 9). Shell-edged plates, platters and dishes with blue- or green-painted rims are also common amongst the pearlwares (Plate 10). Slip-decoration is mostly confined to simple banding, although a single example of a castor has a blue slip ground with turned and diced bands (Plate 11). In addition, at least one biscuit-fired sherd features a mocha design.

**4.2.3** Although a large number (130 sherds) of the glazed pearlwares are seemingly lacking in applied decoration, many of these sherds stem from parts of the original vessels that would not normally have been decorated, principally bases and lower bodies. Many of these sherds are, therefore, unlikely to represent plain vessels, particularly as, in general, pearlwares of the late 18<sup>th</sup> and early 19<sup>th</sup> centuries tend to feature some form of applied decoration.

**4.2.4** The aforementioned shell-edged vessels are the most common moulded decorative pearlware forms from (101), although several transfer-printed cups or tea bowls have fluted bodies.

**4.2.5 *Creamwares.*** Creamwares are well represented amongst the (101) material, with 156 vessel sherds. The forms are similar to the pearlwares, albeit with a bias towards functional tablewares such as plates, platters (including both Royal and Bath edges) and bowls (Plate 12). Some of the creamware forms are not represented amongst the pearlware sherds, including fish drainers, ointment pots and chamber pots. Applied decoration is entirely absent from the creamwares.

**4.2.6 *Porcelain.*** Twenty-three hard paste porcelain sherds also feature, eighteen of which are biscuit-fired. Tea bowls and saucers (Plate 13) are the only forms present and no applied decoration is obvious.

**4.2.7 *Kiln furniture, saggar etc.*** Twenty-one kiln furniture fragments were recovered from (101), most of which are stilts. The stilts appear to have been used in the glaze firing of pearlwares, evidence of which is provided by the bluish cast of their overlying glazes. Three fragments represent placing rings used in the firing of porcelain (Plate 14). In addition to the kiln furniture, one saggar wall fragment with pin holes and eleven crucible or fritting-pot fragments also feature.

### **4.3 *Context 105***

**4.3.1** A small collection of twelve sherds was recovered from (105), the fill of cut [104]. Eight of the twelve sherds are biscuit-fired. The glazed pieces are all creamwares and include a squat ointment pot, hooped jug and feather-edged plate with under-glaze tortoiseshell decoration. It is highly probable that the biscuit-fired sherds are also creamwares and include examples of plates with evenly-scalloped edges and a teapot cover.

### **4.4 *Dating***

**4.4.1** The material from (101) can be loosely dated on stylistic grounds to the first two decades of the 19<sup>th</sup> century. The assemblage appears to hold together well in terms of its date and contains no obviously intrusive sherds. A broad estimate of the date of the group

can be gleaned from its composition, with undecorated, functional creamwares appearing alongside decorated pearlwares. By the early 19<sup>th</sup> century the popularity of creamware was in decline, whereas, in contrast, pearlware was very much in favour, having become the ware of choice for the numerous under-glaze decorative techniques that had been developed and improved by this period. As the 19<sup>th</sup> century progressed, creamwares became increasingly utilitarian in both form and appearance.

**4.4.2** Some further indication of date is offered by the styles of decoration employed on the pearlwares. Under-glaze blue-painted scenes are common on early 19<sup>th</sup>-century pearlwares, with Oriental subjects, such as those from (101), ubiquitous until c.1810. Under-glaze polychrome painted designs, of which there are several examples from (101), first appeared during the late 18<sup>th</sup> century, with potters utilising a limited range of dull ‘earth’ colours, principally green, brown, yellow and black. The use of such colours continued until the 1830s, at which point brighter colours derived from metallic oxides were introduced.

**4.4.3** In terms of vessel types, many of the creamware and pearlware forms are essentially those current at the end of the 18<sup>th</sup> century. Indeed, many of the forms, particularly the Royal-edged creamware plates, can be found in the trade catalogue of James and Charles Whitehead, published in 1798 (3, Plate 4 nos. 23 & 24). The evenly-scalloped shell-edged pearlware vessels, however, represent a more ‘contemporary’ element of the assemblage. This edge style was introduced in c.1800, and within ten years had replaced the more elaborate rocco-style mouldings popular since the late 18<sup>th</sup> century (Miller & Hunter 1990, 116). The total absence of rocco-style moulded edges from (101) may suggest that the date of the material can be fixed to within a few years of 1810, by which time production of this style had ceased.

**4.4.4** The lack of ‘London’-shaped bowls and cups from (101) may also be significant. First introduced in c.1810, ‘London’-shaped creamware and pearlware vessels are characteristic of the second and third decades of the 19<sup>th</sup> century (Barker 1999, 63). Their complete absence from (101) could again indicate a production date close to 1810, prior to ‘London’-shape becoming established within the standard repertoire of north-Staffordshire manufacturers.

**4.4.5** The sherds from (105) appear to be somewhat earlier in date than those from (101). The most diagnostic piece in terms of date is the feather-edged creamware plate, which is characteristic of the late 18<sup>th</sup> century.

#### **4.5 Discussion of the ceramic assemblage**

**4.5.1** By far the most significant element of the ceramic assemblage recovered from Stoke Market Square is the material from (101). This group contains typical ceramics of the early 19<sup>th</sup> century: a transitional period in the history of the north-Staffordshire pottery industry. Although some aspects of production, principally vessel forms, had changed little since the late 18<sup>th</sup> century, creamware, a staple product of the preceding 50 years, was in gradual decline. Although the rise in popularity of pearlware is often presented as the cause for this decline, it was not popular demand for pearlware *per se* that eventually saw the end of creamware production, but an increased desire for decorated wares. This was encouraged to some degree by a reduction in the price differential between such wares and their undecorated counterparts (Barker 2007, 38). Manufacturers opted for pearlware (and later whiteware) as the medium for the numerous methods of under-glaze applied decoration available by the early 19<sup>th</sup> century. As a result, creamware became an increasingly utilitarian, undecorated ware in an age defined by decorated ceramics.

**4.5.2** No marked pieces feature amongst the (101) material and, consequently, the exact identity of the manufacturer of the wares is unknown. Two possible candidates present themselves, however, namely Thomas Wolfe and Josiah Spode II. Thomas Wolfe is perhaps the more likely figure as, during the early 19<sup>th</sup> century, he not only held two sizeable works within close proximity to the development area, but also owned the land on which the market hall was later built.

**4.5.3** Although a leading manufacturer of his age, Wolfe has since been somewhat overlooked by historians and collectors in favour of his more famous contemporary, Josiah Spode II. Wolfe began potting in Stoke during the late 1770s and, in partnership with George Bell, leased the Bridge Bank Works (formerly situated to the west of the development area) from Michael Ward in 1780 (Markin 1997, 108). The following year, Wolfe purchased a potworks to the north of Church Street (Greenslade 1963, 203), which he expanded into the factory that became known as the Big Works. This works is first

indicated on Allbut's map of 1802 as number 102 (Fig. 4). An advertisement of 1784 (Bailey's British Directory, 283-5) states that Wolfe was a 'manufacturer of Queen's Ware in general, Blue, printed & Egyptian Black, Cane etc'. Writing some years later, Ward (1843, 502) claimed that Wolfe was the first potter to utilise steam power for the grinding of flint at the works in 1793.

**4.5.4** In the early years of the 19<sup>th</sup> century, Wolfe acquired another works situated on the southern side of Church Street, sited approximately to the south of the later market hall. This works is shown as number 103 on Allbut's map of 1802 (Fig. 4) and was at this time occupied by the firm of James Smith, Thomas Smith and Richard Jervis. It is not known at which point Wolfe purchased this works, although a notice that the potworks was available to let, due to the retirement of James Smith, appeared in the Staffordshire Advertiser in 1803 (Hampson 2000, 108).

**4.5.5** In addition to his potworks in Stoke, Wolfe also owned a porcelain manufactory at Islington, Liverpool, in partnership with Thomas Lucock and Miles Mason. The partnership was formed in c.1796 and was dissolved just a few years later in 1800 (Markin 1997, 116-118).

**4.5.6** In 1800, Wolfe entered into a partnership with his son-in-law, Robert Hamilton, who had married Wolfe's second eldest daughter, Elizabeth, in 1799 (Markin 1992, 77). The married couple occupied a large house built for them by Wolfe on the southern side of Church Street, immediately to the north of Smith and Jervis' works. This property is first shown on Hargreaves' map of 1832 (Fig. 5) and by this time comprised a large residence set at the rear of a rectangular plot and approached by a linear driveway. In his history of the Potteries, Simeon Shaw comments on the houses' size and relative grandeur but also states that the property was 'most injudiciously situated in the midst of manufactories, whose smoke necessarily proves a continual source of annoyance' (1829, 63). The house and grounds remained until the early 1880s, when the site was redeveloped as the new market hall. It is not clear at which date Wolfe purchased this land, nor is it known when he had the house built. Wolfe was engaged in expanding his holdings to the south of Church Street in 1799 (Roden 2008, 194), but it is not known if his purchases at this time included the plot upon which the house was built. Given the probable date of the pottery from (101), however, and assuming that no further, sizeable

quantities of waste found their way onto site once the house and grounds were established, the property is unlikely to have been built before 1810. As the pottery was recovered from what appeared to be a single made-ground layer, rather than a series of individual, discrete waste deposits, it is possible that (101) and the pottery within it was imported onto site to level the ground during to the construction of the house. If so, Wolfe would have had easy access to ceramic waste to serve as a component of the ground-levelling material.

**4.5.7** William Arrowsmith, who was married to Wolfe's youngest daughter, Charlotte, joined the business in 1809 (Markin 1992, 79). In addition to the potworks in Stoke, the firm of Wolfe, Hamilton and Arrowsmith held a warehouse at the Old Dock, Liverpool (Markin 1991, 29). A separate partnership between Hamilton and Arrowsmith owned a factory outlet in Dublin, which sold some material from the Stoke factories (Markin 1992, 81). Hamilton left both partnerships in 1810, but continued to work from part of the Big Works leased to him by Wolfe and retained sole ownership of the Dublin business (Markin 1992, 81). Hamilton continued to manufacture alone until his bankruptcy in 1823 (Markin 1992, 89).

**4.5.8** In 1815, Wolfe formally leased part of his works on the southern side of Church Street, known as the Old China Works, to William Arrowsmith. The rest of the works was leased to Thomas Lakin, who had been at the factory since 1810 (Markin 1997, 111). Two years after taking on the lease, Arrowsmith was declared bankrupt (Markin 1992, 82).

**4.5.9** Wolfe died in 1818 and ownership of his factories and property passed to his widow, Rachel. In 1823, she leased the part of the Big Works not occupied by Hamilton and the portion of the Old China Works formerly operated by Arrowsmith to William Adams. Zachariah Boyle took over Hamilton's lease at the Big Works in 1828 and also became tenant at the house on the southern side of Church Street (Markin 1992, 90).

**4.5.10** The second candidate, Josiah Spode II owned the factory indicated on Allbut's map as number 101 (Fig. 4), just to the north west of the development area. The works was established on the site by 1756, when it was in the hands of R. Banks and John Turner. Josiah Spode I became manager of the factory in 1762, after the departure of

Turner. Spode bought the factory on mortgage from Banks in 1770 and became sole owner in 1776. Spode's early production included earthenware, jasperware, and black basalt. He later developed under-glaze transfer printing and experimented with the production of bone china (Greenslade 1963, 203). Production expanded and further experimentation continued when the factory passed to his son (also Josiah, 1754-1827) in 1797. William Copeland joined the firm as a partner in c.1800. In 1805 Josiah Spode II introduced stone china, a durable felspathic earthenware suitable for the manufacture of fine dinner and dessert services.

**4.5.11** Further research into the material from (101) may help to establish the provenance of the ceramics more conclusively. If the wares can be shown to have originated from Spode's works, then they provide relatively early production evidence of one of the largest and most long-lived firms in the Potteries. The material would also form a useful companion assemblage to that recovered from Stoke Town Hall in 1993 (Barker *forthcoming*), which comprises ceramics produced at the works during the mid 19<sup>th</sup> century. Alternatively (and perhaps more interestingly) the material may relate to Thomas Wolfe: an important but lesser-known contemporary of Spode who, during the early 19<sup>th</sup> century, operated a concern comparable in size and output to that of his more famous neighbour.

**4.5.12** The presence of hard-paste porcelain sherds within the assemblage is of particular interest and may be useful in establishing the source of the material. Josiah Spode II is not recognised as a manufacturer of hard paste porcelain, but instead concentrated on the production of bone china (M. Goodby *pers. comm.* 2009). Wolfe, on the other hand, had experience of hard paste porcelain production at the Liverpool works he held in partnership with Miles Mason and Thomas Lucock. It is, therefore, entirely possible that he continued to produce such wares at one of his Stoke works. If so, then this is an element of his output that is little understood.

## 5.0 Conclusions

**5.1** The watching brief uncovered evidence of activity on the Market Square site dating back to the late 18<sup>th</sup> century. Despite some potential for medieval and Roman remains in the area, no archaeological evidence was found during the project for the occupation or use of the site during these periods.



**5.2** The recovery of a significant quantity of early 19<sup>th</sup>-century pottery sherds could indicate that the site was undeveloped at this time and, therefore, available for the disposal of waste from nearby potworks. The pottery waste was, however, found within what appeared to be a levelling layer, present across much of the Market Square area. This may suggest that, rather than arriving on site as the result of sporadic waste dumping, the material was purposely imported onto the site during the construction of the house initially occupied by Robert Hamilton. This would explain the homogenous nature of the pottery assemblage and the total absence of intrusive material.

**5.3** At least some of the structural evidence revealed during the watching brief can be related to the market hall that stood on the site from the late 19<sup>th</sup> century. Wall (204) lies along the line of the rear, NW-SE aligned wall of the former market hall's southern block, indicated on historical maps of the area (Fig. 7). Similarly, wall (705) seems to correspond with the western wall of the entranceway positioned in the centre of the southern block (Fig. 7). Sources indicate that a cellar lay beneath the western wing of the market hall (Historic Buildings Survey 1983, S474 – 476). Wall (802), with its plastered western face, appears to have formed part of a sub-ground structure such as a cellar, but was uncovered just to the south east of the former west wing's location. Its presence may, however, suggest that the cellar beneath the west wing also extended some distance beneath the central square. Wall (904) was encountered in the approximate location of the rear NW-SE aligned wall of a building built against the southern block of the market hall between 1900 and 1924. This building looks to have been enclosed within a larger structure by 1937, although the original limits of the building are still indicated on the historical map evidence (Fig. 7).

**5.4** It is, however, the pottery assemblage from the site that is of most potential interest. The material offers a snapshot of ceramic production in Stoke during the early years of the 19<sup>th</sup> century and is likely to stem from the works of either Thomas Wolfe or Josiah Spode II; two of the town's most significant manufacturers during this period.

### 6.0 Acknowledgements

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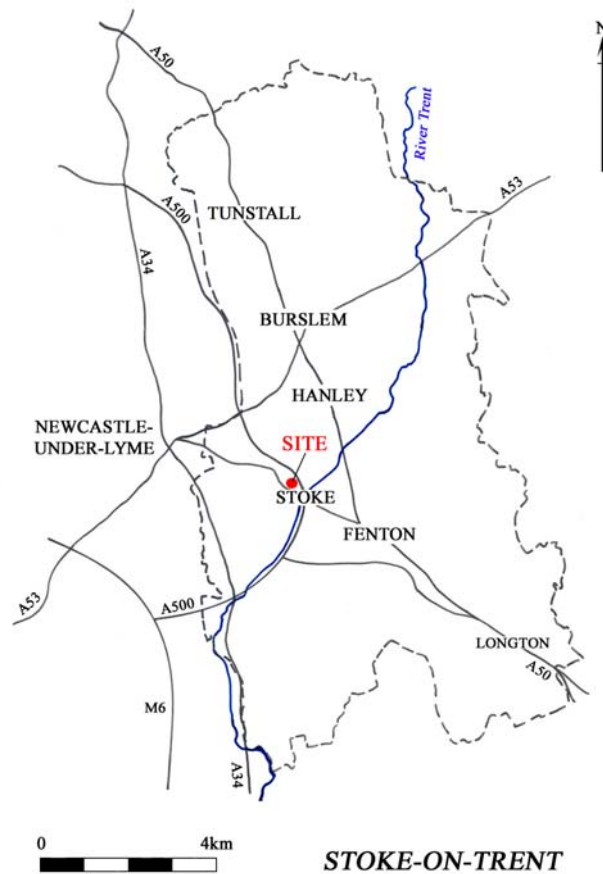
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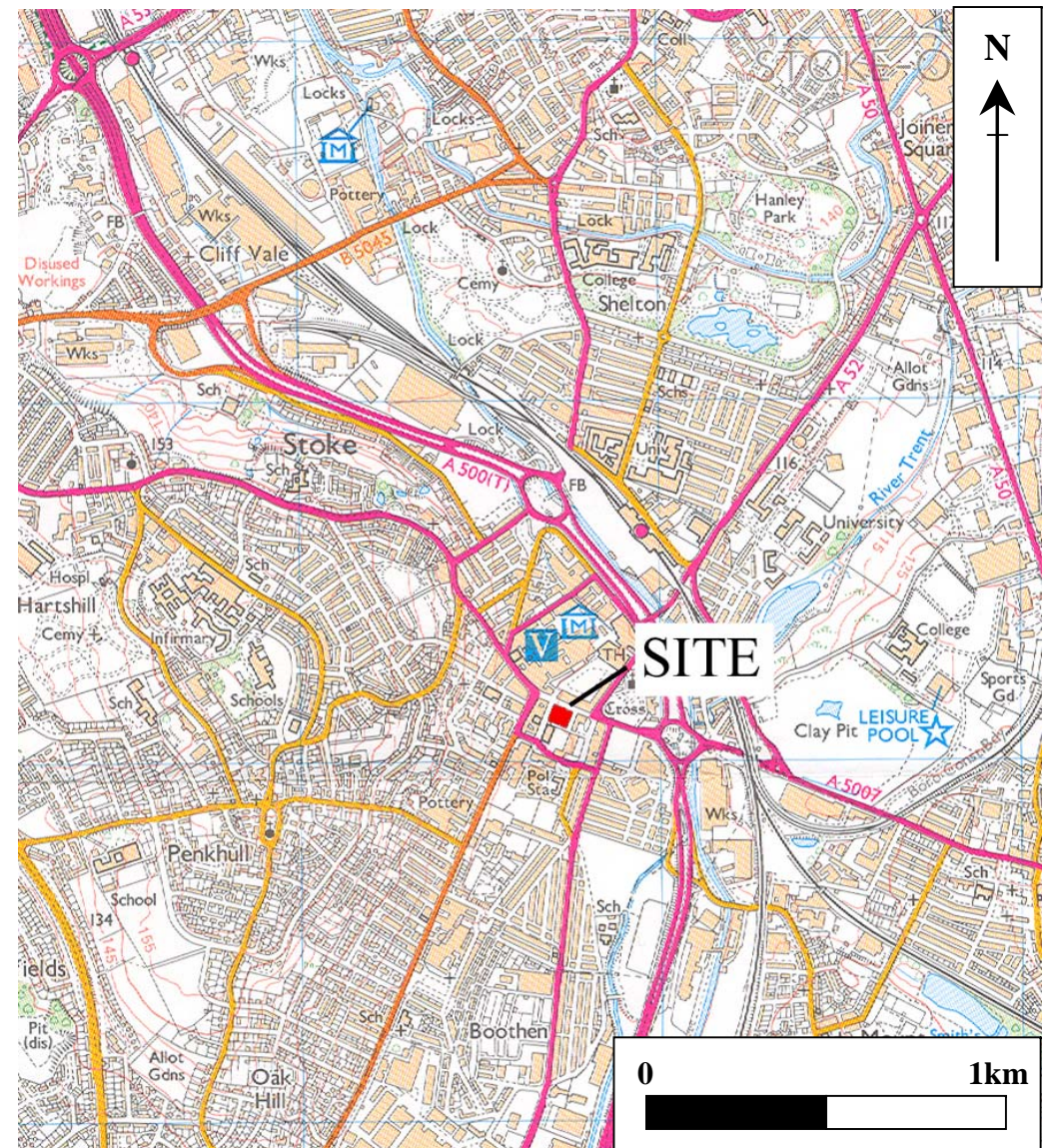
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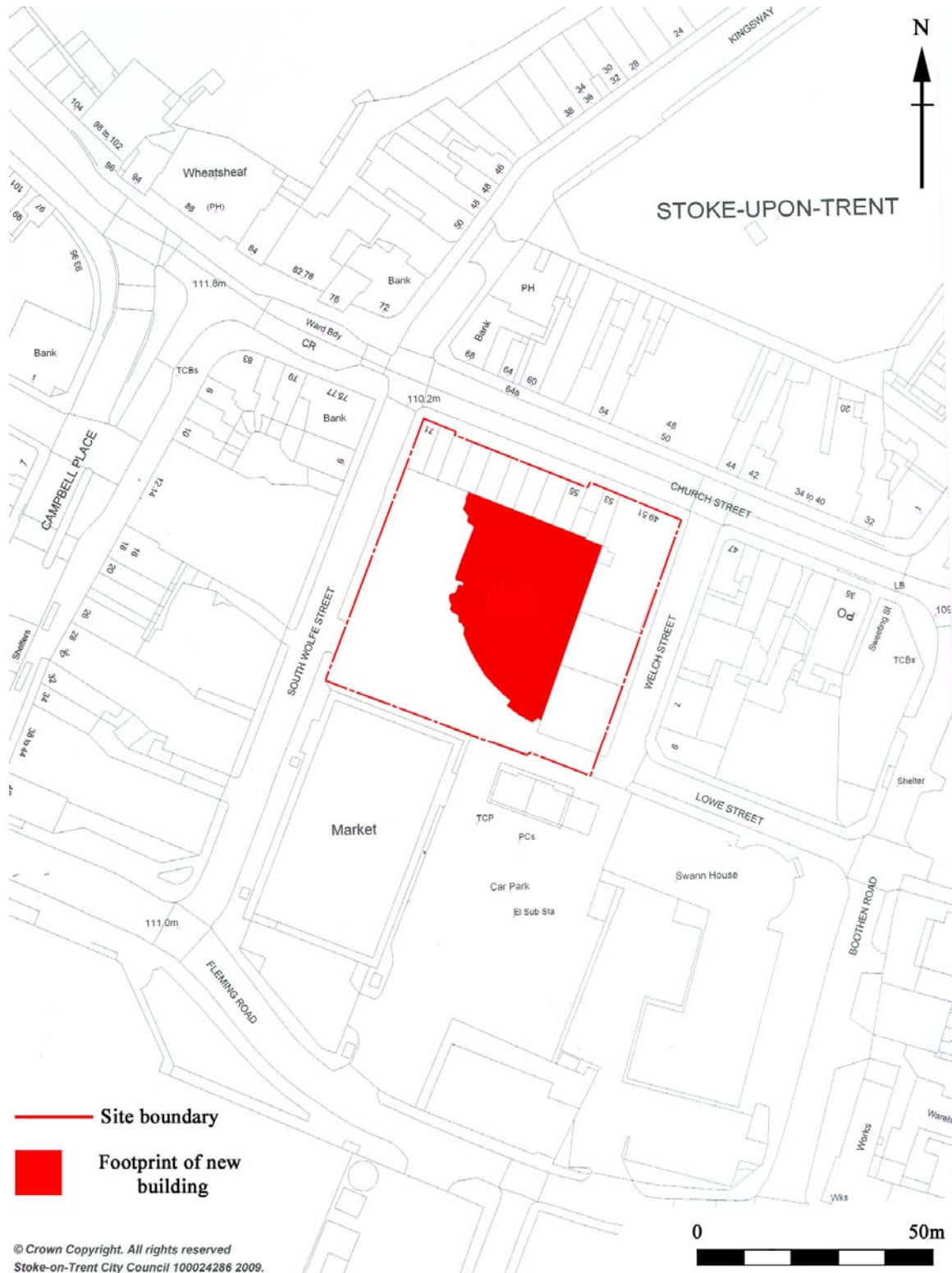
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**FIG. 1**  
Site location

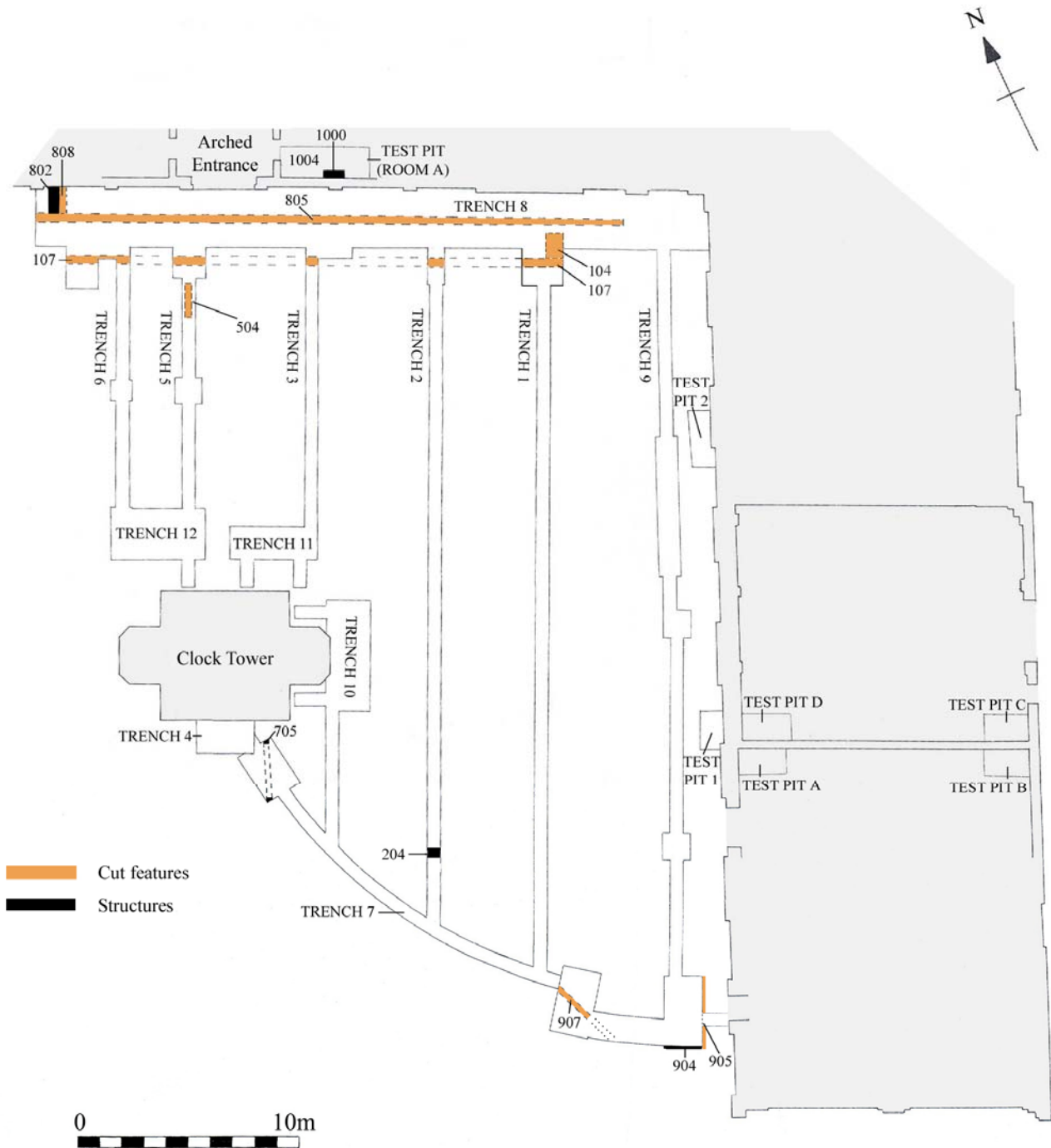






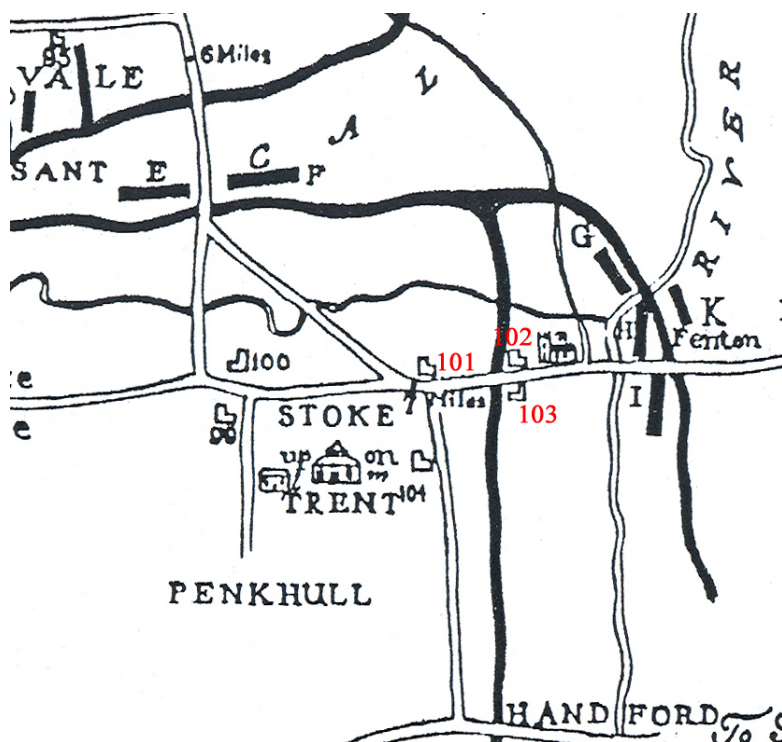
**FIG. 2**

Location of development area.



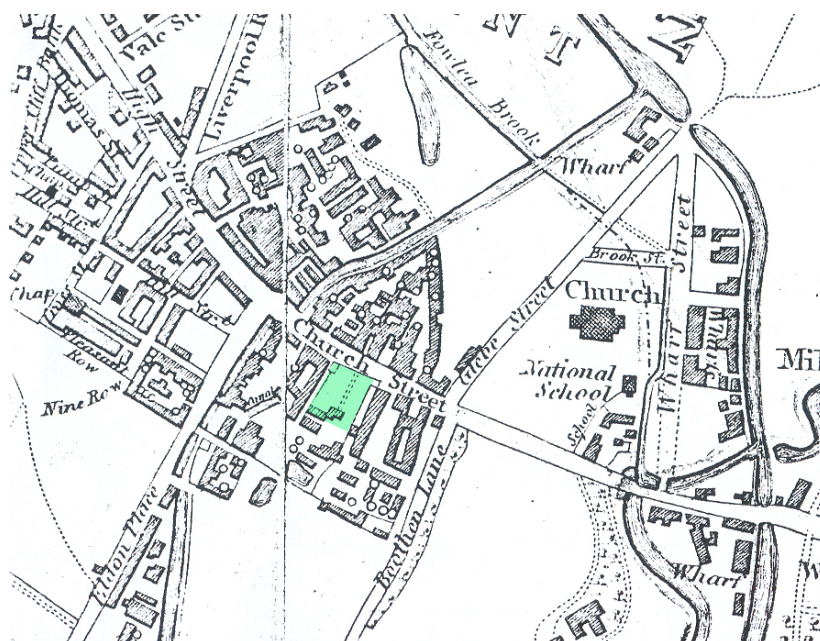
**FIG. 3**

Site plan showing trenches and test pits.



**FIG. 4**

Extract from Allbut's map of 1802. Number 101 is the works of Josiah Spode II; 102 that of Wolfe & Hamilton; and 103 the factory of Smith & Jervis.



**FIG. 5**

Extract from Hargreaves' map of 1832, showing (in green) the house and grounds originally occupied by Robert Hamilton. The Big Works is the triangular factory complex to the north west of the house. The Old China Works lies to the south of the house.



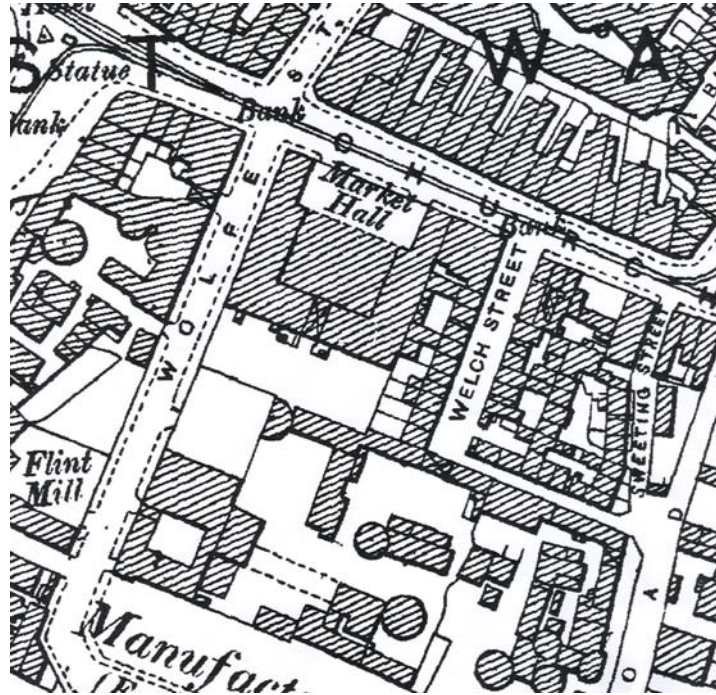


FIG. 6

Extract from 1900 Ordnance Survey map showing the market hall.

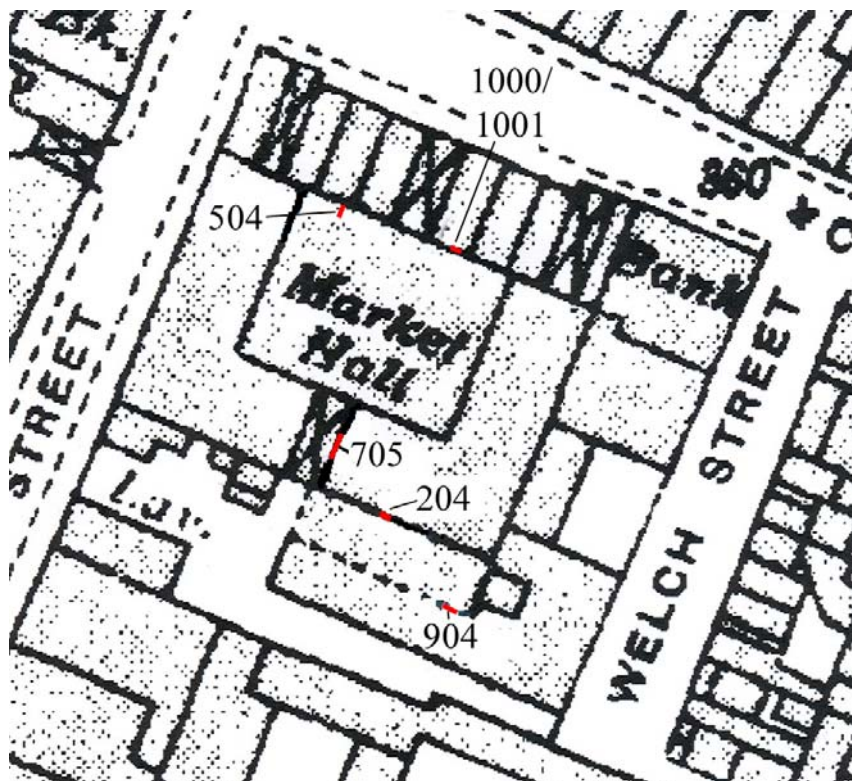


FIG. 7

Extract from 1937 Ordnance Survey map showing the market hall. The positions of the excavated structures are indicated in red.





**PLATE 1**

Feature [104] (looking NW). The feature is cut to the SW by drain [107] (scale: 0.50m).



**PLATE 2**

Feature [907] (looking W).





**PLATE 3**

Wall (705) and foundation cut [706] (looking SW) (scale: 0.50m).



**PLATE 4**

Wall (802) (looking NE) (scale: 0.5m).



**PLATE 5**

Sandstone block (1000) with brick surface (1001) beneath (looking SW) (scale: 0.50m).



**PLATE 6**

Pearlware tea bowls from (101) with transfer-printed 'Buffalo' pattern (scale: 5.0cm).





**PLATE 7**

Late 18<sup>th</sup>-century biscuit-fired saucer recovered from a waste deposit of William Greatbatch, showing the ‘tree-fence-house-fence-tree’ design (held in the collection of The Potteries Museum & Art Gallery Stoke-on-Trent).



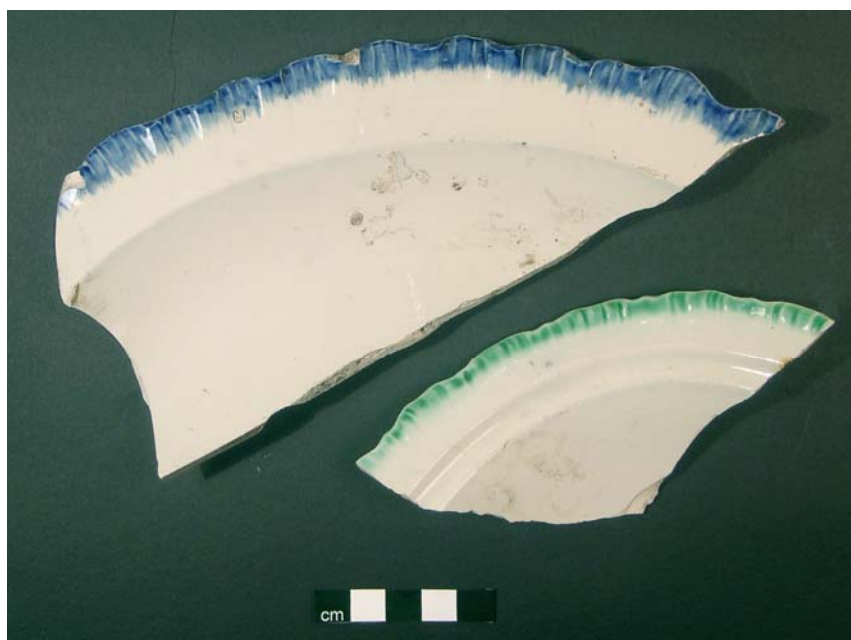
**PLATE 8**

Under-glaze blue-painted pearlwares from (101), showing variations on the ‘tree-fence-house-fence-tree’ design (scale: 5.0cm).



**PLATE 9**

Under-glaze polychrome-painted pearlware saucers and tea bowl (top right) from (101)  
(scale: 5.0cm).



**PLATE 10**

Shell-edged pearlware platter (top) and dish (bottom) from (101) (scale: 5.0cm).



**PLATE 11**

Slip-decorated, biscuit-fired castor from (101) (scale: 5.0m).



**PLATE 12**

Royal-edged creamware plates from (101) (scale: 5.0cm).



**PLATE 13**

Glazed hard paste porcelain saucer (top left) and biscuit-fired tea bowls from (101)  
(scale: 5.0cm).



**PLATE 14**

Porcelain placing rings from (101) (scale: 5.0cm).

**Appendix 1:** Ceramic material from the Market Square, Stoke (quantified by sherd count)

		Context	
		101	105
<b>Pearlware</b>	Painted	77	
	Painted (bisc)	7	
	Printed	76	
	Printed (bisc)	19	
	Sponge decorated	2	
	Slip Decorated	9	
	Slip Decorated (bisc)	15	
	Undecorated	130	
<b>Creamware</b>	Tortoiseshell		1
	Undecorated	156	3
<b>Earthenware</b>	Undecorated (bisc)	257	8
<b>Porcelain</b>	Undecorated	5	
	Undecorated (bisc)	18	
<b>Kiln Furniture/ production material</b>	E'ware kiln furniture	18	
	Porcelain kiln furniture	3	
	Saggars	1	
	Crucible/glaze pot	11	
<b>Totals</b>		<b>804</b>	<b>12</b>