

# Union Grinding Wheel, Alma Street, Sheffield

National Grid Reference: SK 358881 (centred)

## Archaeological Mitigation FINAL REPORT

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### Fieldwork

Steve Baker

### Reporting

Sean Bell

### Illustrations

Kathy Speight/Chris Swales

### Archive

Ben Graves

Checked by:	Passed for submission to client:
Date:	Date:
Sean Bell <i>ARCUS Project Archaeologist</i>	Dr James Symonds <i>ARCUS Executive Director</i>

## OASIS SUMMARY FORM

PROJECT DETAILS		
OASIS identifier	arcus2-46376	
Project title	Former Union Grinding Wheel	
Short description of the project	Excavation of the former Union Grinding Wheel, Sheffield, one of the largest 19th-century cutlery manufacturing sites in Sheffield, and steam-powered despite its location adjacent to the River Don. The building was owned by a small group of businessmen who let individual workshops to cutlers and others involved in the cutlery trade	
Project dates	April 2003 to July 2008	
Previous/future work	Desk-based Assessment; Field Evaluation	
Monument type and period	Cutlery works – post-medieval	
Significant finds (artefact type and period)	Cutlery products – post-medieval; pottery – post-medieval; Clay tobacco pipes – post-medieval	
PROJECT LOCATION		
County/Parish	South Yorkshire / Sheffield	
Site address	Alma Street, Sheffield	
Site co-ordinates	SK 353 881	
Site area	6050m <sup>2</sup>	
Height OD	46mAOD to 50mAOD	
PROJECT CREATORS		
Organisation	ARCUS	
Project brief originator	South Yorkshire Archaeology Service	
Project design originator	ARCUS	
Project supervisor	Steve Baker	
Project manager	James Symonds	
Sponsor or funding body	Unite Group Plc	
PROJECT ARCHIVES		
Archive Type	Location/Accession no.	Content (e.g. pottery, metalwork, etc)
Physical	Sheffield City Museum	Ceramics; Clay tobacco pipes; Worked bone; Metal Products; Leather; Shell; Glass
Paper	Sheffield City Museum	Report; Context sheets; Plans; Sections
Digital	South Yorkshire SMR	Report – bound copy and .pdf copy
BIBLIOGRAPHY		
Title	Archaeological mitigation, Union Grinding Wheel, Alma Street, Sheffield	
Report no	745f.2(1)	
Author	Sean Bell	
Date	July 2008	

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## **NON-TECHNICAL SUMMARY**

*ARCUS were commissioned by UNITE Group to undertake archaeological evaluation and mitigation on the site of the former Union Grinding Wheel, Alma Street, Sheffield, a large tenement cutlery-grinding building extant from 1817 to 1959. Ten workshops on the ground floor (out of a total of 22) were subject to rapid archaeological evaluation and partial excavation. Two of the workshops were subject to full excavation. Levels of preservation were variable, with truncation of the archaeological structures at or below ground level, and varying degrees of disturbance from the foundation piles of more recent buildings on site. The archaeological investigations identified evidence for the power-transmission system on site, with line-shafting running along the length of the building, and power transmitted by leather belts into each workshop. A large assemblage of pottery and industrial residues was recovered from sub-floor infill deposits, and this material has the potential to extend our understanding of early refuse management strategies in Sheffield. Stratified deposits relating to the use-life of the building were recovered from sub-floor pits and channels. The material from these contexts relates to the entire use-history of the building, and has allowed reconstruction of the variety and chronological sequence of production on site.*

# 1 INTRODUCTION

A planning application for the proposed development of land at the site of the former Greenups factory, Alma Street, Sheffield (Application Number 04/02069/FUL) had been approved. Following the submission of an archaeological desk-based assessment (May, 2003), an archaeological condition was placed on the planning approval at the request of South Yorkshire Archaeology Service (SYAS). The requirement for archaeological mitigation work was in line with government guidance, as set out in DOE Planning Policy Guidance PPG16- Archaeology and Planning (1990). ARCUS were commissioned by UNITE Group to undertake the archaeological mitigation at the site. The mitigation strategy comprised both archaeological excavation and archaeological building recording.

This document comprises the Final Report of the mitigation fieldwork. The document gives an overview of the main archaeological features examined with a view to establishing their historical and archaeological significance and includes the full analysis of those recovered artefacts recommended in the assessment report (Baker, 2006). Detailed descriptions and interpretations of archaeological contexts were included within the assessment report and these are not repeated within this document.

## 1.1 Site Location and Land Use

The development site (centred on SK 353 881) encompassed the former Greenups factory, demolished during April 2005, and is bounded to the east by Corporation Street and to the south by Alma Street (**illustration 1**). At the time of the mitigation fieldwork the area to the west was still occupied by works buildings.

The development area was located on Kelham Island, an area of land cut off by the culverted goit that supplied Kelham Wheel and the Town Corn Mill, and lay within the Kelham Island Conservation Area, which designates an area of historical industrial significance.

The underlying geology is mudstone beds of the Carboniferous “Westphalian A” (Upper Coal Measures)

## 1.2 Historical Background

This section summarizes the results of an archaeological desk-based assessment undertaken by ARCUS on behalf of Axis Architecture (May, 2003).

Kelham Island is an artificial construction and was created in the 12th century with the digging of a goit running from Kelham Weir, through Millsands and feeding back into the River Don near Lady’s Bridge. The goit was used to power the Town Corn Mill.

The Union Grinding Wheel was constructed in 1817 and was first depicted on Leather’s 1823 map of Sheffield. Prior to the construction of the Union Wheel the area had been occupied by open fields and lay beyond the main area of the town (**illustrations 2, 3 & 4**).

The Union Grinding Wheel was Sheffield’s largest grinding wheel, housing 47 ‘hulls’ or workshops, and 231 grinding troughs in a two-storey structure, 110 yards long. It was powered from the outset by a 60 hp. steam engine and never contained a water wheel. As with it’s near neighbour, the Soho Grinding Wheel, it was a tenement factory with independent craftsmen renting troughs from the owners, and sharing a common



source of power. To encourage the use of the buildings which lay on the outskirts of the town, the Union Buildings were constructed to the east of the grinding workshop building. Forming part of the complex, the Union Buildings were purpose-built housing, along with a Public House, for the tenant craftsmen. The buildings were separated from the Union Grinding Wheel by the construction of Corporation Street c.1850 (**illustrations 5& 6**).

The building was Sheffield's largest grinding wheel housing 47 'hulls' or workshops, and 231 grinding troughs in a two-storey structure. It was a long (110 yards), rectangular structure (**plates 1 & 2**) with the ground floor workshops spaced equally on either side of a central spine wall. The first floor workshops were located either side of a central corridor (**illustration 7**). The steam engine was centrally placed with shafting to the ground floor workshops within open trenches, and vertical power take-offs for the first floor workshops, to transfer power.

In design, the Union Grinding Wheel was based on William Strutt's fire-proof methods, originally designed for cotton mills. These utilized cast-iron beams and brick jack arches supported by load-bearing walls. The first floor workshops were open to the roof structure, with principal rafters and purlins also of cast-iron.

The Wheel was affected by the Sheffield Flood in 1864, when the Dale Dyke Dam burst and flooded low lying areas of the town. The whole of Kelham Island was affected by the disaster; the Union Grinding Wheel was flooded to a depth of 6-8 feet. The receding waters left a deposit of silt, which in the 1930s was noted as a black stratum of solidified silt some 3 inches thick, just beneath the surface of the Union Grinding Wheel's yard.

Trade directories describe the Union Grinding Wheel from 1876, although the Wheel was fully operational for almost 60 years prior to this date. In 1900, Sheffield trade directories listed 53 individual traders working in the Wheel. This workforce was employed in various grinding tasks and small-scale manufacturing activity such as razor grinding, gimlet grinding, saw grinding, scissor grinding, butchers' knife grinding and pocket knife grinding. Several 'jobbing grinders' were also listed as working within the Wheel. The Union Grinding Wheel continued in use throughout the first half of the 20th century. It was demolished and replaced by a new factory in 1959.

### **1.3 Previous Archaeological Work**

On the basis of the archaeological desk-based assessment, which established the historical significance of the site, further archaeological works were required by SYAS.

ARCUS were commissioned by Axis Architecture to carry out an archaeological field evaluation of the area of the site not occupied by standing buildings at that time. A single trench measuring 35m by 4m was excavated (Bell, 2003a). This trench succeeded in demonstration that the demolition of the Union Wheel building had truncated archaeological features slightly below the final floor level, but that the remains of both external and internal structures relating to the Union Grinding Wheel, in particular grinding troughs, remained relatively undisturbed by the later use of the site and its subsequent demolition.

Different structural arrangements were visible within the trench, these suggested that some areas of the building had been laid out for industries not related to cutlery grinding, such as smiths and manufacturers.

Despite the truncation of the internal floor levels, a large assemblage of metalwork

was recovered from a complex series of deposits below floor level. These deposits were derived from various episodes of floor make-up, levelling, and internal remodelling. The assemblage of metalwork, totalling 347 items, comprised knife and file blades relating to grinding activities, and was predominantly 19th century in date. It was noted as being of archaeological significance.

The predominantly 19th century date of the metalwork was mirrored by the ceramic assemblage that was recovered. This suggested that even in the absence of the final floor level the sub-floor levelling and remodelling deposits retained sufficient archaeological information to allow an interpretation of the internal layout of the wheel, and quite possibly to allow an assessment to be made of changes in the organisation and operation of the grinding wheel over its 142 year period of use.

## **2 AIMS AND METHODOLOGY**

### **2.1 Aims**

#### **2.1 Research Context and Rationale**

English Heritage (1997) have identified the industrial processing of metals as an area for future research in industrial archaeology. A detailed survey on the surviving metals trade buildings in Sheffield (Wray *et al*, 2001) highlighted the international significance of Sheffield's metal industries, and stressed the importance of an archaeological approach to enhance current understanding of the day-to-day operations and the long term evolution of the metals trades.

The archaeological field evaluation (Bell, 2003a) had demonstrated that:

- a number of structural elements of the Union Grinding Wheel survived with a good degree of preservation, and;
- below-floor deposits contained significant quantities of stratified 19th century metalwork and ceramics.

The survival of stratified deposits and artefactual material was considered by SYAS to have the potential to significantly enhance our understanding of the development of this site, the first sixty years of which was poorly documented. The internal use of space within the grinding wheel building was poorly understood, relying upon cartographic depictions, such as the Goad Fire Insurance Plan of 1896, and a handful of anecdotal accounts.

The life-use of the Union Grinding Wheel spanned the transition from traditional working practises, such as the hand-grinding of saws in the 1800s to mechanised forms of grinding in the 1860s. The archaeological interventions aimed to gather information about the mechanism of this transition and the social and cultural implications of the shift from workshop-based craft skills to more modern forms of mass production.

The archaeological programme at the Union Grinding Wheel comprised three phases of investigation:

- rapid field evaluation of areas not previously investigated;
- a programme of rapid archaeological cleaning and evaluation in two open areas corresponding to the eastern and western ends of the former Union Grinding Wheel;

- full excavation and recording of selected areas of maximum archaeological potential.

### 2.1.1 Rapid Archaeological Evaluation: Trial Trenching

Following the demolition of standing buildings associated with the former Greenups Packaging works, two trial trenches each measuring 5m by 2m were excavated, one at each end of the site. The aims of this stage of works were:

- to rapidly establish the presence or absence of archaeological remains relating to the Union Grinding Wheel or to earlier activity;
- to compare levels of preservation with those encountered during the field evaluation.

### 2.1.2 Rapid Archaeological Evaluation: Open Area Stripping and Assessment

Based on the results of the trial trenching, SYAS required the stripping and cleaning of the eastern and western ends of the former Union Grinding Wheel to allow their archaeological potential to be adequately assessed. The central portion of the Wheel was not accessible due to the presence on site of large quantities of crushed rubble relating to the demolition of Greenups works.

The aims of this stage of works were:

- to determine the extent, condition, and character of deposits associated with the Union Grinding Wheel, along with any other archaeological deposits that may be present.;
- to provide sufficient information to enable deposits associated with the Union Grinding Wheel to be placed with their local, regional, and national context.
- to allow an informed programme of archaeological mitigation to be devised in consultation with the South Yorkshire Archaeology Service.

### 2.1.3 Archaeological Mitigation: Open Area Excavation

The results of the rapid evaluation exercise informed the selection of areas for full open area excavation, towards the eastern end of the former Union Grinding Wheel building. This was closely targeted to address a series of specific questions raised by documentary evidence and previous archaeological fieldwork on the Union Grinding Wheel.

The key research questions were:

- What was the nature of activity on the site prior to the construction of the Grinding Wheel? Is there evidence for the open fields suggested by map evidence?
- What is the significance of the buried land surface identified during evaluation?
- How extensive is this land surface?
- Does any evidence for the power sources of the grinding wheel survive, such as elements of the early steam engine?
- Can evidence be found for an earlier and hitherto undocumented water wheel powering the Wheel?

- What evidence survives for the power transmission system within the Wheel?
- How did the system for transmitting power change through time, i.e. with electrification?
- Can any evidence be found for the rope race between the engine house and the gearing house?
- Can evidence be recovered for variation in the plan form and internal layout of the individual ground floor workshops?
- How closely does the excavated evidence correspond to the 1896 Goad Fire Insurance plan?
- What can stratified deposits and the structural sequence tell us about the changing function of workshops and the organisation of space within the building?
- Does evidence survive for the pre-1860 craft based production of saws or other items?
- Does evidence survive for the consumption of food, or beverages (especially alcoholic) within workshop areas?
- Can artefactual evidence be recovered for the trades listed in trade directories after the 1890s?
- Can artefacts indicate the gendered use of particular spaces within the Wheel? Are areas set aside for “buffing” of goods, or other traditional female tasks?
- Can artefactual evidence be found for additional undocumented trades or activities?
- What can *in situ* deposits of industrial waste (such as grinding residues) tell us about the range of processes being carried out within the building?
- The Union Wheel was one of the first buildings in Sheffield to use William Strutt’s fire-proof system, designed for cotton mills in Derbyshire. Can evidence of this fire-proof system be located, and how does it compare with similar industrial buildings in the Derwent Valley Mills World Heritage Site and elsewhere (e.g. Strutt’s mills in Belper)?
- The Wheel was affected by the Sheffield flood of 1864; is there any evidence for flood damage or rebuilding around this time?
- Can evidence be found for the 3 inch thick layer of solidified silt that resulted from the flood and was noted beneath the yard of the Union Grinding Wheel in the 1930s?

## 2.5 Methodology

Archaeological fieldwork and recording was carried out in accordance with the methodology outlined in the project design for the site (Baker, 2005), with guidelines issued by the Institute of Field Archaeologists (IFA, 1999) and with current industry best practice.

In summary:

1. Two trial trenches were excavated in areas previously occupied by standing buildings, and were positioned to intercept the expected position of the north

wall of the Union Grinding Wheel. Trenches were machine excavated to the surface of the archaeological deposits, and archaeological cleaning was carried out to assess the nature of the deposits and levels of preservation;

2. Two areas, at the western and eastern ends of the Union Grinding Wheel building, measuring 15m by 14m and 26m by 19m respectively, were stripped by machine to the surface of the archaeological deposits. A third area, extending the eastern trench towards the centre of the building, was subsequently opened, measuring 14m by 8m. The total area opened was, therefore, approximately 816m<sup>2</sup>. The rapid evaluation areas were cleaned to allow assessment of the character and preservation of the deposits. All structures and deposits exposed were recorded by EDM survey, annotated sketch plans, and a photographic record. Discrete deposits relating to use of the Union Grinding Wheel building were excavated to recover material culture, and industrial residue samples were collected. It was suspected that these sunken features may have acted as “artefact catchments” during the use-life of the Union Grinding Wheel.
3. Following the previous exercise, an area was selected on the basis of an assessment of preservation and potential. This area measured 17.8m by 7.3m, comprising two complete grinding workshops, and was subject to full open area excavation and recording.

## 2.6 Fieldwork Programme

The project was managed by James Symonds, ARCUS Executive Director. The fieldwork was supervised by ARCUS Project Archaeologist and undertaken by Duncan Alexander, Rob Barnett, Safia Bhutta, James Box, Richard Edwards, Jonas Enns, Isobel Kendall, Lucy Loughman, Lauren Macintyre, Owen Raybould, Tom Sparrow, Mark Stenton and Andrea Vianello (ARCUS Assistant Archaeologists).

The archaeological fieldwork was carried out during May and June 2005.

## 3 ARCHAEOLOGICAL FIELDWORK

This section briefly summarizes the structures exposed during the archaeological fieldwork (**illustrations 8, 9 10 & 11**). Detailed context descriptions are given in Baker, 2006.

### 3.1 Rapid Archaeological Evaluation

Two trial trenches, each measuring 5m by 2m, were excavated across the expected position of the north wall of the Union Grinding Wheel building.

Trench 1 was excavated towards the eastern end of the site, beneath the concrete floor slab of the former Greenups packaging works. Trench 2 was excavated towards the western end of the site, below the concrete slab of a subsidiary building. In both trenches a similar sequence of slab and associated levelling, consisting of crushed brick within a sandy silt matrix was encountered. This material directly overlay structures and deposits relating to the Union Grinding Wheel, those in Trench 1 being generally better preserved than those in Trench 2.

The concrete slab and the underlying levelling layers were subsequently removed by a mechanical-excavator, across the whole width of the Union Grinding Wheel building, extending 26m from the east end of the building and 15m from the west end. This

allowed the basic structural layout and internal organisation of the building to be established, and assessment to be made of the levels of preservation and consequent archaeological potential.

## **3.2 Assessment of Archaeological Potential**

On the basis of the archaeological evaluation it was clear that the eastern end of the Union Grinding Wheel building was the least disturbed by subsequent activity. The west end had been truncated at a higher level, however, and so the floor level of the building had been preserved in a small number of discrete areas.

A two-tier mitigation strategy was devised, therefore. An extensive approach designed to sample and record the entire spatial extent of the building as exposed by rapid excavation. An intensive approach of full excavation focused on Workshops 2 and 3 as these were identified as the areas with the highest archaeological potential.

## **3.3 Significant Archaeological Features**

### **3.3.1 Eastern End**

The area of evaluation encompassed the full extent of the easternmost six workshops shown on the 1853 Ordnance Survey map, three each to the north and south of the central wall. These were numbered from the eastern end (1-3 on the northern side, 4-6 on the southern side). Workshops 2 and 3 were further investigated by archaeological excavation.

A buried soil was present both inside and outside the building. The external and internal walls of the Union Wheel building were well-preserved and truncated above foundation level, but below floor level. This truncation appeared to have taken place during the demolition of the building in 1959; no demolition rubble associated with this process remained. The external wall was constructed with a single course of large sandstone foundation blocks resting on the lowered surface of the buried soil with a brick-built wall above. This was a four skin wall of hand-made red bricks bonded by lime mortar. The central spinal wall and the partitions between workshops were inserted in one build, abutting the external walls. Construction of these walls was similar and all appeared to be the original build of the Union Grinding Wheel, consistent with the recorded construction date of 1817. The floor plan of the building appeared to be as shown on the 1853 Ordnance Survey map, with no later alterations encountered.

No evidence for the location of doorways was encountered, presumably as a result of the truncation of the building. No construction cut for any of the walls was visible, indicating that the intervening material represented sub-floor made ground deposited after construction by the importation of clinker and rubble. The exact centre of each workshop was marked by substantial sandstone blocks. These blocks were clearly footings pre-dating the raising of the floor level, and the central position of each within the workshop suggests a structural role.

In each of the workshops the sub-floor layer had been truncated by the insertion of sandstone line-shafting footings and drum pit/belt channel walls. These allowed rotation of substantial drums attached to the line-shafting and allowing transmission of power via leather belts to the machinery in each workshop. The drum pits were partially defined by brick edging walls abutting the sandstone footings, and the visible pit fills were distinct from the general sub-floor material within the workshops. These structures had been open below floor level and formed artefact traps throughout the

lifespan of the building, as well as accumulating, gradually over time, dust and debris directly deriving from grinding (swarf) and associated processes. The belt channels had been remodelled during the working life of the building, and dished concrete bases had subsequently been inserted into the drum pits.

Fairly substantial brick-built grinding troughs were present towards the front of the workshop, presumably to take advantage of natural light. Five troughs were identified in Workshop 2 and one complete trough in Workshop 1 with a second possible trough disturbed by a modern drain. No equivalent structures were present in Workshop 3. Each trough group shared a poured concrete base cut into the existing sub-floor material of rough construction with brick and sandstone inclusions but with a smooth upper surface onto which all the structures were mortared. The troughs were constructed of machine-made red brick bonded by a cement-based mortar. The fills of the troughs in general represented dust and swarf deposited during the grinding process.

The sub-floor layer of Workshop 3 appeared to be undisturbed, with no evidence for the insertion or removal of substantial structures. Towards the centre of the workshop, however, was a pair of ferrous bars set just below the truncated sub-floor surface, within a degraded sandstone slab layer sealed by a deposit of brownish grinding dust above. Its location adjacent to a belt channel suggests that these may represent the base or feet of a machine powered trough which was subsequently removed or substantially truncated. The grinding dust/debris sequence in the drum pits and belt channels of Workshop 3 suggests that grinding and/or buffing was taking place. The absence of any evidence for substantial structures within Workshops 4, 5 and 6, and Area 8 may further indicate that less substantial troughs and other machines may have been shallower, and therefore completely truncated during demolition; iron troughs or one-piece sandstone troughs may have been removed for re-use as workshops closed.

### 3.3.3 Western End

The full width of the Union Grinding Wheel was also investigated at its west end, exposing the westernmost two workshops shown on the 1853 map (one on each side of the building), and parts of the next two, in addition to the external stair structure on the western end of the building.

Considerable disturbance had been caused to the archaeological deposits by activity associated with the later buildings on the site. In addition, large areas within the southern side of the building had apparently been excavated and infilled with modern building rubble.

The external side walls survived largely intact, with partial preservation of the central spine wall and a workshop partition wall. The dimensions, build and sequence of these structures were identical to those at the eastern end of the building. The brick-built external stair structure had been added as a projection to the western end of the building, abutting the external wall but of the same construction and probably, therefore, representing the original build. No trace of the stairs survived within the structure.

All traces of demolition rubble had been removed prior to construction of the modern building. Two small patches of brick flooring, and another small area of sandstone setts were identified and interpreted as the floor surface of the Union Grinding Wheel building.

The west end of the building contained a number of rectangular machine bases.

Construction was of concrete, with evidence for brick or wooden shuttering, and sockets with iron fittings for fixing machinery. The evaluation carried out in 2003 provided evidence that these bases extended at least one metre below the floor of the workshops.

None of the line-shafting and drum-pit features exposed at the eastern end of the building were identified at the western end. This absence cannot wholly be explained in terms of later disturbance and it seems that the line-shafting system either never extended to the extreme western end of the building, or that it was removed from these workshops during the history of the building. The predominance of machine bases in this area suggests a different suite of activities from those evident at the eastern end.

## **4 SPECIALIST REPORTS**

This section contains the full analysis of clay tobacco pipes and ceramics as recommended in the assessment report (Baker, 2006). Other material was assessed and not considered to be of significant interest to require further analysis.

### **4.1 Clay Tobacco Pipe Bowls**

*by S.D. White*

A total of 789 clay tobacco pipes were recovered from the site comprising 131 bowls, 643 stems and 15 mouthpiece fragments from a total of 46 different stratified contexts. In addition, there were 23 bags of unstratified material. These are summarized in Tables 3 and 4 below (**section 12.2**).

Clay tobacco pipes are probably the most useful dating tools for archaeological deposits of Post-Medieval date. They are found almost everywhere, were short-lived and were subject to rapid change in both size and shape. They can often be tied to a specific production site or, at the very least, to a regional centre. Subtle differences in their style and quality enable them to be used as indicators of social status as well as a means by which trade patterns can be studied.

Based on the recommendations made in the assessment report (Baker, 2006), this report only deals with the bowl fragments recovered. The range of bowl forms present is described and specific features such as production flaws and internal bowl crosses are discussed. The report goes on to briefly comment on the single roll-stamped stem mark, the clay marbles and the ground stem also recovered from the site.

#### **4.1.1 Methodology and Treatment of the Material**

The pipe fragments from the excavations have been individually examined and details of each fragment recorded based on the draft pipe recording system, which has been developed at the University of Liverpool (Higgins & Davey, 1994).

Stem-bores for the bowl fragments and marked stems have been measured to the nearest 64<sup>th</sup> of an inch using a ruler. The bores of plain stems have not been measured, only the surface treatment and a count have been given. A plaster cast has been made of the roll-stamped stem mark from context [003] and entered into the National Clay Tobacco Pipe Stamp Catalogue (NCTPSC), which is held by the National Clay Tobacco Pipe Archive (NCTPA) at the University of Liverpool.



Bowl forms have been dated according to local styles of mark and decoration, and with reference to the following published typologies: York (Lawrence 1979), Hull (Watkins 1979) and London (Atkinson and Oswald 1969). These typologies place the bowls within a twenty to forty year date range. In the case of marked bowls or stems, where the maker is known from documentary sources, a more accurate date is sometimes possible.

#### 4.1.2 Description of the Material

Although the overall date range for the 131 bowls recovered from the site is c.1770-1930, it is clear that the majority of the bowls date from between c.1810 and c.1870. This is consistent with the documentary evidence suggesting that most of the excavated deposits date from after the construction date of 1817 but before the Sheffield Flood of 1864. The lack of many later pipes may indicate that the majority of the excavated deposits were sealed after the 1864 flood as the site was refurbished.

##### *The Plain Bowls*

Of the total 131 bowl fragments recovered from the site, 100 originate from plain bowls (**Figures 1-12**). Some of these fragments join and so the total number of individual plain bowls represented in the assemblage, therefore, is 87. All of the plain bowls were typical of those from Sheffield in the 19th century. The majority were spur forms with only three plain heel types present in the assemblage. Where the rim survives it has been simply cut parallel with the stem and none of the rims have either applied or moulded milling.

This group of plain bowl forms includes seven examples with internal bowl marks or crosses and nine examples with production flaws. Both of these features are discussed in more detail below.

##### *The Decorated and Marked Bowls*

The remaining 31 bowl fragments recovered have either moulded decoration or a moulded mark (**Figures 3-25**). These will be discussed in alphabetical order below.

*Cricket (Figure 24)*: A single bowl was recovered from [602] (Bowl Ref. H) with a mould decorated design comprising cricketing motifs. Both seams are decorated with simple leaves and the same design is present on both sides of the bowl. This comprises a cricket bat, ball and stumps. The bowl has a simply cut rim and dates from c1850-1880. On either side of the spur there is a moulded ring motif.

*Flutes and Scallops (Figures 18-23)*: A total of 15 bowls fragments (accounting for 13 individual bowls) where flutes or scallops make up part of all of the design were recovered. Flutes are one of the first and most common forms of decoration to appear on bowls dating from the late 18th and 19th century. Wider flutes, or scallops, were more common at the end of the 18th century whilst narrow flutes became more common in the mid 19th century.

A single example of a bowl fragment decorated with scallops was recovered from [230] (**Figure 20**). This particular example, c1780-1820, has the tallest scallop on the seam away from the smoker, gradually getting short as they come closer to the smoker. The scallops themselves are enclosed within a narrow line and between each one is a row of fine dots. The seam facing the smoker is missing but occasionally this part of the bowl bears an additional decorative motif such as a stags head.

Some of the fluted bowls from Union Grinding Mill have additional decorative

elements. A summary of those designs recovered from the site is given in the Table 4 below ( **section 12.2.2**).

The fluted bowl with the panel above (context [230]) dates to c.1810-1860 (**Figure 23**). This is only a fragment of a bowl, but below the moulded milling there appears to be a band of moulded lettering. Although this lettering is unclear, a TH can be made out on the smoker's right. A very similar bowl was recovered from the excavations in Sheaf Square where the lettering clearly read WARRINGTON on the smoker's left and ROTHERHAM on the smoker's right. The complete decorative scheme on the Sheaf Square example is a heart-in-hand motif within a floral wreath on the smoker's right and a square and compass between two pillars on the smoker's left. The example from Union Grinding Mill is almost certainly the same design. At first sight it would appear quite strange to have two place names around the rim. It would be more usual for the lettering on the smoker's right to be the name of the maker himself, with the place of manufacture on the smoker's left. This would imply that Warrington was the name of a person and not a place. There are, to date, no known makers with that surname working in Rotherham in the first half of the 19th century, however.

One of the fluted bowls (**Figure 19**) also has a mould line running around the rim. Although this is not part of the decorative scheme of this particular bowl it does indicate a repair to the mould that produced it. During the manufacturing process a knife was pushed across the top of the pipe, whilst it was still in the mould, in a slot specially designed for this purpose. This gave the pipe its clean-cut rim, but the continual action of the knife on the slot itself eventually caused the mould to become slightly dished at this point. This wear was repaired by inserting a new piece of metal into the mould, but often this new insert left a tell-tale line around the top of any pipes that were subsequently produced from it.

*Leaf Decorated Seams (Figures 14-17)*: There was a total of 11 bowl fragments, accounting for ten individual bowls, with leaf decorated seams. As with the other mould decorated bowls from the site, all these examples fall within a date bracket of c.1810-1860. The quality and detail of the individual leaves themselves can often vary. Earlier examples tend to be more carefully executed with details such as serrated edges to the leaves or veins within the leaves depicted. Later examples are more often crude and stylized leaves.

*RAOB (Figure 25)*: A RAOB bowl dating c.1870-1930, was recovered from [602] (Δ 2). This pipe bowl has moulded milling around the rim, with the moulded lettering RAOB on the seam away from the smoker; above the lettering is a representation of a bull's head. The lettering RAOB stands for the Royal Antediluvian Order of Buffaloes, an organisation that was founded c.1822.

*Stars (Figure 1)*: A single bowl with two moulded 'stars' on just one side of the bowl (the smoker's left) was recovered from [345] and dates from c.1780-1820. This is a most unusual design and one that has the appearance of being accidental rather than a deliberate attempt to decorate the bowl. Both motifs appear to be five-pointed 'stars' but they are rather poorly formed and poorly impressed.

*Unidentified (not illustrated)*: Context [345] (Bowl Ref. F) yielded a spur fragment dating from c.1810-1850. This particular fragment is clearly decorated, but all that remains are a few raised dots either side of the seam facing the smoker. Not enough survives to be able to identify the original decorative scheme.

*Marked Bowl (Figure 13)*: A marked bowl fragment was recovered from [602] (Bowl Ref. I) and dates from c.1880-1930. It is most likely that the bowl itself would have

been plain, but along the stem itself are the remains of moulded lettering that would originally have read THE WORKMAN. This is a pattern name for a type of short stemmed “cutty” style pipe that was popular at this period.

#### *Internal Bowl Marks or Crosses*

Internal bowl crosses, or marks, are formed by a cut or a mark on the end of the stopper that was used to form the bowl cavity during the manufacturing process. In his study of bowl crosses found in pipes from London, Jarzembowski suggested that one of the purposes of these marks was to prevent the stopper from sticking when pressed into the bowl (1985, 394). In Jung (2003) an account is given of the manufacturing process employed by the pipe maker Gordon Pollock of Manchester. When describing the stopper Gordon Pollock refers to ‘roughing up scars’ on the tip of the stopper which were produced by ‘firm taps of a crisp heavy steel file’ (Jung 2003,11). The account presented by Jung goes on to explain that these ‘scars’ were to help prevent the walls of the pipe being sucked in when the stopper was removed, and the internal bowl crosses may well have served the same function.

A total of 12 bowls with internal bowl marks or crosses were recovered. Almost all of these appear to be of an unusual type with a double cross bar (**Figures 6, 12, 14 & 17**) and feature in bowls within the date range of 1810 to 1870. This particular type of internal bowl marking has been noted by the author in bowls from a number of sites in Sheffield. Although no systematic survey has been carried out on the internal bowl marks nationally it does appear that this particular type, with the double cross bar, is a feature used by a maker, or makers, from Sheffield during the 19th century.

#### *Production Flaws*

One of the more unusual features that continue to turn up in 19th-century pipe assemblages from Sheffield is a distinctive manufacturing flaw. One of the results of producing clay tobacco pipes in a metal mould is that the clay took up any small nicks, scratches or surface defects on the mould’s surface, thereby producing a unique “fingerprint” for that particular mould. Identification of these mould flaws can help to identify the pipes produced in the same mould and, by studying marked pipes or kiln groups, this can give some indication of the number of moulds an individual pipemaker may have used.

Unlike the flaws that are produced as a result of damage or marks in the mould itself, production flaws appear to result from something being pressed or knocked against the pipe during the manufacturing process – once it has been removed from the mould but prior to firing (**Figures 3 & 17**). As with the distinctive internal bowl marks, these production flaws appears to be a feature that is peculiar to Sheffield.

When comparing the known examples it is clear that the position and exact nature of the flaw varies slightly, therefore whatever created the mark is not being pressed into the bowl side in exactly the same way each time. It would appear that whoever was finishing the pipes was knocking or catching the pipe on something that left a distinctive impression prior to firing. What is interesting is that in all most all the other examples that have been noted by the author from Sheffield appear on the smoker’s left, but four of the examples from the site at the Union Grinding Mill have these marks on the smoker’s right.

#### *Roll Stamped Stem*

A single roll-stamped stem was recovered from [003]. The fragment is marked with a

Midland style decorative border and the lettering THO WILD and can be attributed to Thomas Wild of Rotherham. There are three separate references to a Thomas Wild of Rotherham, which relate to at least two, and possibly three separate makers of the same name, rather than one individual. The first reference is in 1716 when the son of Thomas Wild pipemaker is apprenticed to a William Smith, file smith at Attercliffe (White 2004, 185). The second reference is to a marriage in Rotherham of Thomas Wild to Elizabeth Wainwright on the 14<sup>th</sup> April 1718 (*ibid*). The third and final reference is in 1777 when Thomas Wild of Rotherham appears in the Quarter Sessions Records for Sheffield (*ibid*).

#### *Modified Stems and Clay Marbles*

These two quite different class of objects have been put together in this report as they may well be evidence of leisure or idling time activities during the working occupation of the site.

The modification of stems can take a number of forms but usually occurs for one of two main reasons. Firstly the grinding or scraping of the stem for reuse after the original mouthpiece has been broken off. This type of modification is characterised by even grinding round the end of the stem and, occasionally, by the appearance of tooth wear on the stem.

The second type of modification is when the stem has been used as a medium with which to draw or write graffiti resulting in the formation of distinct facets on one, or both, ends of the stem. The modified stem recovered from the site appears to fall into this second group. The single example was recovered from Context [305] and is clearly faceted at one end suggesting that someone had sufficient time on their hands to idle away time on the site by either writing or drawing graffiti.

The fieldwork also yielded fragments of two clay marbles. The larger of the two fragments from Context [302], with a smaller fragment from Context [314].

#### 4.1.3 Summary and Conclusions

This group of clay tobacco pipes recovered from the Union Grinding Mill provides another useful assemblage from the first half of the 19th century. This particular assemblage has added a number of additional bowl forms to the growing corpus of material from the city.

Although there are very few marked fragments from this particular site there is another example from the, as yet unidentified maker, Warrington from Rotherham.

The other interesting element that has been noted in this assemblage is the presence of ground pipe stems and marbles both of which point to some leisure time activity. It is not possible to determine whether these objects indicate that children were playing on site at some stage in the past, or whether it is an indication that the adults working at the mill had some free time to idle away. Which ever suggestion is the case it adds an interesting and unexpected human dimension to the assemblage.

## 4.2 Ceramics

*by C.G. Cumperpatch*

The assemblage consisted of 1740 sherds of pottery weighing 30019 grams representing a maximum of 1549 vessels.

Although a small number of mid to later 19th century sherds were identified, the bulk

of the material appeared to be of later 18th- or early 19th-century date. The data are summarised in Table 5 other material found mixed with the pottery is listed in Table 6 below (**section 12.3**).

#### 4.2.1 Type series

##### *Blackware and Yellow Ware*

Blackwares represent a 17th-century typological and possibly technical development of the earlier Cistercian wares (c.1450 – c.1600). Characterised by their black glazed finish internally and externally, they generally have a hard, very fine dark red body with some variation in the presence and density of inclusions (Cumberpatch, 2002). Individual body sherds can be difficult to distinguish from Late Blackwares as some of these share similar clay bodies. Only two sherds of Blackware were noted amongst the Union Grinding Wheel assemblage, from context [305], and the identification of one of these is questionable.

A single sherd of Yellow ware, a 16th- to 17th-century type which was manufactured alongside Cistercian ware and Blackware, was recovered from an unstratified context in Workshop 3. Yellow wares were never as popular as were the contemporary Cistercian and Blackwares but nevertheless formed a significant proportion of the output of those potteries engaged in their manufacture. The apparent existence of a distinction between dark coloured wares ('earth-toned' as some have described them) and yellow coloured wares (Yellow ware, Yellow Gazed Coarseware) has not yet been explained satisfactorily and it is unclear whether the distinctions were in some sense functional (in that certain colours were deemed more suitable for certain purposes than were others) or existed for some other reason is unclear.

##### *Other Post-medieval Wares*

Individual sherds of Redware type and Purple Glazed ware were noted in [305] and [400] respectively. Both sherds were residual in later contexts and are paralleled by the occasional sherds of Blackware and Yellow ware described above. Purple Glazed ware, like Midlands Purple ware, is a term covering a variety of sub-types presumably originating from different potteries which form part of the wider move from medieval to post-medieval pottery traditions (Cumberpatch, 2003). The Redware type sherd differs slightly from the normal range of variation within the Redware class but is nevertheless part of the wider tradition and most probably of 17th or early 18th century date.

##### *Late Blackware and Coarse Late Blackware*

Late Blackwares are characterised by their dark red fabric with glaze internally and externally, in the latter case usually ending just above the footed base. The dark fabric with clear glaze gives a dark red to black finish and seems to have been judged as a desirable finish, to the extent that the buff bodied vessels were sometimes slipped in order to obtain a similar effect.

The term 'Late Blackware' refers back to the 17th century Blackwares which were themselves a development from the earlier Cistercian wares. Although individual sherds may be visually similar to the earlier type in terms of the shiny black finish, the Late Blackwares represent a different range of vessel forms, being rounded with globular bodies rather than having the tall, flaring forms typical of true Blackwares (e.g. Moorhouse and Slowikowski, 1992: 96-98, Figs. 47, 61-64). The typical globular handled form of the Late Blackwares was formerly known as a *meeas* (or *meace* or

*mease*) pot in Yorkshire and has been described in some detail by Kenworthy in his early (1928) account of the Midhope and Midhopestones pottery near Sheffield (Kenworthy, 1928:88-93).

Late Blackwares were the commonest of the 18th century vernacular tablewares to be identified at the Union Grinding Wheel and there was some overlap in terms of vessel size and form with the Brown Glazed Finewares described below. The distinction between the two lies in the fabric which in the later case is a brighter orange and generally has a somewhat sandier texture than the hard, fine smooth dark red fabric of the Late Blackwares. A number of sherds (unstratified) were identified as Coarse Late Blackware because of their much larger size, the fabric being closer to Late Blackware than to either Brown Glazed Coarse or Fine ware.

#### *Mottled ware*

Mottled ware is a standard part of most 18th century pottery assemblages and is characterised by its buff to white body and honey-coloured to brown mottled glazed finish. The mottling is the result of the inclusion of manganese in the glaze and vessel forms are similar to those in the broadly contemporary Brown Salt Glazed stoneware; mugs, tankards etc. The vessels tend to be small and relatively thin-walled which makes them susceptible to breakage and further fragmentation after deposition. Mottled ware was present in only small quantities at the Union Grinding Wheel in contexts [230], [234] and [305], but the reasons for this are not clear, given the fact that it was contemporary with the much commoner Late Blackware and was made at a number of local potteries.

#### *Slipware*

The term Slipware has been applied to vessels bearing trailed, combed (or feathered) and 'joggled' slip decoration. Generally speaking it covers press moulded and wheel thrown bowls and dishes as well as smaller number of hollow wares which bear trailed decoration.

Trailed and combed slip decoration is typically found on the press moulded dishes. These were made by pressing a flat sheet of clay into a fired clay mould and allowing the porous clay of the mould to absorb some of the water in the clay sheet. The shrinkage of the clay allowed the vessel to be removed from the mould once it has reached the leather hard stage. The rims were finished with a tool giving the distinctive 'pie-crust' or scalloped effect. This seems to have been both practical and decorative in nature as dishes could be stacked rim-to rim in the kiln with the scalloping preventing (or minimising) adhesion during firing. Coloured slip was applied to the inside of the dish (prior to firing) coating the surface and the excess poured off. A basic colour gave a ground upon which decorative motifs in slips of contrasting colour could be applied. The commonest procedure seems to have been to apply a coat of dark red slip to a clay body that was generally white or pale buff in colour. White slip and red-brown slip were then applied over this to achieve a range of decorative effects (other sequences of application can also be seen). Examination of the sherds in cross section with a hand-lense or microscope clearly show the layering effect achieved in this fashion. The commonest designs were based upon trailed lines and bands (with the slip contained in a horn or other receptacle with a narrow aperture) which were then modified with the use of a feather or pointed instrument to produce the characteristic 'Bakewell Tart' effect or were joggled whilst the slip was still liquid to produce a swirled effect. Slipware is normally a common find on sites in Sheffield, in part due to the proximity of a number of potteries

producing such wares but mainly because of the apparently great popularity of the ware in the later 17th and 18th centuries but was unusually rare at the Union Grinding Wheel, occurring only in contexts [101], [256] and [333] along with a number of unstratified sherds.

#### *Brown Glazed Coarseware (BGCW) and Brown Glazed Fineware (BGFW)*

Brown glazed utilitarian wares (pancheons, jars and cisterns) form a major part of pottery assemblages dating to the period between the 17th and early 20th centuries but remain the least investigated of any major class of domestic pottery within this period. For this reason, and in spite of clear differences in both the details of vessel form and fabric, it is exceptionally difficult to provide adequate date ranges for particular sub-types. The wide date ranges suggested in Table 5 (**section 12.3.1**) represent the maximum possible range and where more closely datable material (normally tablewares) can be identified, these are a more reliable indicator of the possible date of the group or assemblage.

Two groups of wares have been identified within this utilitarian ware group. The origin of the *Brown Glazed Coarsewares* can be traced back to the 16th and early 17th centuries (Cumberpatch, 2003a) and similar wares remained in production throughout the 18th and 19th centuries and into the early years of the 20th century. The commonest vessel form is the pancheon, a narrow-based wide-mouthed bowl, typically glazed internally. The numbers of these vessels excavated from all types of site is vast and it seems that they must have fulfilled a variety of domestic functions. Production is poorly understood and documented but must have played a significant part in the economy of many areas throughout the period of their use. A smaller number of large jars usually glazed internally and externally, has been noted on a variety of sites, including the present one, e.g. contexts [234] and [305]. Cisterns are a rarer and earlier form but may be confused with jars when the spigot hole is missing. They rarely seem to occur after the later 18th century and it is probable that they were superseded by stoneware cisterns and water coolers. The suggested date ranges for individual vessels and groups of vessels from the Union Grinding Wheel have been ascribed on this somewhat insecure basis with narrower ranges proposed where the technical characteristics of the sherds suggest that this is appropriate.

*Brown Glazed Finewares* form the second group within this tradition consisting mainly of smaller hollow wares (jars, jugs etc) and appear to be principally of later 17th and 18th century date and to occur in 19th century contexts principally as a residual element. Although generally speaking Brown Glazed Finewares appear to be slightly less common than the Coarsewares, they were present in significant numbers amongst the Union Grinding Wheel assemblage in contexts [305], [345] and unstratified material from Workshop 5. This suggests that their use continued alongside Creamwares and Pearlwares into the first quarter if not the first half of the 19th century.

#### *Yellow Glazed Coarseware*

Yellow Glazed Coarseware is defined and distinguished from the commoner Brown Glazed Coarseware by the presence of white slip and clear glaze internally (taking its name from the resulting yellow colour) is a relatively rare find on most sites in Sheffield. Only one sherd was identified in the assemblage, from an unstratified context. Why Yellow Glazed Coarseware is so much rarer on urban sites than on rural ones is unclear.

### *Unglazed Red Earthenware*

The term Unglazed Red Earthenware is normally used to denote flowerpots and other horticultural wares but in this case the majority of sherds appeared to be from larger, thicker walled jars and other hollow wares. It is probable that such vessels were manufactured alongside the Brown Glazed Coarsewares but in the absence of any studies of the industry, this remains no more than a suggestion.

### *Brown Salt Glazed Stoneware and other Stoneware*

Brown Salt Glazed Stonewares are ubiquitous on 18th and 19th century sites throughout northern England (and more widely). The group as a whole can be divided into three sub-groups; tablewares, cooking/storage wares and retail or transport vessels (bottles, flagons etc). Tablewares are typically of 18th century date and include mugs and tankards, jugs and bowls (e.g. Jennings, 1981: Fig 100). Such vessels become rarer in the later 18th and 19th centuries and production appears to have shifted towards the manufacture of utilitarian wares including bottles and flasks, cooking vessels (loaf pots, stew pots, souse pots) and storage jars (Walter, 1999). In part this was connected with the rise of the coal fired domestic cooking range incorporating an oven which allowed families to prepare a wider range of food in their own homes and so created a demand for a range of durable cooking vessels suitable for oven use. It was also linked with the decline in the importance of vernacular tablewares and the spread of everyday tablewares in refined earthenware bodies. The larger jars and cooking wares were typically decorated with bands of rouletting around the body, frequently combined with repeated stamped patterns consisting of stars, wheel patterns and short curved or angular lines. The presence or absence of such designs is indicated in the data tables as is the date range of the individual vessels.

The Union Grinding Wheel assemblage included examples of tablewares, notably porringers from contexts [230], [256], [305] and [604] and at least one mug or tankard which is recorded as unstratified. Bottles and flagons were also represented, notably in context [256], although in small numbers. The majority of sherds appeared to be from larger vessels notably storage jars and cooking vessels with open bowls also well represented. The latter seem to occur in two principal forms; open bowls with a sharply everted, flat rim, e.g. context [604], and bowls with a smaller beaded or clubbed rim, e.g. context [234].

In addition to the Brown Salt Glazed Stonewares a small number of other green, buff and pale brown stonewares were noted amongst the assemblage and are listed in Table 5 (**section 12.3.1**). These included bottles and flagons, e.g. context [305], as well as pale grey jam and marmalade jars, e.g. context [103]. One of the flagons carried a black printed label on the shoulder identifying a retailer; Wheatley and Bates Ltd, Sheffield.

### *Tin Glazed Earthenware*

Tin Glazed Earthenware represents the first successful effort to produce a bright white glazed ware type to compete with imported porcelain and with a surface which could be painted in bright colours. Although to a degree impractical (the soft body and hard, brittle glaze are easily damaged), the type achieved widespread popularity in Europe and was manufactured in Britain, although not on a widespread basis.

By the mid to late 18th century Tin Glazed Earthenware had been rendered obsolete by the development of fine stonewares and refined earthenwares, both of which are



far commoner archaeologically than are the tin glazed wares and occur widely on sites in Sheffield.

It is scarcely surprising that the Union Grinding Wheel produced so little Tin Glazed Earthenware (**Plates 3 and 4**), given the date range indicated by the Creamwares and Pearlwares and the similarly small quantity of White Salt Glazed Stoneware from the site.

#### *White Salt Glazed Stoneware (WSGSW)*

White Salt Glazed Stoneware was the first ceramic body to challenge effectively the dominance of imported Chinese porcelain and to bring fine, hard whitewares within the financial reach of consumers of the middle and aspiring middle classes (Edwards and Hampson, 2005). Developed in Staffordshire in the early 18th century, this ware was the most significant home produced refined ware between c.1720 and 1770 (Barker and Ford, 1999). It was produced at a number of potteries in the Don Valley, the most famous being Rockingham where production appears to have begun around 1769 and to have continued until at least 1775 (Cox and Cox, 2001:31-33). It is also known to have been manufactured at the Rotherham Old Pottery and a vessel bearing John Platt's name and the date 1767 is held in the Victoria and Albert Museum (Lawrence, 1974:122). The date range shown in the tables (c.1720 – c.1780) thus reflects the known dates of production at Swinton and also makes allowance for possible earlier and later production elsewhere (Barker and Ford, 1999).

There is little direct evidence for the source of the sherds found in Sheffield as White Salt Glazed Stonewares rarely carry maker's marks and the designs, both vessel form and decoration, are shared by many potteries. This lack of certainty regarding the origin of the sherds from sites in Sheffield means that they cannot be used as a reliable means of dating the deposits other than to indicate the presence of a mid to late 18th century component within the assemblage. In view of this, sherds from individual contexts must be discussed in their own right and with reference to associated contexts before plausible date ranges can be suggested. Only three sherds of White Salt Glazed Stoneware were identified amongst the Union Grinding Wheel assemblage, from contexts [003], [234] and some unstratified material. It would seem likely that the scarcity of this ware type reflects the early 19th century date of the construction of the Union Grinding Wheel. It is of interest to note that the material used for the levelling deposits was dominated by Pearlware and Creamware rather than by earlier wares such as White Salt Glazed Stoneware, suggesting that the source of the material was one which incorporated relatively fresh material, rather than one which included a significant quantity of earlier material.

#### *Creamware*

The general date range for Creamwares, the first of the refined lead-glazed earthenwares, is generally taken as c.1740 – c.1820, based on the evidence from Staffordshire (Barker and Ford, 1999). The date of the earliest production in South Yorkshire is unclear, but manufacture at the Swinton Pottery was underway by June 1770, the date of the first documentary reference to the ware and the earliest marked piece dates to 1771 (Cox and Cox, 2001:34). Creamware appears to have been a major element in the earlier phases of activity at the Don Pottery (established in 1801) where production continued until well into the 1820s (Griffin, 2001:104) and at the Leeds Pottery from its establishment in 1770 (Griffin, 2001, 2005). It was also manufactured widely at other potteries in South and West Yorkshire (Lawrence, 1974). In Staffordshire it was in production from the mid- 18th century, hence the

early start-date (c.1740) indicated in the tables. Barker and Ford have suggested that the popularity of the ware began to decline after c.1780 when transfer printed Pearlwares became popular, but the continuation of production at the Don Pottery into the 19th century suggests that such changes in fashion took place at different times and perhaps at different rates in different places throughout the country. In his discussion of the relative dating of Creamware at the Leeds pottery, Griffin has noted that

'creamware continued to be made, alongside pearlware, well into the third decade of the 19th century' (2005:193)

It should not, therefore, be assumed that the Creamwares from sites in Sheffield necessarily predate the Pearlwares, as production of the latter appears to have begun, at the Don Pottery at least, in the first decade of the 19th century (Griffin, 2001:104).

Creamware was present throughout the Union Grinding Wheel assemblage. The range of vessel types included plates of various sizes, cups/bowls and dishes but beyond this rather narrow range of types, other forms were present in only limited quantities. Serving vessels, for example, were represented only by a small number of tureen fragments from context [305] and perhaps by some larger plates from the same context.

One sherd from context [302/314] and identified as part of a plate, bore the name Brameld stamped on the reverse (**Plate 5**). This links the plate with the Rockingham Pottery between the years 1806 and 1820 when such marks were in use (Cox and Cox, 2001: Chapter 16). As noted below in the discussion of Pearlwares, stamped Brameld wares dating to this period are generally rare, although they have been found on other sites in the area (Cumberpatch, in prep. 1). Other marks (**Plates 6, 7 and 8**) were undatable.

While plain Creamwares are the commonest types found on sites in Sheffield, decorated examples with coloured slip, underglaze paint and relief moulding all occur regularly, if in relatively small quantities on sites throughout the city. Examples from the Union Grinding Wheel are described in Table 5 (**section 12.3.1**), but it was not possible to relate specific examples to individual potteries and the high degree of fragmentation precluded the definite reconstruction of particular motifs or designs.

#### *Pearlware, transfer printed Pearlware and Edged ware*

A broad date range of c.1780 – c.1840 has been ascribed to the Pearlwares on the basis of Barker's dating of the industry in Staffordshire and additional evidence available from local potteries, notably the Don Pottery and the Leeds Pottery. It should be noted that Pearlwares are somewhat more difficult to identify precisely than are Creamwares. The chief characteristic, a blue-white tint to the glaze, obtained by including small quantities of cobalt and copper in the glaze (Barker and Ford, 1999), is not one which is particularly distinctive as the later Whitewares occasionally appear to have been subject to slight 'bluing' as the colour from the transfer printed designs can leach into the surrounding glaze. In other cases, weathering and discolouration, sometimes enhanced by the crazing of the glaze, can discolour the sherds to the extent where the original finish is obscured

The first reference to transfer printed wares at Swinton (later the Rockingham pottery) dates to 14<sup>th</sup> July 1788 and early printed wares from the pottery appear to have been in both black and blue (Cox and Cox, 2001:70-2). Production of Pearlwares

continued after the pottery was taken over by the Bramelds in 1806 with transfer printed patterns in blue, brown and black. Brameld and earlier marks appear to be rare on sites in Sheffield generally (see Cumberpatch, in prep. 1 for a more detailed discussion of marked sherds and their implications) but as Cox and Cox have noted

'Unlike their later products, the Bramelds' pre-1820 earthenwares were rarely marked ... When marks do occur, they are found on the main items in a tea service, the teapot, sugar and cream jug, not on cups and saucers ...' (2001:132).

After 1820 a wider range of printed designs were manufactured and individual pieces continue to be described as Pearlware by Cox and Cox up until c.1830, although production of transfer printed wares continued up until the closure of the pottery in 1842, presumably with a progressive whitening of the glaze, as seen elsewhere.

If identifiable wares from the Rockingham pottery are generally rare, the same cannot be said of the Don Pottery where, as noted above, production began in 1801. Barker period marks and designs are relatively common across Sheffield, as discussed elsewhere (Cumberpatch, in prep. 1). In terms of the identification of Pearlwares, Griffin has noted that

'Don Pearlware ranges from a very obvious addition of cobalt, one may at times be tempted to say 'over generous' to a glaze where it is hardly discernable at all' (2001:104).

In general, there seems to be a tendency amongst the sherds from sites in Sheffield generally for the Pearlwares to be distinguished by finer manufacturing with sharply moulded and turned edges, particularly to the ring-foot bases and precise and well executed prints. This is not always the case however and as with the evidence from the vessel colour, care needs to be exercised in defining sherds based upon this criterion.

Plain, hand painted and transfer printed Pearlwares were all present in the assemblage, and seemed to represent a wide range of tableware forms although, as with the Creamwares, larger serving vessels were rare. The range of identifiable transfer printed designs was largely limited to Two Temples, but this was largely a result of the high degree of fragmentation of the assemblage. One exception to this was a plate from context [305] (**Plate 9**) which bore an unusual design (Vase on Table) identical to one published by Griffin (2001; 105, Plate 48). This design may be unique to the Don Pottery, although Griffin gives few details of its history. Other designs were distinctive but remain unidentified (e.g. **Plate 10**). Examples of hand painted decoration are shown in **Plates 11** and **12**.

*Edged wares* form a distinctive group within the wider Pearlware category. The particular characteristic of these wares is the moulded 'Grass' pattern edge emphasised with blue or, less commonly, green paint. Barker and Ford (1999) have suggested that Edged ware, which was easy and cheap to manufacture, was popular from c.1810 to the early 1830s. It was manufactured widely in South Yorkshire and elsewhere but, as individual vessels are rarely marked, it is virtually impossible to ascribe particular examples to specific potteries.

#### *Bone China, transfer printed Bone China and porcelain*

Bone china is a type of soft paste porcelain which became the standard type of Staffordshire body by c.1810 (Barker and Ford 1999). It consisted of a mixture of china clay, china stone and up to 50% calcined bone and was normally lead glazed. The result was a distinctive very white body with a 'crystalline' appearance in cross-

section. Bone china was in widespread production by 1810 and a variety of decorative techniques were employed. Relatively little Bone China was present in the Union Grinding Wheel assemblage, probably because of its generally early date, preceding the main period of Bone China production. Decoration amongst the group from the Union Grinding Wheel was limited to overglaze colours and, unusually, transfer printed examples were absent.

A small number of sherds of porcelain were identified in contexts [256], [305] and unstratified deposits. The majority of these appeared to be of English origin, but one (**Plate 13**) may be of Chinese origin.

#### *Whiteware and transfer printed Whiteware*

The distinction between Pearlwares and Whitewares can be difficult to establish, particularly where sherds are weathered or discoloured. In archaeological terms, Whitewares are a typological development from the earlier Pearlwares and are characterised by a white finish generally without the deliberate 'bluing' characteristic of the Pearlwares. The changes in the character of the transfer printed designs during the later 18th and 19th centuries have been discussed in detail elsewhere and need not be repeated here (Coysh and Henrywood, 1997:8-11). Like Pearlware, Whiteware is a refined earthenware, usually lead glazed and often decorated with underglaze transfer prints or a variety of overglaze techniques. The start date is difficult to define accurately, given the difficulties of definition (it is not a term that was used in the 19th century) but seems to have been the standard body in Britain from the 1830s onwards (Barker and Ford, 1999).

Whitewares, both plain and transfer printed, were relatively rare in the Union Grinding Wheel assemblage and this, like the similar rarity of Bone China, must be attributed to the generally early date of the assemblage as a whole.

#### *Cane Coloured ware, Slip Banded Cane Coloured (CC) ware and Mocha ware*

Cane Coloured wares, which Barker and Ford suggest were in common use from the 1830s/1840s onwards, were present on the site in both slip banded and plain varieties, although in relatively small quantities. The name 'Cane Coloured ware' has been preferred to 'Yellow ware' (as used by Barker and Ford, 1999) to avoid confusion with the 16th and 17th century Yellow wares and the Yellow Glazed Coarsewares. Contemporary 19th century names included yellow ware, yellow cane ware and Derbyshire ironstone cane ware. It was made very widely but is often associated particularly with Sharpe's pottery at Swadlincote and other Derbyshire potteries, although excavations on sites in the Don Valley have produced numerous examples of wares manufactured locally (e.g. Griffin, 2001:212, Plate 300) and it should not be thought of as a regionally restricted ware in any sense. All types of Cane Coloured ware are common on sites in Sheffield but marked pieces are rare although not unknown.

*Slip Banded Cane Coloured ware*, as the name implies, is Cane Coloured ware decorated with a variety of coloured slip lines and bands, generally brown, white and blue. The degree of fragmentation of the vessels has precluded any attempt to link particular combinations of colours with specific vessel types and there does not seem to be any chronological aspect to the use of particular colours. The type was not common amongst the Union Grinding Wheel assemblage and was found in only two stratified contexts, [602] and [302/314] with other sherds present in unstratified contexts.

*Mocha ware* is a distinctive variant of the slip banded wares with dendritic 'trees' and 'bushes' formed by dropping a spot of a weak acidic solution onto wet slip. Mocha wares are a common find on sites in Sheffield but were rare at the Union Grinding Wheel with only one sherd identified, from context [604]. Although documentary references put the start of Mocha ware manufacture in Staffordshire to the 1790s, the evidence from this site would suggest that it was not in widespread use in the later 18th to early 19th century.

As with the Cane Coloured wares described above, Mocha ware has been linked with Sharpe's pottery in Derbyshire but was certainly manufactured much more widely (including in the Don Valley) from the 1790s to c.1895 and should not be considered as a regionally restricted ware in terms of either production or consumption.

#### *Slip Banded ware*

Banded wares, both blue painted and decorated with a variety of coloured slips, are a common find on sites throughout Yorkshire and Derbyshire (as well as beyond) and, as one of the cheapest decorated hollow wares available during the 19th century, clearly represented a significant part of many domestic ceramic assemblages. Slip banded decoration is found on both Whiteware and Cane Coloured ware (see above) bodies and the combination of band and line widths and colours is highly variable. Inevitably, given the fragmentation of the vessels, it is rarely possible to determine the precise combination of lines and bands which make up individual motifs or, indeed the extent to which there were regular patterns shared by particular vessel types or sets of complementary vessels.

Amongst the commonest types were *Blue Banded wares*, principally bowls with ring foot bases and mugs. Bowls occurred in two forms, a simple rounded form and the carinated or 'London' form. Both forms have simple rounded rims with those on the carinated bowls being slightly everted. Sherds from such a bowl were present in contexts [1008] and [1028], the latter being extremely small but nevertheless clearly part of the vessel from context [1008]. According to Barker and Ford (1999) slip decoration first appears on Staffordshire Creamwares and Pearlwares around 1775 and on whitewares from the 1830s / 1840s. Banded wares continued in production into the 20th century (and are still manufactured as 'Cornish wares'), but as the 19th century progressed the numbers of banded mugs declined and the number of bowls, particularly the carinated or 'London' form, increased. Barker and Ford suggest that the rounded bowls are generally pre-1815 in date with the carinated bowls becoming popular subsequently. This having been noted, it should be said that the rounded bowls from sites in Sheffield (the only city in the region to have produced significant excavated assemblages) generally do not seem to be as early as this; the vessels lack the thin, fine finish which seems to be characteristic of Pearlwares and the ring-foot bases have a thick, rounded profile which is a trait perhaps more commonly associated with Whitewares.

#### *Fine Redware and Slip Banded Fine Redware*

The Fine Redware category should not be confused with the 17th century Redwares found in 17th and early 18th century deposits which is an entirely different type of pottery. The Fine Redwares are refined earthenwares with a red pigment (presumably an iron-rich compound) which gives them an even dark red colour throughout. Plain examples were noted in contexts [256], [305], [328], [345] and unstratified deposits, with slip banded examples being recovered from context [604]. The date range is uncertain but the type most probably emerged in the mid to later

18th century and most probably persisted throughout the 19th century.

#### *Other refined earthenwares*

A small number of other types of refined earthenwares were noted in the assemblage. These included single sherds of *Colour Glazed ware* from context [256], *Sponge Printed ware* from context [254] and *Lustre ware* from context [345]. The details of these sherds are given in Table 5 (**section 12.3.1**).

#### *Pot discs, knurr balls and marbles*

As is common on sites in Sheffield, the pottery assemblage included a number of ceramic items either made from broken sherds or intentionally made of clay. These are pot discs, knurr balls and marbles.

Pot discs, as the name implies, are sherds of pottery chipped and sometimes ground into disc shapes which vary from the approximate to the precise in terms of their finish (Cumberpatch, in prep. 2). Such objects are a common find on sites throughout Europe and have an extremely wide date range. Although a wide variety of suggestions have been made as to their possible function or functions, to date, no satisfactorily comprehensive explanation has been put forward and they remain enigmatic. The pot discs from context [602] are shown in **Plates 14** and **15** and include a number of unusually small examples.

Knurr balls are white glazed spheres of refined earthenware (as used for making Creamwares, Pearlwares and Whitewares) used in the game of 'Knurr and Spell', also known as 'pub cricket'. These balls are a common find in Sheffield both archaeologically and in currently occupied houses and gardens. They are distinguished from marbles by their larger size, greater regularity of shape and white glaze. They often have battered surfaces, the result of being struck with a wooden bat in the course of the game. The only example in this assemblage came from context [251].

Marbles are generally about half the size of knurr balls or less and are usually made from buff to pale brown clay and are never glazed. They often show slight irregularities in shape but were presumably adequate for their use in children's games. Two marbles are recorded in this assemblage, from contexts [302] and [324] (see **Section 4.1.2** above).

An unusual find related to these latter two categories was a perforated ball from an unstratified context measuring 22 mm by 22.7 mm. The purpose of this object is unclear.

Context [604] included an item of unidentified character and significance (**Plates 16, 17** and **18**). This was a Pearlware cup or small jug handle with a series of shallow grooves and asymmetrical notches cut or filed after firing. Examination with a hand lense showed that the face of each groove or notch bore fine parallel striations suggesting that they had been cut in a regular manner, possibly with a file or fine rasp. The purpose of the notches is unclear. The handle may have been used to test a file or perhaps to facilitate cord or string being wound around the handle to provide the user with a better grip. Other possibilities may be equally as likely.

#### 4.2.2 Discussion

This discussion is based upon the narrative presented in the assessment report (Baker, 2006) and upon the stratigraphic matrices.

### *Pre-building deposits*

Two contexts, [003] and [004], predated the construction of the Union Grinding Wheel. Context [003] produced only one sherd of pottery, a piece of White Salt Glazed Stoneware (c.1720 – c.1780). The group from context [004] was larger, but consisted primarily of utilitarian wares which are poorly dated (18th to 19th century) with a small sherd of 18th century Late Blackware. There is nothing in these two small groups to contradict either the historical evidence or that of the clay tobacco pipes (White, 2006) which suggest a date prior to 1817 in the case of the historical information and a date of deposition no later than 1800 according to the clay pipe data.

### *Construction deposits*

A number of layers were identified during excavation as relating to the construction of the building in 1817 (Baker, 2006:12). These appear to have been laid down after the construction of the principal walls but before the construction of internal features and so can be closely dated to the year 1817. The identification of an independently dated horizon of activity associated with a substantial dump of domestic pottery is of considerable significance, not only for the site itself but also for our understanding of the formation of deposits on other sites across the city (Cumberpatch, in prep. 1).

Context [231] was associated with Workshop 2 and context [305] with Workshop 3 and overlay context [004], described above. Both contexts produced substantial assemblages of pottery, with that from context [305] being one of the largest from the site.

The pottery assemblage from context [231] consisted of fifty-four sherds of pottery weighing 1089 grams and represented a maximum of forty-four vessels. Of the datable pottery, nothing was identified which was of a later date than c.1840 and all of the sherds could well have been significantly earlier with the co-occurrence of Creamwares and Pearlwares (a combination common on sites in Sheffield) suggesting a later 18th to early 19th century date rather than one in the mid 18th century as might be the case if Creamware was identified alone or in combination with White Salt Glazed Stoneware.

Elsewhere in the assessment report, context [234] is identified as a further example of a levelling deposit, probably associated with context [231] (Baker, 2006:75). This context produced an assemblage consisting of 116 sherds of pottery weighing 1535 grams and representing a maximum of 110 vessels. In this context a single sherd of White Salt Glazed stoneware was present alongside a range of Creamwares and Pearlwares (including Edged ware) similar to that from contexts [231] and [305]. Vernacular tablewares were present in only small numbers (Mottled ware and Late Blackware), an occurrence also noted in the case of context [305]. Utilitarian wares, predominantly Brown Glazed Coarsewares and Brown Salt Glazed Stonewares, were both present in significant quantities but are relatively poorly dated and so contribute little to the discussion of the dating of this phase of activity.

The pottery assemblage from context [305] was considerably larger than that from [231] and consisted of 407 sherds of pottery weighing 9208 grams and representing a maximum of 389 vessels. With the exception of a small number of very small sherds of late pottery (discussed below) the profile of the assemblage resembled that from context [231] with a combination of Pearlwares and Creamwares representing the formal tablewares and a small quantity of vernacular tablewares, predominantly Late Blackwares. The absence of Slipwares and Mottled wares was unexpected and it is

unclear whether this relates to the origin of the pottery, to it being of a relatively late date and post-dating the end of manufacture of these wares or to some other factor or factors. The presence of sherds of Slip Banded wares, normally datable only to the 19th century as a whole, is perhaps a useful reminder that these wares appeared at the very end of the 18th century (c.1795) and were presumably in widespread use from the earliest years of the 19th century. They are thus compatible with a pre-1817 date for the pottery from the context. Less easy to accommodate are the sherds of Whiteware and Whiteware type. It is possible that these were, in fact, unusually pale sherds of Creamware or, more probably, Pearlware although this was not evident when they were examined. Alternatively they may represent intrusive elements incorporated into the assemblage either during the demolition of the 19th century buildings or during the process of excavation and finds processing. In either case, their presence cannot be held to be sufficient to contradict the historical evidence for an early 19th century date for the building. The clay pipe data indicates a date of deposition after 1810 (White, 2006: Table 30) and this is consistent with the pottery data as both Creamwares and Pearlwares remained in production well into the 19th century (as discussed in the type series, above).

Individual items of interest in these contexts included, amongst the utilitarian wares from context [305], a number of sherds with a soft, fine crumbly white chalk-like deposit externally and one with a harder white deposit which retained a cloth impression. Such deposits are not uncommon on Brown Glazed Coarsewares but it is unclear what they actually consist of and how they relate to the use of the pancheons and jars on which they occur.

Amongst the formal tablewares, one sherd of Creamware bears a stamped letter 'B' on the underside (**Plate 7**). Whether this was the first letter of a maker's name is unclear (the style does not resemble that used by the Brameld family, represented elsewhere by a stamped sherd) or whether it is simply a batch mark or some other type of mark. The Pearlwares included a number of examples with hand painted decoration which included stylised floral patterns and geometric motifs (e.g. **Plates 11 and 12**). The transfer printed Pearlwares were, generally speaking too fragmented to allow the designs to be identified (a general problem with the Union Grinding Wheel assemblage, something which has not always been the case in Sheffield) but included a substantial part of a single plate bearing a very distinctive design (**Plate 9**). The same design has been illustrated by Griffin (2001: 105, Plate 48) and given the name 'Vase-on-table'. The implications of Griffin's comment on the design suggest that it may be unique to the Don Pottery although it is always hazardous to attribute specific designs to specific potteries given the extent to which designs were copied, bought or otherwise acquired by rival potters. Other transfer printed designs included black as well as the commoner blue (e.g. **Plate 10**) but the fragmentation of the assemblage meant that many designs were unidentifiable. Brief descriptions are provided in Table 5 (**section 12.3.1**).

A number of sherds of porcelain were present in context [305]. One of these may be of Chinese origin (**Plate 13**) but it seems likely that the remainder were English although the identification of porcelain from archaeological contexts is fraught with difficulty given the lack of reference material available.

Groups of pottery with similar characteristics were noted from a number of features and context groups and are discussed below.



### *The use of the building*

A number of contexts within the building produced evidence contemporary with its use, as indicated in the assessment report:

Evidence relating to the use-history of the workshops was located in the fills of drum pits and the associated belt channels (Baker, 2006:13)

The drum pits and belt channels therefore provided a structured stratigraphic sequence probably encompassing the lifespan of the Union Wheel building, and are particularly useful because of the quantities of material culture located within these stratified deposits (Baker, 2006: 13)

Contexts [230], [236], [251], [254], [314], [331], [333], [339] and [344] were identified as the primary fills of the drum pits, all of which produced groups of pottery. In most cases the numbers of sherds were low with only three contexts ([230], [251] and [254]) producing more than ten sherds of pottery.

Context [230] produced a total of twenty-two sherds, predominantly of 18th or later 18th to early 19th century date but also including a smaller number of sherds of definite 19th century date (Blue Banded ware, Bone China, Whiteware). The same applies to contexts [251] (fifteen sherds) and [254] (twenty-five sherds), as indicated in Table 5 (**section 12.3.1**). The presence of the earlier material can probably be explained by the fact that these were the primary deposits and thus incorporated earlier material, indistinguishable from that in the construction phase deposits other than by the presence of a small number of 19th century sherds. This does not, however, readily explain the presence of domestic pottery in deposits which other evidence suggests 'accumulated gradually through time rather than ... in discrete episodes' (Baker, 2006: 13). Some domestic and utilitarian pottery is to be expected in industrial contexts, particularly perhaps drinking vessels, bottles and flagons but there is no evidence that the range of vessel types from such contexts differs in any radical respect from the dumped deposits found elsewhere. The conclusion would seem to be that either a much wider range of vessel types and wares than might be expected was present during the life of the workshops or that the pottery was residual and derived from underlying deposits (presumably foundation or levelling deposits). The observation that the original bases of the drum pits were of earth and only later received concrete linings might lend some credence to this suggestion although exactly how the sherds were incorporated along with dust and swarf from the manufacturing processes is unclear.

A number of Workshop 3 contexts also contained pottery. These included primary drum pit fills, [331], [333], [339] and [344]; the fill of a belt channel, [329]; the fills of foundation cuts, [336], [335], [341], and [340]; and [328] and [345].

The primary fills [333], [339] and [344] were recognisably of a similar phase to the foundation deposits described above and produced the familiar combination of Creamware and Pearlware with vernacular tablewares and a small quantity of utilitarian ware. Context [331], described in the assessment report as a primary fill (Baker, 2006: 13) produced a very different range of pottery consisting predominantly of mid to later 19th century pottery with one sherd of Late Blackware.

Contexts [328], [329], [336] and [341] all produced small groups of pottery which fell into the later 18th to early 19th century horizon typical of the foundation deposits elsewhere on the site. In partial contrast, context [345], part of the sub-floor layer of Workshop 3, produced a much larger group of material (sixty-one sherds from a maximum of fifty-two vessels weighing 1148 grams). This group differed only in size

from others from the earlier phase of the site (and the term sub-floor layer is taken to indicate that it was part of the construction phase of the workshops) and in other respects conformed closely to the pattern seen in the early deposits elsewhere on the site.

The upper fills of the drum pits, which post-dated the insertion of the concrete linings consisted of contexts [200], [201], [205], [206], [252], [300], [301], [302], [303] (Baker, 2006:14). It was noted in the assessment report that

'Above the concrete pit bases, further accumulations of material were present, ranging from 0.17m to 0.30m in thickness. There was a clear difference between the material in Workshop 2 and Workshop 3, with Workshop 2 dominated by decommissioning and demolition deposits and Workshop 3 by further accumulation of silty grinding dust and debris' (Baker, 2006:14).

Contexts [201] and [300] did not produce any pottery but the remaining contexts did and although the quantities in question were small (Table 5 (**section 12.3.1**)) the contrast with contexts [231] and [305] is significant. Context [205] produced a small mixed group of which half was of later 19th or early 20th century date while the remainder was somewhat earlier. The same was not true of context [302] although with only two sherds of pottery (both Creamwares) present it is difficult to know whether this is significant or not. Contexts [302/314] and [314] also appear to have been associated with the upper fills of drum pit [302] and if the sherds of Cane Coloured ware are taken to belong to the earliest phase of manufacture (which is impossible to demonstrate), then they could all be contemporary and in this respect could be compared with the foundation deposits from elsewhere on the site. There is certainly nothing in the context group to suggest a significantly later date than that implied by the Creamwares and Pearlwares. Context [314] produced only a single small sherd of Pearlware.

Context [200] produced two sherds of 19th century date with one certainly dating to the latter half of the century. The small group from context [206] resembled that from [205] and included the lid of a 'Pan Yan' pickle jar (possibly in an opaque glass rather than a fine textured bone china). Pan Yan pickle was first manufactured in London in 1907 as the following two quotations indicate:

'The pickle was invented in 1907 by the Maconochie Brothers who built a huge pickle factory on the Isle of Dogs. The name Pan Yan was the result of a competition among the workers at Maconochie's Wharf.'

(<http://www.thamespath.org.uk/2008/01/27/pan-yan-pickle-memories/>)

'Pan Yan pickle, introduced in 1907, won the heart of the British public during an era when new and exotic spices and fruits were being shipped through the West India docks in the East End of London. Its name was chosen by the factory's workers in a competition to describe the pickle's Oriental taste.

But tastes change, sales drop and the final jar of Pan Yan, a distinctive spicy, apple-based spread, rolled off the production line in 2002. Two years later, the list of ingredients went up in flames when fire swept through the Branston pickle factory in Bury St Edmunds, Suffolk, burning it to the ground.'

(<http://www.guardian.co.uk/uk/2008/jan/27/lifeandhealth.foodanddrink>)

An investigation of changing tastes in food and drink in Sheffield from the evidence provided by the pottery and glassware from sites across the city might prove to be an interesting project, with the conventionally assumed preference of the British for bland food perhaps contradicted by the numbers of pickle and chutney jars present in the archaeological record. This would, however, involve considering the glass and pottery assemblages as complementary sources of data.

Earlier material from context [206] included a sherd of Creamware and a sherd from a thick-walled Late Blackware type vessel, presumably residual elements in this small group.

Context [301] produced a small group of wares which appeared to resemble the group from context [305], although the two sherds of Pearlware were somewhat ambiguous and could have been later Whitewares. Context [303] produced only one sherd of pottery, a piece of Brown Salt Glazed Stoneware of uncertain date.

Broadly speaking, the pottery from these contexts reflected the general distinction between them noted in the assessment report. The material from Workshop 2 was generally later than that from Workshop 3 and included the 20th century pickle jar lid as well as other later material while the groups from Workshop 3 more closely resembled the groups from the pre-concrete lining phase.

#### *Brick-built grinding troughs*

The brick-built grinding troughs excavated in Workshop 2 were filled largely with waste from industrial processes but a small number of pottery sherds were recovered from them. Context [202], seemingly part of the structure of one of the trough groups, produced a group of five sherds of later 18th or early 19th century date. Context [214] included material relating to the decommissioning or demolition of the works (Baker, 2006:15) but also included two sherds of 18th and later 18th to early 19th century pottery (Creamware and Late Blackware) so these are likely to be intrusive and resulting from these demolition activities.

#### *Other contexts*

Three contexts belonged to features associated with Workshop 1. These were contexts [100] (the upper fill of a drum pit); [103], the upper fill of grinding trough [102]; and [101].

Context [100] produced only one sherd of pottery, a piece of Whiteware of mid to later 19th century date. Context [101] contained seventy-seven sherds of pottery weighing 2419 grams and represented a maximum of sixty-three sherds of pottery. The range of wares resembled that from the construction contexts described above, with Creamwares and Pearlwares prominent amongst the formal tablewares and a smaller number of sherds of vernacular tableware.

Context [103] produced the base of a Brown Glazed Coarseware jar of undetermined date and a piece of a 19th century stoneware jar. This is consistent with the description of the context as the upper fill of a grinding trough.

Unstratified pottery from Workshop 1 included a range of later 18th and early 19th century wares similar in all respects except the absence of utilitarian wares, to the material, from the foundation deposits described above. The only anomalous sherd was a small sherd of Blue Banded ware of probable 19th century date. Even this, if an early example of the type, could be contemporary with the later Creamwares and Pearlwares.

Within Workshop 2, context [256] produced a substantial assemblage of pottery which in its principal characteristics was similar to the groups from the construction contexts [231], [234] and [305], and context [101], in being dominated by Creamwares, Pearlwares but with a significant proportion of utilitarian wares. Vernacular tablewares were represented, as normal on this site, by Late Blackwares but also included a rare sherd of an 18th century press-moulded slipware plate or dish. Other sherds are listed in Table 5 (**section 12.3.1**).

Contexts [235] and [236], both fills of pit [205], contained a total of six sherds of pottery including three sherds of Creamware and two of Cane Coloured ware. These groups could be compatible with the earlier phase of deposition but given the long period over which the Cane coloured wares were manufactured, it could also be somewhat later, with the sherds of Creamware representing residual elements within a later group. One of the sherds of Cane Coloured ware, from [236], was identified as part of a ring foot base. This was very long and thin and it seems unlikely that a sherd of this shape would have survived any significant degree of reworking or redeposition.

Context [258], described in the context register as the wall of a drum pit produced only two sherds, a piece of hand painted Creamware and an unidentified flake. The presence of Creamware suggests an early date for the context but it is unwise to depend to any great extent on the evidence of a single sherd of pottery.

Context [272], the fill of [271] which formed part of the foundations for troughs [202/220], produced a small group of sherds with a profile broadly similar to those from the foundation deposits described above, although, unusually for a site in Sheffield, tablewares were far more common than utilitarian wares. Otherwise the group included both Creamwares and Pearlwares together with a smaller quantity of vernacular tablewares.

One sherd, the base of a Creamware bowl, was identified as having been recovered from the area of Workshop 2 but was otherwise apparently unstratified.

A group of unstratified sherds was identified as coming from the area of Workshop 3. This mixed group included an unusually early sherd of 17th century Yellow ware and a very late sherd of Whiteware, the rim and handle of a robust mug, probably an item from an institution or canteen. The group was, like others from the site, dominated by Creamwares and Pearlwares but utilitarian wares were present in only limited numbers (predominantly Brown Salt Glazed Stoneware).

Within Workshop 4, context [400] produced a small and unusual group of sherds which included a piece of a 17th or early 18th century Purple Glazed ware along side later sherds including a piece of Edged ware.

Three contexts in workshop 5, [500], [501] and [504], produced small groups of pottery. With the exception of a sherd of Late Blackware and the possible exception of a sherd of Brown Salt Glazed Stoneware all were of mid to later 19th century date.

The profile of the unstratified pottery from Workshop 5 resembled that from the foundation deposits described above and, unlike the unstratified groups from Workshops 1 and 3 included a utilitarian ware component consisting largely of Brown Glazed Finewares with smaller quantities of Brown Glazed Coarseware and Brown Salt Glazed Stoneware. Tablewares included Creamwares and Pearlwares with a single sherd of Bone China which may be somewhat later in date. One of the sherds of Creamware bore a stamped letter 'M' on the underside (**Plate 8**) although its significance is unclear.

Five contexts in Workshop 6 produced pottery, all of it from the fills of drum pits: [600], [601], [602], [604] and [605].

Only two small sherds of Edged ware were recovered from context [600] but the remaining context groups were somewhat larger. Context [602] produced a mixed group of pottery of which the majority was comparable with the foundation deposits but which also included a small quantity of Whiteware and other 19th century wares, of which the former and some of the latter seem to post-date the bulk of the group. The wide date range represented is also seen in the date ranges proposed for the clay tobacco pipes from this context.

Three contexts in drum pit 601 produced pottery: [601] representing the upper fills, and [604] and [605] which were described simply as the fill of the pit. All three contexts produced assemblages with similar profiles, although the quantity of pottery from [601] was significantly smaller than that from [604] and [605]. Later 18th and early 19th century wares predominated in all three contexts with very small quantities of mid to later 19th century material (Whiteware, Bone China) suggesting either systematic intrusion into each context or that the bulk of the pottery was residual in character. Amongst the later pottery a sherd from context [605] closely resembled a sherd from context [602] (both bore a green printed floral design). Although the two sherds did not join it is likely that they came either from the same plate or from two identical plates which were part of the same service.

Context [603], the fill of a belt channel, contained a small mixed group of sherds the profile of which broadly resembled that from the drum pit with Creamwares and Brown Glazed Finewares alongside a later sherd of Bone China.

One sherd of unstratified pottery was recovered from Area 7. This was the rim of a Blue Banded ware bowl.

Contexts [816] and [817] together formed part of a discrete black clinker deposit and produced a distinctive pottery assemblage which was dominated by utilitarian wares; Brown Glazed Coarseware and Brown Salt Glazed Stoneware with only two sherds of Creamware and a sherd of Late Blackware. The dating of the utilitarian wares is poor but there is nothing to suggest that the group is significantly later than the foundation deposits identified elsewhere on the site. Whether the composition of the group is the result of chance factors or whether it represents a specific deposit is unclear.

Only two sherds were recovered from context [820.] These were a sherd of Brown Glazed Fineware and small piece of transfer printed Pearlware suggesting an earlier date comparable with that of the foundation deposits.

Context [819] produced a single sherd (broken into seven pieces) of probable Whiteware, of mid to later 19th century date.

The unstratified pottery is listed in Table 5 (**section 12.3.1**). The group falls into several sub-groups. There was no indication of the source of much of the pottery (listed simply as 'U/S') but in other cases it was identified to the area of the site from which it came. A sherd of Tin Glazed Earthenware from the unstratified group is shown in **Plate 4**. Trench 2 produced two sherds of unstratified pottery, both fragments of Brown Glazed Fineware.

#### 4.2.3 Conclusions

The pottery assemblage from the Union Grinding Wheel is of considerable significance, both in its own right as relevant to the history of the building and its occupancy but also in the wider context of the archaeology of Sheffield as a whole. As

a building with a historically dated construction phase which has also been investigated archaeologically it invites comparison with other sites in the city. While such a project is beyond the scope of the present report it may be informative to compare the data with that from the Suffolk Works which was constructed on a greenfield site in 1834, some seventeen years after the construction of the Union Grinding Wheel (Cumberpatch, 2003b).

**Figures 27 and 28** summarise the total quantities of the different types of pottery from construction deposits on the two sites (the contexts selected for the graphs are listed in **Table X.2.3**). The data for the Suffolk Works was collected in 2002-3 and there are some issues of identification, particularly where the distinction between Whiteware and Pearlwares is concerned. There is a distinct possibility that Pearlwares have been systematically mis-recorded by the author as Whitewares as a result of discolouration resulting from diesel oil contamination, the effects of mechanical abrasion and the author's inexperience at the time of the compilation of the report. This having been noted, the two datasets do show a degree of similarity in the general profile and particularly in the proportions of Brown Glazed Coarsewares, Creamwares and Stonewares, Late Blackwares and Edged wares. While the probable misidentification by the author of Pearlwares and transfer printed Pearlwares is a problem requiring the partial re-examination of the Suffolk Works assemblage, there is good reason to suggest, provisionally at least, that the profiles of the two sub-assemblages are sufficiently similar to be considered as part of the same horizon of deposition.

A further comparison with selected contexts (listed in Table 7 (**section 12.3.3**)) from excavations in Garden Street Sheffield (Cumberpatch, 2007) suggested that a similar horizon can be seen on this site, as shown in **Figure 29**. Further work is required before this suggestion can be fully evaluated, but the indications are that it may be possible to define ceramic horizons, in this case created by patterns of deliberate dumping of domestic refuse, which can be seen on different sites across the city. The extent to which it will be possible to link proposed ceramic horizons with phases of building on one hand and changing tastes in pottery on the other remains to be determined. Several factors may complicate the matter. Chance factors in deposition and recovery will inevitably cause variations between sites and even within sites, particularly where sampling and excavation strategies have been devised and implemented with differing aims. In order to minimise the effects of such variation it will be necessary to include the maximum number of relevant sites in any comprehensive programme of analysis so that the regularities in the overall picture emerge and the effects of chance factors are minimised. Fortunately the scale of excavation in Sheffield means that this will be relatively easy to achieve, something that may not be possible many other cities, particularly in northern England.

Other factors to be taken into consideration include the fact that pottery may not have been discarded immediately it went out of fashion and, in some cases at least, may have been passed on to other users once it was superseded on the middle or upper middle class table. This is likely to have influenced the composition of the assemblages recovered from construction and levelling contexts and may account for the presence of earlier pottery in contexts which post-date its manufacture and use.

The nature of the refuse recovery strategies employed in late 18th and 19th century Sheffield remain obscure as reference to them in the contemporary literature is sparse and further work is required in order to determine whether relevant documentary sources do in fact exist. It is unclear whether domestic refuse was accumulated on a systematic basis and subsequently acquired by building

contractors or whether the operation was undertaken on an *ad hoc* basis at times when particular contractors required material for a particular project. The fact that there do appear to be regularities in the character of assemblages across sites rather than simply within them lends some support to the notion that there is useful information to be extracted from them.

### 4.3 Worked Bone

by J. Unwin

141 bone fragments were examined to identify those associated with cutlery manufacture. The range and variety of bone is typical of workshop sites within Sheffield and is consistent with handle making and the hafting of cutlery, as seen in other sites around the City. A small number of bone items were not related to the cutlery trades. These included buttons, a toothpick and a double pointed long needle. The assemblage also contained non-bone items such as xylonite table knife handles, stag scales, an antler tine and small fragments of ivory. The data are summarized in Table 8 (**section 12.4.1**).

#### 4.3.1 The Material

The bone finds come primarily from a number of workshops and the pits relating to the drive belts and grinding wheels. Many of the deposits in the pits appear to be infill and it is possible that the bone is not in its original place. There was little variety between the finds from different contexts.

The assemblage illustrates not only the handle making industry in Sheffield, but also other bone working trades, such as button making. Handles for cutlery could be of two types. One type is made of two flat scales attached on each side of the knife's tang. The other type, usually for table knives, is a solid handle with a hole bored down the centre to take the round tang of the knife. Handles are manufactured from the dense part of long bones, whilst the bone used for scales requires only thin sections and can be cut from elements such as ribs. Knife handles tended to be of uniform lengths, 10-12cm, and any sawn pieces of this length, even in an unfinished state, are indicative of handle making.

A high incidence of unusable parts, such as the honeycomb ends of long bones, is usually indicative of the sawing of bone to form rough handle blanks. In areas where cutlery was being hafted, rough blanks are found, but rarely any of the refuse. This assemblage contains no evidence that handles were being cut from the animal bone on site. The bone handle material appears to be associated with scale handles. These are seen in various stages of manufacture from sawn pieces and roughly shaped, to finished half round scales and fragments of scales decorated with filed parallel lines. Scales for pocket knives were thinner in section than for table knives and there is a small number of such scales. There are two stag scales and some small fragments of ivory.

There are no solid bone handles in this assemblage, though there are a few solid handles in plastic. They are of interest, since they have been discarded as these have clearly been discarded because of flaws in boring the hole down the centre. This was a very exacting task and these few handles show how errors could be made, such as splitting the handle, boring through the side, or boring off centre.

The assemblage also contains evidence of other worked bone processes. Small pieces and waste bone could be utilised to make smaller items such as buttons. A long

tradition of such activities exists in Sheffield.

## 5 DISCUSSION

This section considers the additional information in relation to the full analysis of the ceramic, clay tobacco pipe and worked bone assemblages.

### 5.1 Preservation

The Union Grinding Wheel building had been truncated during demolition prior to construction of Greenup's Packaging in the 1960s.

The eastern end of the building (Workshops 1-6), though truncated below floor level, was seen to have a good level of preservation of features associated with the construction and use of the building. This included finely stratified deposits within line-shafting drum pits and grinding troughs. Truncation at the western end was a higher level, but there was a greater disturbance to the archaeological deposits by the piles, machine bases and cellarage/inspection pits of the later, 20th-century building.

### 5.2 Pre-Union Grinding Wheel Deposits

The deposits underlying the Union Grinding Wheel building were interpreted during the fieldwork as deep rivierine silts, [003], overlain by a buried soil, [004]. The pottery and clay pipe material from this deposit suggests that these silts were deposited prior to c.1817. These deposits have been attributed to repeated seasonal flooding events before construction of the riverside retaining wall (Baker, 2005: 76). The absence of any features predating the Union Grinding Wheel further suggests that natural processes were responsible for the deposition of the artefactual remains within these silts and that the site was occupied by undisturbed meadow land until construction of the building (**Research Questions 1-3**).

### 5.3 Construction & Building Use Deposits

Documentary sources date the construction of the building to 1817, and the archaeological evidence indicates that the building was constructed by excavating the entire building footprint into the silt deposits and inserting the structures.

The majority of the material culture was recovered from the infill material used to raise internal floor levels within the workshops. This material was interpreted as being imported as previous activity on the site did not have the potential to generate deposits. This material was probably the by-product of waste management and is attested on many other 19th-century sites (Baker, 2006).

A wide-spread layer of deposits ([229], [231], [234], [256], [305] and [334]) were interpreted as being material deposited to raise the internal floor level following the construction of the main structural features of the building, but prior to insertion of internal features associated with the power-transfer system and the grinding troughs (Baker, 2006: 13). As such, this series of deposits would represent a single event of an extremely short chronological duration c.1817.

The pottery from these deposits were a combination of Creamwares and Pearlwares suggesting a later 18th to early 19th century date along with a small number of vernacular tablewares (**section 4.2.2** above). This is consistent with the dating ranges of the clay pipe bowls and stems. A number of Whiteware and Whiteware



types were recovered from [305] and these are usually considered to be of post-c.1830 date. As Whitewares are a gradual development from Pearlwares, it is possible that these sherds could be attributed an earlier date, though it is more likely that these represent intrusive material relating from alterations to the internal, working structural features during the 19th century. One of the sub-floor deposits, context [256], was identified as being disturbed by 19th century activity. This does not appear to be reflected in the pottery assemblage, but the clay pipe bowls and stems within [256] have a date range of 1810-1870 which is a slightly more later weighted conclusion than much of the other material recovered from the sub-floor deposits, indicating that the possibility of intrusive material being incorporated is one that should be considered.

The small number of Whiteware elements within [305] are not sufficient to contradict the evidence for the date of the building or the nature of the sub-floor deposits, though they could be considered to be indicative of the problem of identifying disturbance within the deposits when the majority of non-structural deposits consist mainly of waste material. This should not detract, however, from the importance of this series of deposits an independently dated horizon of activity, particularly as there are possible correlations with other excavated sites. Garden Street and the Suffolk Works have been identified above as also potentially containing well-defined artefact horizons. Close to the site of the Union Grinding Wheel are three further excavated sites, the Bower Spring Works, Cornish Square and Steelhouse Lane. These sites contained contexts and features interpreted as relating to events and activities pre-dating their large-scale industrial development (Bell, 2003b; Chan, 2005; Bell, 2004). Smaller-scale industrial activity was also inferred by the presence of features at Tenter Street (Chan, 2007) and 33-59 West Bar (Bell, 2008). The fieldwork and recovered artefacts therefore part of an important, and increasing, body of archaeological evidence which can be used to analyse and understand the archaeological context of early industrializing Sheffield from a much wider viewpoint.

The use-life of the building was represented by deposits accumulated within sub-floor features such as drum pits, belt channels, and grinding troughs. The drum pit deposits proved to be the most valuable in terms of material culture, these gradually collecting material over a period of time as the dust and swarf within the building settled in these areas. The dust and swarf which built up within the grinding trough themselves was removed fairly frequently, as these deposits would eventually inhibit the working of the grinding stone. The channels and pits associated with power transmission would have been subject to a much slower rate of accumulation, however, and clearing of the material would have been slightly more problematic. The accumulated deposits would not only contain this slowly accumulating airborne material, therefore, but would also be more likely to act as a reservoir for discarded material which fell into the channels, probably accidentally as the result of breakages. The presence of early material within these deposits, such as [230], [251] and [254], is probably due to the inclusion of underlying material from the sub-floor; the base of the drum pits originally being earth. The very few fragments of later pottery and clay pipe would have become incorporated later before being sealed beneath the concrete lining over the existing earth base. Though this lining was constructed of concrete, a 19th-century date for their constructed is not unlikely as the constituents used indicate a type of concrete often mixed on site prior to the introduction of ready-mix types in the mid-20th century. The fills overlying the concrete linings, while including presumably residual 18th and early 19th-century material, also consistently included mid- to late 19th-century forms of ceramic and clay pipe in addition to a coin dated 1919 and stainless steel cutlery items.

## 5.4 Production Activities

The organisation of the building, into individual workshops accessed from the outside, suggests that the Union Grinding Wheel was occupied by relatively small-scale independent concerns, probably 'little mesters', who let space from the Union Grinding Wheel Company. A great variety of production is represented within the excavated material, suggesting significant differences between individual workshops, and this is detailed in the assessment report (Baker, 2006).

The analysis of the worked bone supports the conclusions of the assessment report in identifying the areas of Workshops 1-6 and Area 8 as being the main focus of knife-making activity at the Union Grinding Wheels. It also indicates that, along with grinding and hand-forging, finishing activities were also taking place on the premises. The chronological spread of these activities is also further indicated by the presence of xylonite handles dating from the late 19th- and 20th centuries.

The worked bone assemblage also contained elements which were not related to cutlery manufacture such as buttons, a toothpick and a needle. It is probable that these were not manufactured on the premises, in view of the documentary evidence (May, 2003; Baker, 2006), and were likely to be the personal possessions of those working at the Union Grinding Wheel.

## 6 ARCHIVE

The site archive, including finds, will be deposited with Sheffield City Museum, Weston Park under the accession number SHEFM:2003.297.

Copies of the report will also be deposited with the Sites and Monuments Record maintained by SYAS, and with the client, UNITE Group, Manchester.

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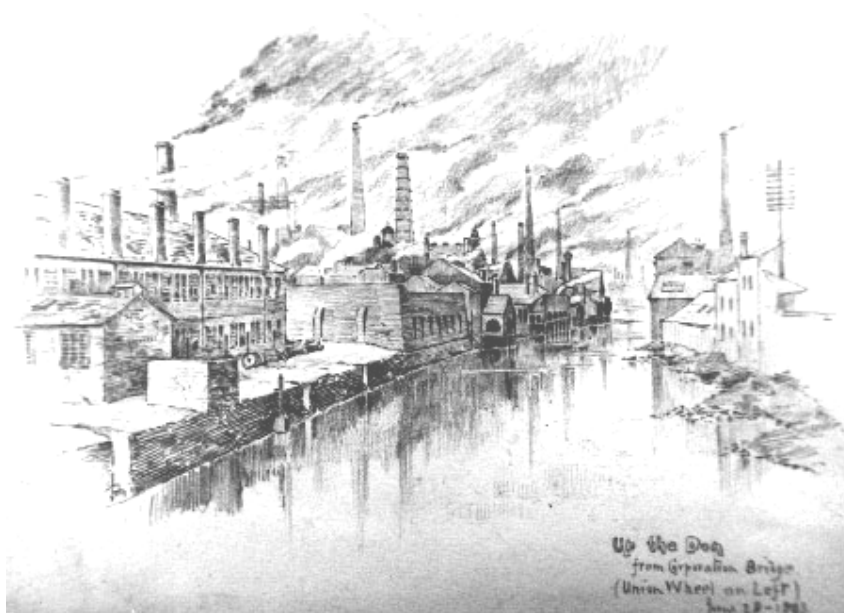
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**9 ILLUSTRATIONS**

## 10 PLATES



**Plate 1:** View of Don looking upstream, Union Grinding Wheel on left.



**Plate 2:** Union Grinding Wheel.





**Plate 3:** Rim of a plate in Tin Glazed Earthenware, from context [602].



**Plate 4:** Interior of a large plate in Tin Glazed Earthenware.



**Plate 5:** Sherd of Creamware with the maker's stamp 'BRAMELD+1, from context [302/314].



**Plate 6:** Sherds of Creamware stamped with a cross and the maker's mark, BRAMELD+1 from context [302/314].



**Plate 7:** Sherd of Creamware stamped 'B...', from context [305].



**Plate 8:** Unstratified sherd of Creamware stamped 'M' from Workshop 5.



**Plate 9:** Pearlware plate with the Vase-on-Table design, from context [305].



**Plate 10:** Pearlware dish with unidentified black printed design, from context [305].



**Plate 11:** Hand painted Pearlware dish/saucer, from context [302/314].



**Plate 12:** Hand painted Pearlware jar, from context [305].



**Plate 13:** Sherd of porcelain, from context [305].



**Plate 14:** Pot discs from context [602].





**Plate 15:** Pot discs from context [602].



**Plate 16:** Top view of Pearlware handle with filed grooves and notches, from context [604].



**Plate 17:** Pearlware handle, side view.



**Plate 18:** Pearlware handle, side view.



**Plate 19:** Bone needle from context [100].





**Plate 20:** Bone toothpick from context [602].



**Plate 21:** Bone button, bone disc green stained, scale with filed decoration from context [314].



**Plate 22:** Plastic table-knife scale from context [600].



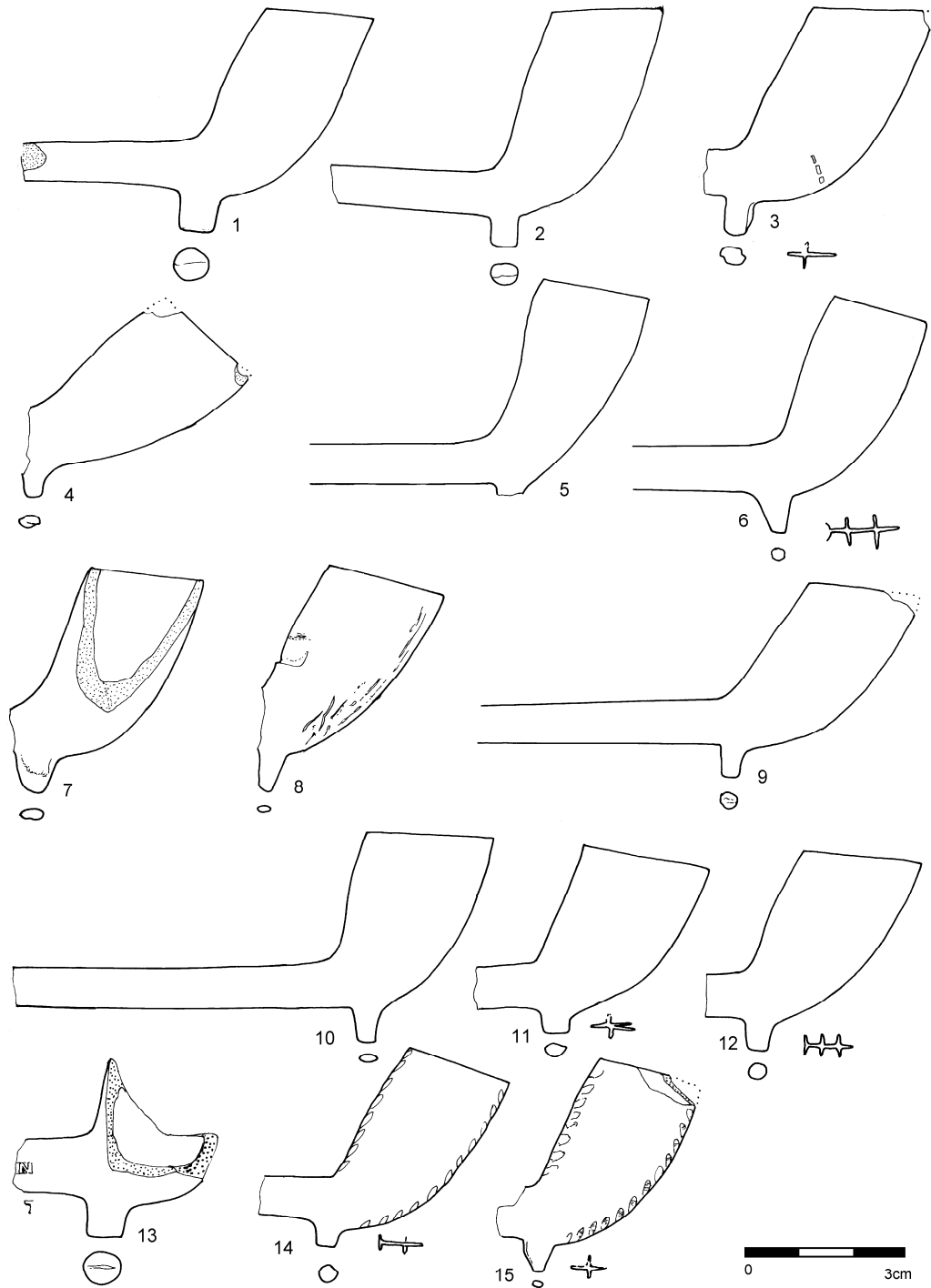
**Plate 23:** Xylonite table-knife handle from context [302].





**Plate 24:** Stag pocket-knife scale from context [331].

## 11 FIGURES



**Figure 1:** Spur type bowl dating from c1780-1820; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". This is essentially a plain bowl but there is a post-production flaw on the smokers left and what appear to be two relief moulded stars. (Context: 345. Bowl Ref: C).

**Figure 2:** Spur type bowl dating from c1810-1850; not burnished; rim cut but not milled; no

internal bowl cross; stem bore 5/64". Plain bowl that appears to be from the same mould as Bowl B from this group. (Context: 305. Bowl Ref: A).

**Figure 3:** Spur type bowl dating from c1780-1840; not burnished; rim cut but not milled; internal bowl cross in the base of the bowl cavity; stem bore 4/64". Milling by the side of the seam away from the smoker, on the smoker's right. (Context: 817).

**Figure 4:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; stem bore 5/64". Plain bowl with a pinched waist. (Context: 602. Bowl Ref: G).

**Figure 5:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; stem bore 5/64". Plain bowl with production flaw on smokers left. (Context: 230. Bowl Ref: B).

**Figure 6:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; internal bowl cross in the base of the bowl cavity; stem bore 5/64". Plain bowl and joining stem (fresh break). (Context: 602. Bowl Ref: A).

**Figure 7:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". The spur appears to have been damaged during the production phase, but was crudely repaired prior to being fired. (Context: U/S).

**Figure 8:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". Very crudely made and finished. (Context: U/S).

**Figure 9:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". Bowl and joining stem fragments. (Context: 602. Bowl Ref: A).

**Figure 10:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; no internal bowl cross; stem bore 4/64". . (Context: 604. Bowl Ref: A).

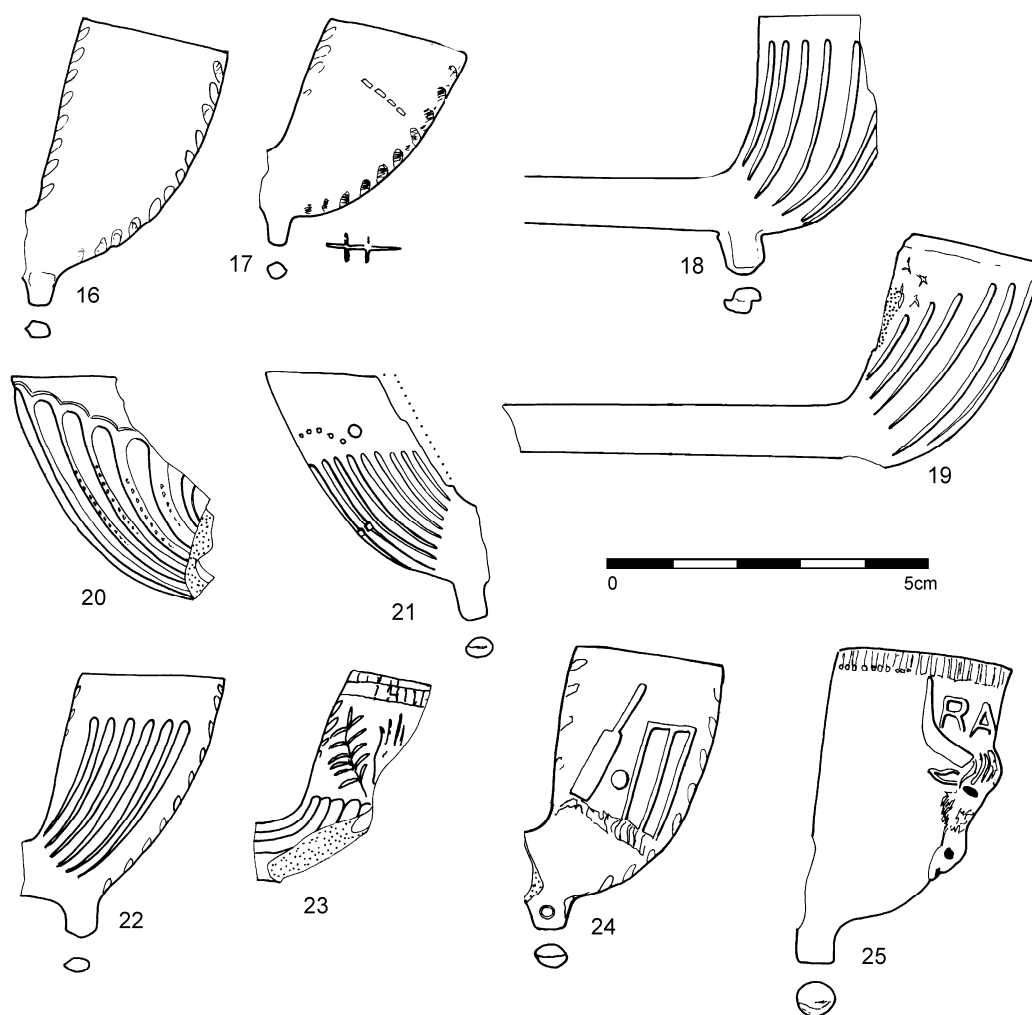
**Figure 11:** Spur type bowl dating from c1820-1860; not burnished; rim cut but not milled; internal bowl cross in the base of the bowl cavity; stem bore 5/64". (Context: U/S. Bowl Ref: A).

**Figure 12:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; internal bowl cross in the base of the bowl cavity; stem bore 4/64". Plain bowl. (Context: 602. Bowl Ref: C).

**Figure 13:** Heel type bowl dating from c1880-1930; not burnished; rim- but not milled; no internal bowl cross; stem bore 4/64". Traces of incuse moulded, sans-serif lettering on the stem reading T./ /..N. This is most likely a pattern name, possibly THE WORKMAN, which was a popular style at this period. (Context: 602. Bowl Ref: I).

**Figure 14:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; internal bowl cross in the base of the bowl cavity; stem bore 0/64". Moulded decorated with simple leaves on the seams. (Context: 604. Bowl Ref: D).

**Figure 15:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". Mould decorated with simple leaves on the seams. Appears to have a mould line near the rim indicating that the mould has been repaired. (Context: 602. Bowl Ref: F).



**Figure 16:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; no internal bowl cross; stem bore 4/64". Mould decorated with simple leaves on the seams. Spur looks as though it may have been broken when moulded, but squeezed back in to place prior to firing. (Context: 602. Bowl Ref: E).

**Figure 17:** Spur type bowl dating from c1820-1870; not burnished; rim cut but not milled; internal bowl cross in the base of the bowl cavity; stem bore 4/64". Mould decorated with leaves on the seams. Small and crudely made spur bowl with production flaw marks on the smokers right. (Context: 235).

**Figure 18:** Spur type bowl dating from c1810-1850; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". Mould decorated with narrow flutes. The two halves of this mould do not fit together well creating a marked step in the spur plan. (Context: 345. Bowl Ref: E).

**Figure 19:** Originally a spur type bowl, the spur is now missing, dating from c1810-1850; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". Mould decorated with narrow flutes and stars. A mould line around the rim suggests the mould has been repaired at some point during its life. (Context: 345. Bowl Ref: D).

**Figure 20:** Bowl fragment dating from c1780-1820; not burnished; rim cut but not milled; no internal bowl cross; stem bore 0/64". Mould decorated with enclosed flutes or scallops.

(Context: 230. Bowl Ref: C).

**Figure 21:** Spur type bowl dating from c1810-1850; not burnished; rim cut but not milled; no internal bowl cross; stem bore 5/64". Mould decorated with flutes and swags. (Context: 305. Bowl Ref: F).

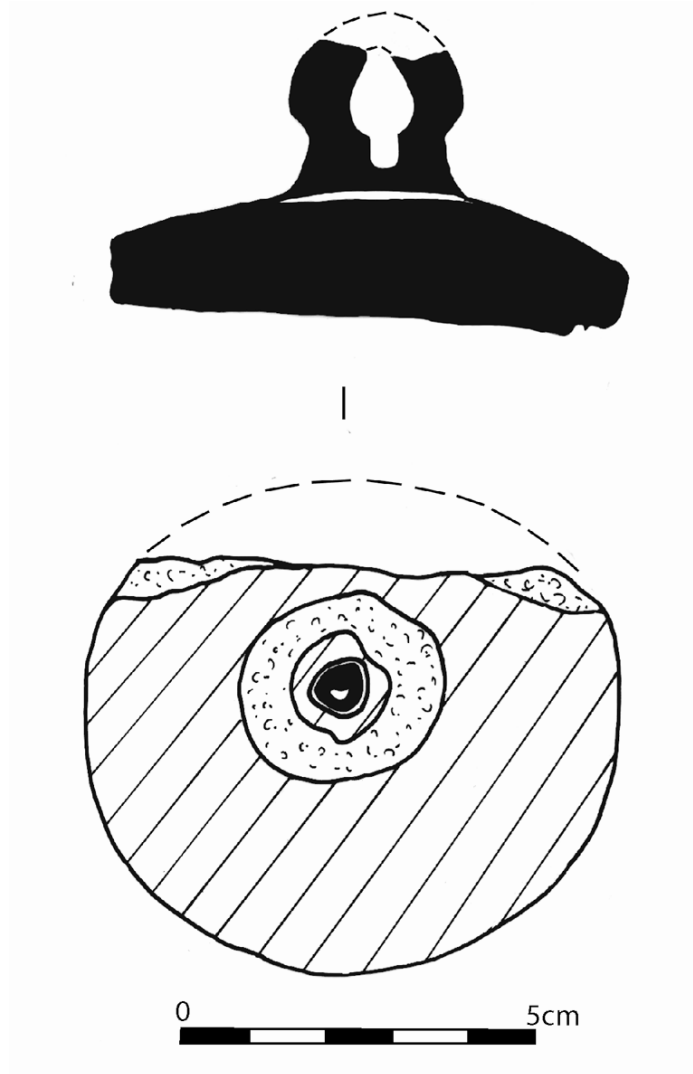
**Figure 22:** Spur type bowl dating from c1810-1860; not burnished; rim cut but not milled; bowl cross -; stem bore 5/64". Mould decorated with narrow flutes and leaf decorated seams. From the same mould as bowl C from this group. (Context: 604. Bowl Ref: B).

**Figure 23:** Bowl fragment dating from c1810-1860; not burnished; rim is cut and may have had moulded milling; no internal bowl cross; stem bore 4/64". Elaborate mould decorated pipe with flutes and on the lower part and panels containing a laurel leaf and hand above. (Context: 230. Bowl Ref: D).

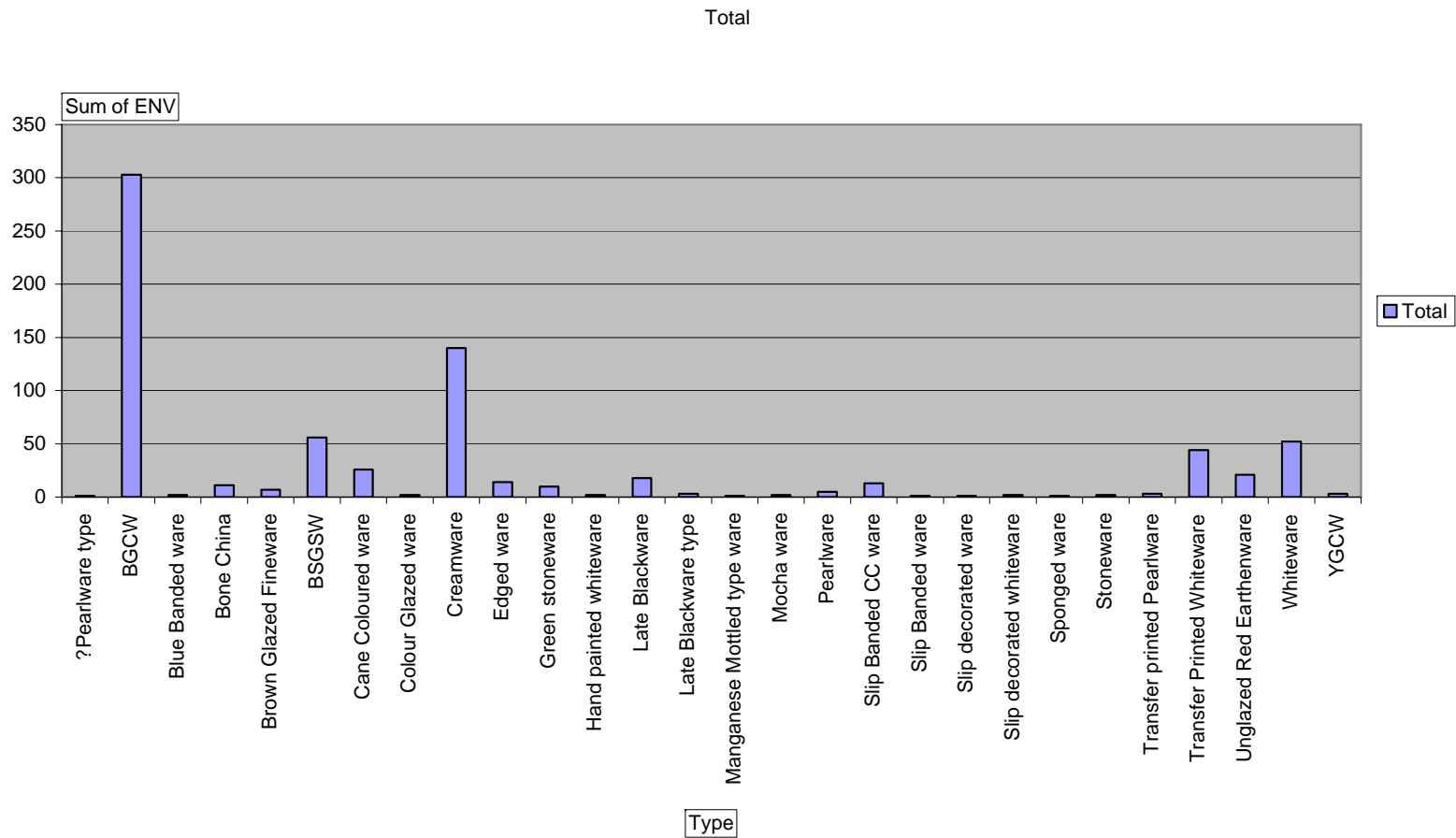
**Figure 24:** Spur type bowl dating from c1850-1880; not burnished; rim cut but not milled; no internal bowl cross; stem bore 4/64". Mould decorated with a cricket theme and leaf seams. Marked with a ring motif on either side of the spur. (Context: 602. Bowl Ref: H).

**Figure 25:** Spur type bowl dating from c1870-1930; not burnished; rim cut but not milled; no internal bowl cross; stem bore 4/64". Mould decorated with the letter RAOB and the head of a buffalo on the seam away from the smoker. (Context: 602. SF. 2).

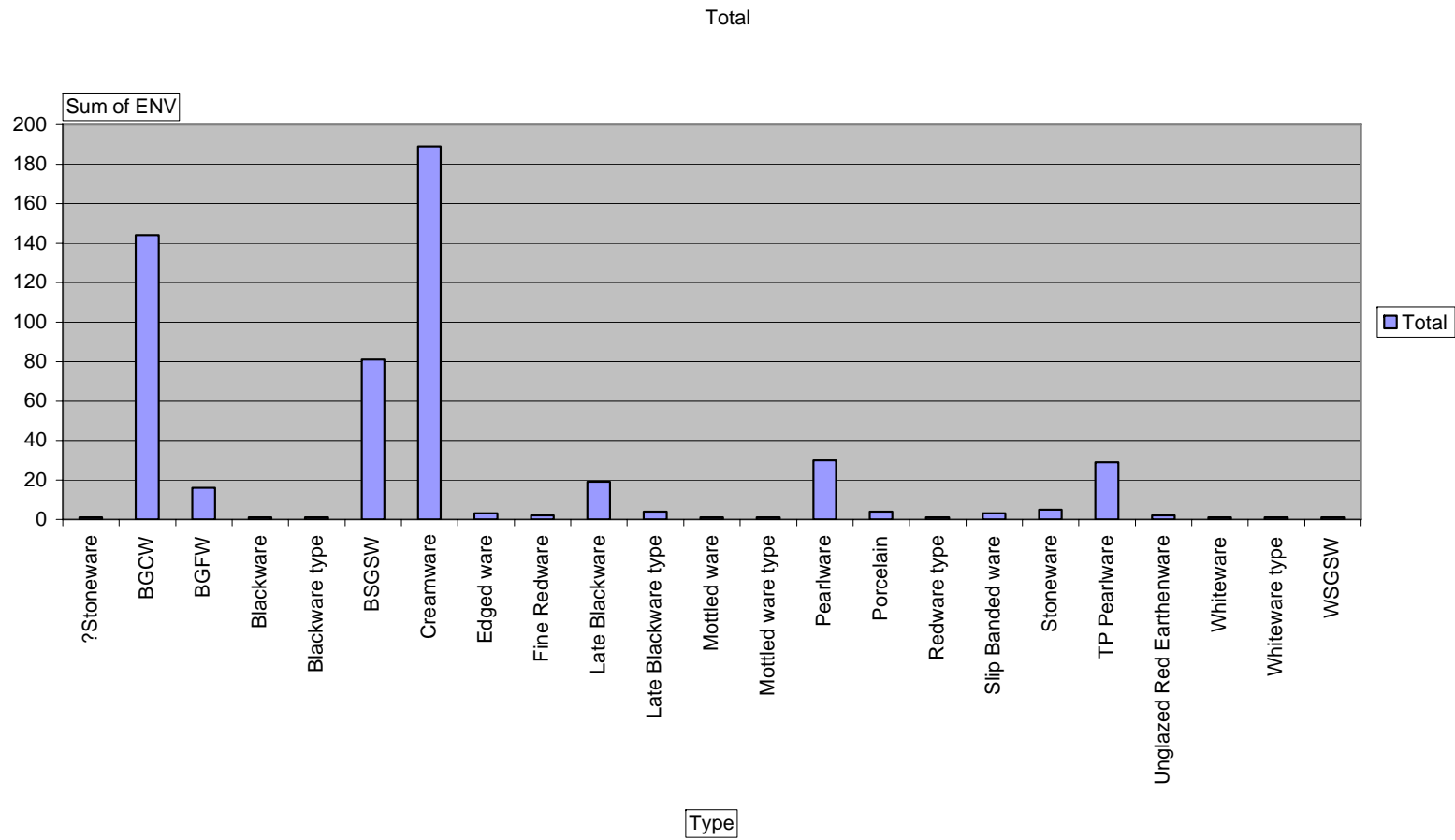




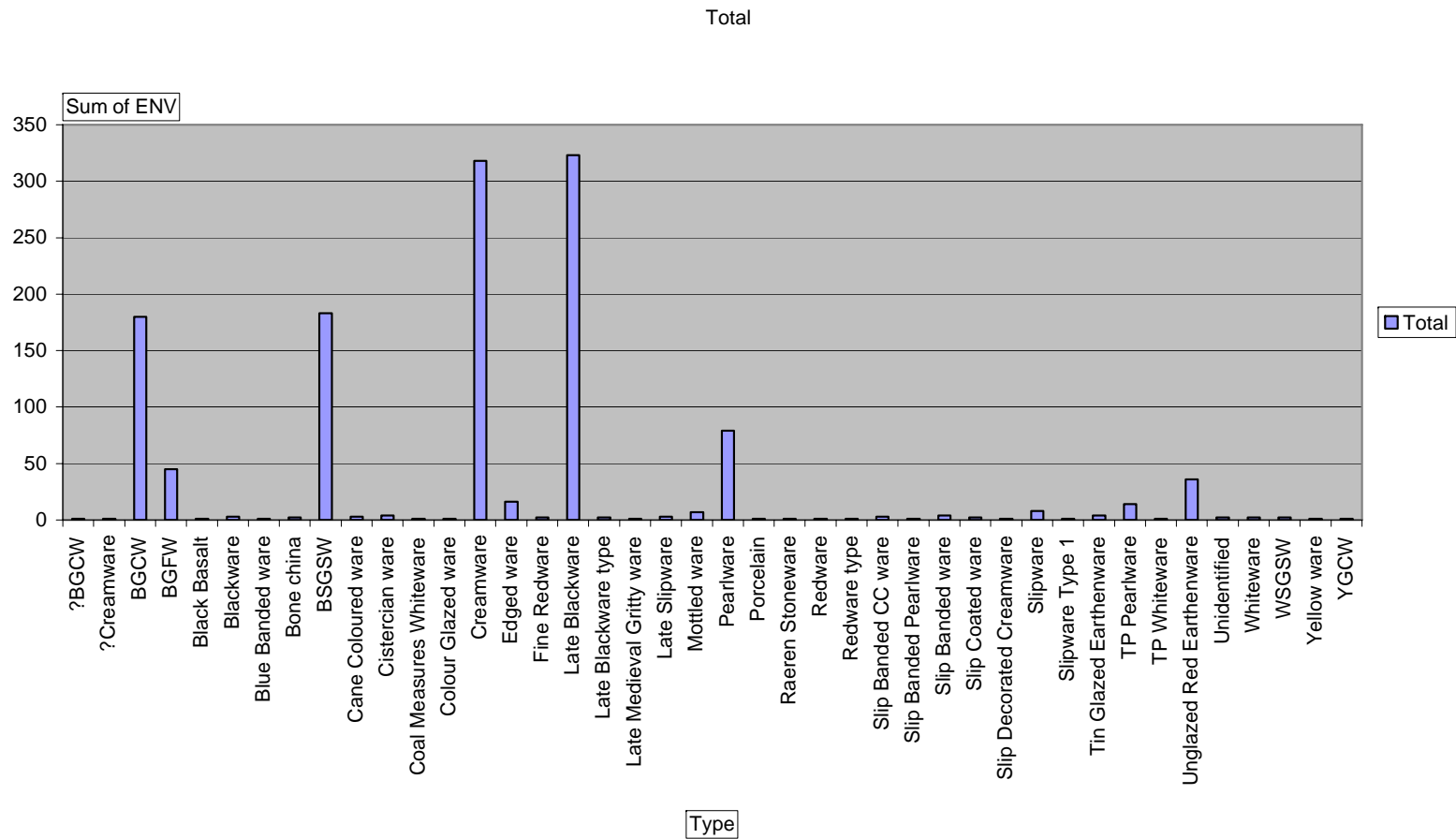
**Figure 26:** Late Blackware object, probably a lid from context [305].



**Figure 27:** Pottery from foundation deposits at The Suffolk Works (Cumberpatch 2002).



**Figure 28:** Pottery from foundation deposits at The Union Grinding Wheel.



**Figure 29:** Pottery from early deposits at Garden Street, Sheffield.

## 12 TABLES

## 12 TABLES

### 12.1 Summary of Contexts

12.1.1 Table 1: Trial Trenching

Sub-division	Context	Type	Description
Trench 1	100	Structure	Concrete floor of Greenups building
Trench 1	101	Deposit	Bedding layer for concrete floor [100]
Trench 1	102	Structure	Brick-built drain- lining north end
Trench 1	103	Deposit	Demolition rubble within [102]
Trench 1	104	Cut	Construction cut for structure [102]
Trench 1	105	Deposit	Loosely compacted silty-sand fill of cut [104]
Trench 1	106	Deposit	Made ground at north end of trench
Trench 1	107	Structure	Exterior wall of Union Grinding Wheel building
Trench 1	108	Structure	Grinding trough inset into wall [107]
Trench 1	109	Deposit	Brown/yellow silty clay filling south end of trough [108]
Trench 1	110	Structure	Brick-built linear structure orientated east-west, abutting south end of trough [108]
Trench 1	111	Structure	Brick-built linear structure running parallel to structure [110]
Trench 1	112	Structure	Brick-built linear structure, orientated north-south, and bonded to east end of structure [111]
Trench 1	113	Structure	Brick-built rectangular structure butting against east face of structure [112]
Trench 1	114	Structure	Concrete floor surface within area formed by structures [112] and [113]
Trench 1	115	Structure	Handmade brick-built linear structure, orientated NE-SW, butting against southeast corner of structure [113]
Trench 1	116	Structure	Fragmentary concrete structure at southeast corner of structure [115]
Trench 1	117	Structure	Brick-built linear structure, orientated NE-SW, butting against west face of structure [115]
Trench 1	118	Structure	Brick-built L-shaped structure at west end of structure [115]
Trench 1	119	Structure	Sandstone-built linear structure, orientated north-south, abutting structure [121]
Trench 1	120	Structure	Fragmentary brick- and sandstone-built structure running west from north end of structure [119]
Trench 1	121	Structure	Substantial brick-built linear structure orientated east-west
Trench 1	122	Deposit	Coarse-grained material filling area between structures [110] and [111]
Trench 1	123	Deposit	Black-coloured sandy silt in area bounded by structures [117], [118], [119] and [120]
Trench 1	124	Deposit	General sandy silt make-up layer within Union Grinding Wheel building
Trench 1	125	Cut	Construction cut for structure [117]
Trench 1	126	Deposit	Fill of [125]
Trench 1	127	Deposit	Silty material west of [115]
Trench 2	200	Deposit	Concrete floor of Greenups building
Trench 2	201	Deposit	Bedding layer for concrete floor [200]
Trench 2	202	Structure	Extensive brick surface - north end of trench
Trench 2	203	Deposit	Compacted exterior yard surface, butts north and west edges of [202]
Trench 2	204	Cut	Linear cut for modern services

Sub-division	Context	Type	Description
Trench 2	205	Deposit	Fill of service trench [204]
Trench 2	206	Deposit	Made ground below [203]
Trench 2	207	Deposit	Made ground below [206]
Trench 2	208	Deposit	Sandy silt interpreted as a buried soil. Below made ground [207]
Trench 2	209	Structure	Exterior wall of Union Grinding Wheel building
Trench 2	210	Structure	Modern concrete pile with associated stone packing
Trench 2	211	Structure	Sandstone machine base set in layer [208]
Trench 2	212	Structure	Steel reinforced concrete base with brick and wood shuttering
Trench 2	213	Cut	Linear cut for modern services
Trench 2	214	Deposit	Sand deposits filling service trench [213]

12.1.2 Table 2: Mitigation Fieldwork

Context	Area	Type	Description
001	-	Structure	Northern external wall of Union Grinding Wheel building
002	-	Structure	Central spine wall of Union Grinding Wheel building
003	-	Deposit	Buried riverine silts north of Union Grinding Wheel building (east end)
004	-	Deposit	Buried soil below Union Wheel structures
005	-	Structure	Sandstone block foundations of [002]
006	-	Cut	Excavation for footprint of Union Wheel
100	WS1	Deposit	Upper drum pit fill
101	WS1	Structure	Structure south of grinding trough
102	WS1	Structure	Grinding trough
103	WS1	Deposit	Compacted swarf fill of [102]
104	WS1	Deposit	Upper drum pit fill
105	WS1	Deposit	Levelling material below slab
200	WS2	Deposit	Upper drum pit fill [P200]
201	WS2	Deposit	Upper drum pit fill [P201]
202	WS2	Structure	Large brick-built grinding trough (N-S)
203	WS2	Structure	Brick-built grinding trough (E-W)
204	WS2	Structure	Brick-built grinding trough (N-S)
205	WS2	Deposit	Upper drum pit fill [P205]
206	WS2	Deposit	Upper drum pit fill [P206]
207	WS2	Structure	Sandstone lineshafting footing
208	WS2	Structure	Sandstone lineshafting footing
209	WS2	Structure	Sandstone lineshafting footing
210	WS2	Structure	Partition wall WS2/WS3
211	WS2	Structure	Central sandstone block – structural footing
212	WS2	Structure	Sandstone block in external wall - foundation
213	WS2	Deposit	Grinding trough fill [204]

Context	Area	Type	Description
214	WS2	Deposit	Grinding trough fill [204]
215	WS2	Deposit	Grinding trough fill [203]
216	WS2	Structure	Modern concrete pile and associated disturbance
217	WS2	Structure	Concrete base in drum pit [P200]
218	WS2	Structure	Concrete base in drum pit [P206]
219	WS2	Structure	Concrete base in drum pit [P201]
220	WS2	Structure	Brick sump south of [202]
221	WS2	Deposit	Grinding trough fill [202]
222	WS2	Structure	Narrow grinding trough west of [202]
223	WS2	Deposit	Grinding trough fill [222]
224	WS2	Structure	Belt channel remodelling wall south of [202]
225	WS2	Structure	Belt channel blocking wall
226	WS2	Structure	Drum pit wall [P201]
227	WS2	Structure	Late remodelling of belt channel [C205]
228	WS2	Structure	Fragment of concrete base/floor
229	WS2	Deposit	Part of (231) – blackish sub-floor deposit
230	WS2	Deposit	Drum pit and belt channel fill [P201] and [C201]
231	WS2	Deposit	Sub-floor inserted material throughout workshop
232	WS2	Structure	Short length of later brick wall
233	WS2	Structure	Partition wall WS1/WS2
234	WS2	Deposit	Part of (231) - rubblely material in base of [P201]
235	WS2	Deposit	Drum pit fill [P205]
236	WS2	Deposit	Drum pit fill [P205]
237	WS2	Structure	Grinding trough between [203] and [204]
238	WS2	Deposit	Grinding trough fill [204]
239	WS2	Deposit	Grinding trough fill [204]
240	WS2	Deposit	Grinding trough fill [204]
241	WS2	Deposit	Grinding trough fill [204]
242	WS2	Deposit	Grinding trough fill [204]
243	WS2	Deposit	Grinding trough fill [204]
244	WS2	Structure	Concrete base in drum pit [P205]
245	WS2	Cut	Construction cut for central spine wall [002]/[005]
246	WS2	Deposit	Fill of [245]
247	WS2	Structure	Concrete base of grinding troughs [203], [204], [237]
248	WS2	Deposit	Levelling material below slab
249	WS2	Deposit	Drum pit basal fill [P205]
250	WS2	Deposit	Made ground spread beneath footings [209]
251	WS2	Deposit	Drum pit fill [P206]
252	WS2	Deposit	Drum pit fill [P201]
253	WS2	Deposit	Drum pit basal layer [P201]
254	WS2	Deposit	Drum pit fill [P200]



Context	Area	Type	Description
255	WS2	Structure	Late concrete channel base – part of [227]
256	WS2	Deposit	Disturbed sub-floor material around late grinding troughs
257	WS2	Deposit	Drum pit fill [P200]
258	WS2	Structure	Drum pit/belt channel wall [P200] and [C200]
259	WS2	Cut	Parallel gouges in base [P201] and [P206]
260	WS2	Deposit	Belt channel fill [C200]
261	WS2	Cut	Construction cut for [002] in pit [P206]
262	WS2	Deposit	Fill of [261]
263	WS2	Structure	Drum pit/belt channel wall [P206]/[C206]
264	WS2	Structure	Belt channel blocking wall [C206]
265	WS2	Cut	Foundation cut for [002] in pit [P201]
266	WS2	Deposit	Fill of [265]
267	WS2	Structure	Drum pit/belt channel wall [P201]
268	WS2	Structure	Concrete base for grinding troughs [202], [220]
269	WS2	Cut	Foundation cut for [002] in pit [P200]
270	WS2	Deposit	Fill of [269]
271	WS2	Cut	Foundation cut for trough complex [202]/[220]
272	WS2	Deposit	Fill of [271]
273	WS2	Structure	Number duplicates [268] - discontinued
274	WS2	Deposit	Rubble foundations below [268]
275	WS2	Structure	Channel wall [C205]
276	WS2	Structure	Early channel floor [C205]
277	WS2	Deposit	Channel fill [C205]
278	WS2	Deposit	Mortar bedding for [267]
279	WS2	Structure	Tip layer in [C200] -probably part of (231)
300	WS3	Deposit	Upper drum pit fill [P300]
301	WS3	Deposit	Upper drum pit fill [P301]
302	WS3	Deposit	Upper drum pit fill [P302]
303	WS3	Deposit	Upper drum pit fill [P303]
304	WS3	Structure	Dividing wall west end of WS3
305	WS3	Deposit	Main sub-floor layer WS3
306	WS3	Structure	Sandstone lineshafting footing
307	WS3	Structure	Sandstone lineshafting footing
308	WS3	Structure	Sandstone lineshafting footing
309	WS3	Structure	Modern concrete pile and associated disturbance
310	WS3	Structure	Isolated sandstone block, probably part of (305)
311	WS3	Structure	Concrete base in drum pit [P300]
312	WS3	Structure	Concrete base in drum pit [P301]
313	WS3	Structure	Concrete base in drum pit [P302]
314	WS3	Deposit	Drum pit fill [P302]
315	WS3	Structure	Central sandstone block – structural footing

Context	Area	Type	Description
316	WS3	Structure	Drum pit/belt channel wall [P301]/[C301]
317	WS3	Structure	Concrete channel base [C301]
318	WS3	Structure	Belt channel remodelling wall [C301]
319	WS3	Structure	Drum pit/belt channel wall [P301]/[C301]
320	WS3	Structure	Drum pit/belt channel wall [P302]/[C302]
321	WS3	Structure	Belt channel remodelling wall [C302]
322	WS3	Deposit	Belt channel fill [C302]
323	WS3	Structure	Drum pit/belt channel wall [P302]/[C302]
324	WS3	Structure	Isolated structure within (305)
325	WS3	Structure	Drum pit/belt channel wall [P303]/[C303]
326	WS3	Structure	Belt channel remodelling wall [C303]
327	WS3	Structure	Concrete base in drum pit [P303]
328	WS3	Deposit	Mortar patch within (305)
329	WS3	Deposit	Belt channel fill [C301]
330	WS3	Structure	Drum pit/belt channel wall [P300]/[C300]
331	WS3	Deposit	Drum pit fill [P301]
332	WS3	Cut	Subcircular pit in base of [P302]
333	WS3	Deposit	Drum pit fill [P303]
334	WS3	Deposit	Sub-floor fill associated with (305)
335	WS3	Cut	Foundation cut for [005]
336	WS3	Deposit	Fill of [335]
337	WS3	Cut	Partial clean-out of [P302] prior to [313]
338	WS3	Cut	Partial clean-out of [P301] prior to [312]
339	WS3	Deposit	Drum pit fill [P303]
340	WS3	Cut	Foundation cut for [002]
341	WS3	Deposit	Fill of [340]
342	WS3	Deposit	Drum pit fill [P303]
343	WS3	Deposit	Clinker bedding for structures in [P303]
344	WS3	Deposit	Drum pit fill [P300]
345	WS3	Deposit	Blackish material within (305)
346	WS3	Cut	Subcircular pit below [307]/[319]
347	WS3	Deposit	Fill of [346]
348	WS3	Deposit	Sand/chalk material within (305)
349	WS3	Deposit	Belt channel fill [C300]
350	WS3	Deposit	Rubble foundation of [002]
351	WS3	Cut	Construction cut for [210] in [P300]
352	WS3	Deposit	Fill of [351]
353	WS3	Deposit	Yellowish clay spread within (305)
354	WS3	Deposit	Reddish brown clay with machine footing
400	WS4	Deposit	Upper fill of drum pit [P400]
401	WS4	Deposit	Upper fill of drum pit [P401]

Context	Area	Type	Description
402	WS4	Deposit	Black clinker fill of grinding trough
500	WS5	Deposit	Upper fill of drum pit [P500]
501	WS5	Deposit	Upper fill of drum pit [P501]
502	WS5	Deposit	Upper fill of drum pit [P502]
503	WS5	Deposit	Upper fill of drum pit [P503]
504	WS5	Deposit	Belt channel fill [C502]
600	WS6	Deposit	Upper drum pit fill [P600]
601	WS6	Deposit	Upper drum pit fill [P601]
602	WS6	Deposit	Upper drum pit fill [P602]
603	WS6	Deposit	Belt channel fill [C603]
604	WS6	Deposit	Drum pit fill [P601]
605	WS6	Deposit	Drum pit fill [P601]
701	Area 7	Structure	External brick-built platform
702	Area 7	Structure	Brick surface
703	Area 7	Structure	Brick lined drain pipe
704	Area 7	Structure	Concrete base
705	Area 7	Structure	Concrete base
706	Area 7	Structure	Sandstone block
707	Area 7	Structure	Concrete base
708	Area 7	Structure	Concrete base
709	Area 7	Structure	Concrete block with central wood-lined hollow filled with ash and slag
710	Area 7	Structure	Sandstone foundation block
711	Area 7	Structure	Concrete base
712	Area 7	Structure	Concrete base
713	Area 7	Structure	Concrete base
714	Area 7	Structure	Concrete base
715	Area 7	Structure	Concrete surface
716	Area 7	Structure	Concrete base
717	Area 7	Structure	Sandstone base
718	Area 7	Structure	Brick-lined drain orientated east-west
719	Area 7	Structure	Modern concrete intrusion
720	Area 7	Structure	Brick surface
721	Area 7	Structure	Modern concrete intrusion
722	Area 7	Structure	Concrete base
723	Area 7	Structure	Sandstone base
724	Area 7	Structure	Sandstone sett-built surface
725	Area 7	Structure	Brick-built wall orientated east-west
726	Area 7	Structure	Brick-built wall orientated north-south
727	Area 7	Structure	Brick-built wall orientated north-south
728	Area 7	Structure	Brick-built wall orientated north-south
729	Area 7	Structure	Brick-built wall orientated east-west

<b>Context</b>	<b>Area</b>	<b>Type</b>	<b>Description</b>
730	Area 7	Structure	Brick-built wall, L-shaped
731	Area 7	Structure	Brick-built wall orientated east-west
800	Area 8	Structure	Northern exterior wall of Union Grinding Wheel building
801	Area 8	Structure	Central spine wall of Union Grinding Wheel building
802	Area 8	Structure	Belt channel wall [C815]
803	Area 8	Structure	Belt channel wall [C815]
804	Area 8	Structure	Belt channel wall [C818]
805	Area 8	Structure	Belt channel wall [C818]
806	Area 8	Structure	Mortar and rubble footing or base
807	Area 8	Structure	Belt channel wall [C820]
808	Area 8	Structure	Sandstone lineshafting footing
809	Area 8	Structure	Workshop dividing wall
810	Area 8	Structure	Belt channel wall [C821]
811	Area 8	Structure	Sandstone lineshafting footing
812	Area 8	Structure	Drum pit retaining wall [P823]
813	Area 8	Structure	Belt channel wall [C824]
814	Area 8	Structure	Belt channel wall [C824]
815	Area 8	Deposit	Upper channel fill [C815]
816	Area 8	Deposit	Discrete black clinker deposit
817	Area 8	Deposit	Discrete black clinker deposit
818	Area 8	Deposit	Upper channel fill [C818]
819	Area 8	Deposit	Upper drum pit fill [P819]
820	Area 8	Deposit	Upper channel fill [C820]
821	Area 8	Deposit	Upper channel fill [C821]
822	Area 8	Deposit	Upper drum pit fill [P822]
823	Area 8	Deposit	Upper drum pit fill [P823]
824	Area 8	Deposit	Upper channel fill [C824]
825	Area 8	Deposit	Drum pit fill [P819]

## 12.2 Clay Tobacco Pipes

### 12.2.1 Table 3: Catalogue of Clay Tobacco Pipe Bowls

The table below is arranged in context number order. The individual bag numbers from each context has also been noted. The unique letter reference (Ref.) is given where there is more than one bowl fragment in the group. The count of bowl fragments (B) is then given. This is followed by the date range for the particular fragment(s). The presence of a heel (H) or spur (S) is noted; the size of the stem bore, recorded in 64<sup>ths</sup> of an inch is given in the column headed 64. Any burnishing is noted (Bur) together with the presence or absence of an internal bowl cross (X) any milling (M4) and the rim finish. The next six columns record any marks (Mark) and gives the position of that mark (P) the type of mark, ie., whether it is incuse or relief (T) and the method of application (M) is then noted. Finally any decoration or modification is recorded followed by any figure number and comments.

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
206	126		1	1770-1860	-	5	0	-	-	-	-	-							Scrappy bowl/stem junction.
230	5; 45; 175; 449	A	3	1810-1860	S	4	0	0	0	C	-	-							Three joining fragments (fresh break)
230	5; 45; 175; 449	B	1	1810-1860	S	5	0	-	0	C	-	-						5	Plain bowl with production flaw on smokers left.
230	5; 45; 175; 449	C	1	1780-1820	-	-	0	0	0	C	-	-					Scallops	20	
230	5; 45; 175; 449	D	1	1810-1860	-	4	0	-	-	-	-	-	p				Flutes and panels	23	Possible with moulded lettering around the rim. Very similar bowl recovered from Sheaf Square with the moulded lettering WARRINGTON / ROTHERHAM.
230	5; 45; 175; 449	E	1	1810-1860	-	-	0	-	0	C	-	-					Fluted		
230	5; 45; 175; 449	F	1	1810-1860	-	-	0	-	0	C	-	-							Rim fragment only
230	5; 45; 175; 449	G	1	1810-1860	-	-	0	-	-	-	-	-							Bowl fragment only.

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
230	5; 45; 175; 449	H	1	1810-1860	-	-	0	-	-	-	-	-							Bowl fragment only.
230	5; 45; 175; 449	I	1	1810-1860	-	-	0	-	0	C	-	-							Rim fragment only.
230	5; 45; 175; 449	J	1	1810-1860	-	5	0	-	-	-	-	-							Bowl/stem junction.
230	5; 45; 175; 449	K	1	1810-1860	-	5	0	-	-	-	-	-							Bowl/stem junction.
231	10; 115; 445	A	2	1810-1860	-	4	0	0	0	C	-	-							Two joining fragments (fresh break).
231	10; 115; 445	B	1	1810-1860	S	4	0	-	-	-	-	-							Spur fragment only.
234	153; 464	A	2	1820-1870	-	-	0	X	0	C	-	-							Two joining fragments (fresh break).
234	153; 464	B	1	1820-1870	-	-	0	-	-	-	-	-							
235	347		1	1820-1870	S	4	0	0	0	C	-	-					Leaf decorated seams	17	Small and crudely made spur bowl with production flaw marks on the smokers right.
236	230	A	1	1810-1870	-	-	0	0	0	C	-	-							Heel/spur now missing.
236	230	B	1	1810-1870	S	5	0	-	-	-	-	-							
251	342; 488	A	1	1820-1880	-	-	0	-	0	C	-	-							Heel/spur now missing
251	342; 488	B	3	1820-1880	-	4	0	0	0	C	-	-							Three joining fragments (fresh break)
251	342; 488	C	3	1820-1880	S	5	0	0	0	C	-	-							Three joining fragments (fresh break)
251	342; 488	D	1	1820-1880	S	4	0	-	-	-	-	-							Spur fragment only.
251	342; 488	E	1	1820-1880	-	4	0	-	-	-	-	-							
251	342; 488	F	1	1820-1880	-	5	0	-	-	-	-	-					Leaf decorated seams		
251	342; 488	G	1	1820-1880	-	4	0	-	-	-	-	-					Fluted with leaf decorated seams		

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
251	342; 488	H	1	1820-1880	-	-	0	-	0	C	-	-							Rim fragment only
251	342; 488	I	1	1820-1880	-	-	0	-	0	C	-	-							Rim fragment only
251	342; 488	J	1	1820-1880	-	-	0	-	0	C	-	-							Rim fragment only
254	68; 170; 544	A	1	1820-1880	-	-	0	-	0	C	-	-							
254	68; 170; 544	B	4	1820-1880	-	-	0	-	0	C	-	-							Four joining fragments (fresh breaks)
256	4; 22; 28; 29; 42; 55	A	2	1810-1870	S	5	0	-	0	C	-	-							Two joining fragments (Fresh break). Post-production flaw on the seam away from the smoker on the smokers left.
256	4; 22; 28; 29; 42; 55	B	1	1810-1870	-	4	0	-	-	-	-	-							Heel/spur now missing
256	4; 22; 28; 29; 42; 55	C	1	1810-1870	-	4	0	-	0	C	-	-							Heel/spur now missing
256	4; 22; 28; 29; 42; 55	D	1	1810-1870	-	-	0	-	0	C	-	-							Rim fragment only but appears to have a post-production flaw on the smokers left.
256	4; 22; 28; 29; 42; 55	E	1	1810-1870	-	5	0	-	-	-	-	-							Small bowl fragment
256	4; 22; 28; 29; 42; 55	F	1	1810-1870	-	5	0	-	-	-	-	-							Small bowl fragment
302	121	A	2	1840-1870	S	5	0	0	0	C	-	-					Leaf decorated seams		Two joining fragments (fresh break)
302	121	B	1	1840-1870	S	5	0	-	0	C	-	-					Leaf decorated seams		
302	121	C	1	1840-1870	S	5	0	-	-	-	-	-					Fluted		
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	A	1	1810-1850	S	5	0	0	0	C	-	-						2	Same mould as bowl B from this group.

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	B	1	1810-1850	S	5	0	0	0	C	-	-							Same mould as bowl A from this group
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	C	1	1810-1850	S	6	0	0	0	C	-	-							Post-production flaw on the seam away from the smoker on the smokers right.
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	D	1	1810-1850	-	-	0	-	0	C	-	-							Post-production flaw on smokers right.
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	E	1	1810-1850	-	-	0	-	-	-	-	-							Bowl fragment only with post-production flaw on smokers left.
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	F	1	1810-1850	S	5	0	0	0	C	-	-					Flutes and swags	21	
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	G	1	1810-1850	-	-	0	-	0	C	-	-					Flutes and swags		Rim fragment only.
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	H	1	1810-1850	-	4	0	-	0	C	-	-					Fluted		
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	I	1	1810-1850	H	4	0	-	-	-	-	-							Trimmed heel fragment



Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	J	1	1810-1850	H	4	0	-	-	-	-	-							Heel fragment only.
305	20; 49; 52; 73; 152; 192; 198; 209; 521; 548	K	1	1800-1900	-	5	0	-	-	-	-	-							Very fragmentary bowl.
314	118		1	1820-1870	S	-	0	X	0	C	-	-					Leaf decorated seams		Post-production flaw on the smokers left.
331	48; 245	A	1	1820-1870	S	4	0	X	0	C	-	-					Leaf decorated seams		
331	48; 245	B	1	1820-1870	-	6	0	0	0	C	-	-							Heel/spur now missing.
331	48; 245	C	1	1820-1870	S	4	0	-	-	-	-	-							
344	240		1	1810-1870	-	5	0	-	0	C	-	-							Crudely made plain bowl, heel/spur now missing.
345	37; 219; 224	A	1	1810-1850	S	5	0	0	0	C	-	-							
345	37; 219; 224	B	1	1810-1850	S	5	0	0	0	C	-	-							Post-production flaw on smokers left; poorly fitting mould.
345	37; 219; 224	C	1	1780-1820	S	5	0	0	0	C	-	-					?stars	1	Post-production flaw on the smokers left and what appear to be 2 or 3 relief moulded stars.
345	37; 219; 224	D	1	1810-1850	-	5	0	0	0	C	-	-					Fluted with stars	19	heel/spur now missing; mould line around the rim.
345	37; 219; 224	E	1	1810-1850	S	5	0	0	0	C	-	-					Fluted	18	Poorly fitting mould
345	37; 219; 224	F	1	1810-1850	S	5	0	0	0	-	-	-					Moulded decoration		Traces of moulded decoration but it is poorly moulded and not enough survives to identify decorative scheme.
600	44; 107	A	1	1810-1870	-	-	0	-	0	C	-	-							Plain bowl.

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
600	44; 107	B	1	1810-1870	S	5	0	0	0	C	-	-							Complete plain bowl.
600	44; 107	C	1	1810-1870	-	-	0	0	0	C	-	-							Plain rim fragment possibly from same bowl as fragment D from this group.
600	44; 107	D	1	1810-1870	-	-	0	0	-	-	-	-							Plain bowl fragment possibly from same bowl as fragment C from this group.
602	194		1	1870-1930	S	4	0	0	MM	C	-	-					RAOB	25	Late C19th bowl with moulded milling and a buffalo head with upturned horns on the front of the bowl. RAOB above. See also other '602' groups.
602	414	A	2	1810-1860	S	5	0	0	0	C	-	-						9	Three joining fragments
602	414	B	1	1810-1860	S	4	0	0	0	C	-	-							
602	414	C	1	1810-1860	-	4	0	-	-	-	-	-							heel/spur now missing.
602	414	D	1	1810-1860	S	4	0	-	0	C	-	-							
602	414	E	1	1810-1860	-	4	0	-	-	-	-	-							Very fragmentary bowl.
602	414	F	1	1810-1860	-	-	0	0	0	C	-	-							Rim fragment only
602	414	G	1	1810-1860	-	-	0	0	0	C	-	-							Rim fragment only
602	414	H	1	1810-1860	-	-	0	0	0	C	-	-							Rim fragment only
602	414	I	1	1810-1860	S	-	0	-	0	C	-	-							
602	414	J	1	1810-1860	-	-	0	0	0	C	-	-							Rim fragment only; post-production flaw on smokers left.
602	465	A	1	1810-1860	S	5	0	X	0	C	-	-						6	Plain bowl and joining stem (fresh break)
602	465	B	1	1810-1860	-	5	0	X	0	C	-	-					Leaf decorated seams		heel/spur now missing; post-production flaw on seam away from the smoker, smokers right.
602	465	C	1	1810-1860	S	4	0	X	0	C	-	-						12	Plain bowl

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
602	465	D	1	1810-1860	S	4	0	-	0	C	-	-							
602	465	E	1	1810-1860	S	4	0	0	0	C	-	-					Leaf decorated seams	16	Spur looks as though it may have been broken when moulded, but squeezed back in to place prior to firing.
602	465	F	1	1810-1860	S	5	0	0	0	C	-	-					Leaf decorated seams	15	Appears to have a mould line near the rim indicating that the mould has been repaired.
602	465	G	1	1810-1860	S	5	0	-	0	C	-	-						4	Plain bowl with a pinched waist.
602	465	H	1	1850-1880	S	4	0	0	0	C	-	-	Ring	SS	R	M	Cricket theme and leaf seams	24	
602	465	I	1	1880-1930	H	4	0	0	-	-	-	-	T.../ /...N	SL	I	M		13	Traces of incuse moulded, sans-serif lettering on the stem reading T.../ /...N. This is most likely a pattern name, possibly THE WORKMAN, which was a popular style at this period.
602	465	J	1	1810-1860	S	5	-	-	-	-	-	-							Spur fragment only.
602	465	K	1	1810-1860	-	-	0	X	0	C	-	-							Rim fragment only.
602	465	L	1	1810-1860	-	-	0	-	0	C	-	-							Rim fragment only.
602	465	M	1	1810-1860	-	-	0	-	0	C	-	-							Rim fragment only.
603	280		1	1810-1870	-	4	0	-	-	-	-	-							Small bowl fragment, heel/spur now missing.
604	430; 506; 556	A	1	1810-1860	S	4	0	0	0	C	-	-						10	
604	430; 506; 556	B	1	1810-1860	S	5	0	-	0	C	-	-					Fluted	22	Same mould as bowl C from this group.
604	430; 506; 556	C	3	1810-1860	S	5	0	X	0	C	-	-					Fluted		Three joining fragments; same mould as bowl B from this group.

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments	
604	430; 506; 556	D	1	1810-1860	-	-	0	X	0	C	-	-					Leaf decorated seams	14		
604	430; 506; 556	E	1	1810-1860	-	5	0	0	0	C	-	-								
604	430; 506; 556	F	1	1810-1860	-	5	0	0	0	C	-	-								
604	430; 506; 556	G	1	1810-1860	-	-	0	-	0	C	-	-								Rim part of the bowl only.
604	430; 506; 556	H	1	1810-1860	S	5	0	-	-	-	-	-								Spur fragment only.
605	514		1	1800-1900	-	-	0	-	0	C	-	-								Rim fragment only.
817	62		1	1810-1860	S	4	0	X	0	C	-	-							3	Milling by the side of the seam away from the smoker, on the smoker's right.
818	58; 66		1	1810-1860	S	5	0	-	-	-	-	-								Spur fragment only.
824	86	A	1	1810-1870	S	4	0	0	0	C	-	-								
824	86	B	1	1810-1840	S	5	0	-	-	-	-	-								Spur fragment only.
4049	1		1	1800-1870	S	5	0	-	0	C	-	-								
U/S	139	A	1	1820-1860	S	4	0	0	0	C	-	-								Post-production flaw on the smokers left.
U/S	407	A	1	1820-1860	S	5	0	X	0	C	-	-							11	
U/S	139	B	1	1820-1860	S	4	0	0	-	-	-	-								
U/S	407	B	1	1820-1860	-	-	0	0	0	C	-	-								
U/S	407	C	1	1820-1860	S	5	0	-	-	-	-	-								Spur fragment only.
U/S	286		1	1790-1850	-	-	0	-	0	C	-	-					Flutes and dots			
U/S	577		1	1810-1860	-	-	0	0	0	C	-	-								Rim fragment only,

Cxt	Bags	Ref	B	Date	Heel	64	Bur	X	M4	Rim	TT	TF	Mark	P	T	M	Dec/Modification	Fig	Comments
U/S	179		1	1810-1860	S	5	0	0	0	C	-	-						7	The spur appears to have been damaged during the production phase, but was crudely repaired prior to being fired.
U/S	78		1	1810-1860	S	5	0	0	0	C	-	-						8	
U/S	296		1	1810-1860	H	4	0	X	-	-	-	-							

12.2.2 Table 4: Fluted Bowls

Design Elements	Context	Bowl Ref.	Date	Fig. No.	Comments
Fluted	230	E	1810-1860		
Fluted	302	C	1840-1870		
Fluted	305	H	1810-1850		
Fluted	345	E	1810-1850	18	Poorly fitting mould
Fluted	604	B	1810-1860	22	Same mould as bowl C from this group.
Fluted	604	C	1810-1860		Three joining fragments; same mould as bowl B from this group.
Fluted and dots	U/S		1790-1850		
Fluted with leaf decorated seams	251	G	1820-1880		
Fluted and panels	230	D	1810-1860	23	The panel above the flutes includes a laurel wreath and a hand. This particular bowl appears to have moulded milling. Possibly produced by Warrington of Rotherham – a previously unrecorded maker
Fluted and swags	305	F	1810-1850	21	
Fluted and swags	305	G	1810-1850		
Fluted with stars	345	D	1810-1850	19	
Scallops	230	C	1780-1820	20	

## 12.3 Ceramic Material

12.3.1 Table 5: Pottery Assemblage

Ctxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
003	WSGSW	2	9	1	Base	Flatware	U/Dec	c.1720 - c.1780		
004	BGCW	2	21	1	BS	Bowl/pancheon	Patchy brown glaze int	C18th - EC19th	Bright orange fine quartz gritted fabric with white streaks	
004	BGCW	1	4	1	Rim & BS	Bowl	Brown glaze int	C18th - EC19th	Round rim	
004	BGFW	1	3	1	BS	Hollow ware	Black glaze int & ext	C18th - EC19th	Bright orange fabric with sparse round red grit	
004	BSGSW	1	13	1	BS	Hollow ware	Stamped arc design ext	LC18th - C19th		
004	Late Blackware	1	1	1	BS	Hollow ware	Black glaze int & ext	C18th	Dark red fabric	
100	Whiteware	1	9	1	Handle	Jug	U/Dec	M - LC19th	Crazed and discoloured	
101	BGCW	1	89	1	Rim	Jar	Brown glaze int & ext; collared rim	C18th - C19th		
101	BGCW	2	195	1	Rim	Pancheon	Brown glaze int; groove on ext of rim	C18th - C19th		
101	BGCW	1	104	1	Base	Pancheon	Brown glaze int	C18th - C19th	Pitted abrasion	
101	BGCW	2	120	2	Base	Hollow ware	Light brown glaze int	C18th - C19th	Probably the same vessel but do not join	
101	BGCW	1	110	1	Base	Pancheon	Brown glaze int	C18th - C19th		
101	BGCW	1	200	1	Rim	Pancheon	Light brown glaze int	C18th - C19th		
101	BGCW	23	843	23	BS	Pancheon	Brown glaze int	C18th - C19th	Includes one possible pot disc (not illustrated)	
101	BGFW	2	76	2	Base	Jar	Brown glaze int	C18th - EC19th	One with small foot	
101	BGFW	1	12	1	BS	Hollow ware	Brown glaze int & ext; collared rim	C18th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
101	BSGSW	4	40	4	BS	Hollow ware	U/Dec	C18th - EC19th		
101	BSGSW	2	27	1	Rim	Hollow ware	Incised line below rim; folded rim	C18th - EC19th		
101	BSGSW	1	32	1	Rim	Bowl	Incised lines with wavy rouletted line above	C18th - C19th	Clubbed rim	
101	BSGSW	1	24	1	Rim	Jar	Incised lines below folded rim with cavity	C18th - C19th		
101	BSGSW	2	34	2	Base	Hollow ware	U/Dec	C18th - C19th		
101	Creamware	2	13	2	Rim	Plate	U/Dec	c.1740 - c.1820		
101	Creamware	1	35	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820		
101	Creamware	3	21	2	Rim	Plate	U/Dec	c.1740 - c.1820		
101	Creamware	4	29	3	Flat base	Flatware	U/Dec	c.1740 - c.1820		
101	Creamware	1	7	1	Flat base	Dish	U/Dec	c.1740 - c.1820		
101	Creamware	2	26	2	Ring foot base	Hollow ware	U/Dec	c.1740 - c.1820	Odd fracture; ring foot base seems to have been removed and the scar polished	
101	Edged ware	1	4	1	Rim	Plate	Moulded 'Grass' pattern with blue painted edge	c.1810 - c.1830		
101	Late Blackware	2	12	1	BS	Hollow ware	Brown glaze int & ext	C18th	Bright orange fabric	
101	Late Blackware type	3	159	1	Base	Jar	Hard black glaze int	C18th	Hard, dense semi-vitrified dark red fabric; larger than normal LB wares	
101	Late Blackware type	1	25	1	BS	Hollow ware	Hard black glaze int & ext	C18th	Hard, dense semi-vitrified dark red fabric	
101	Pearlware	3	6	1	BS	Hollow ware	Orange, blue and green grid with small stylised flowers in grids	c.1780 - c.1840		



<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
101	Pearlware	3	21	1	Handle	Jug	Blue flash and dots on spine of handle	c.1780 - c.1840		
101	Slipware	1	23	1	BS	Hollow ware	White trailed slip design ext	C18th	Hard, dense dark red fabric	
101	Stoneware	1	14	1	BS	Hollow ware	Green glaze int	C18th - C19th		
101	Stoneware	4	66	1	BS	Hollow ware	Green glaze int & ext	LC18th - C19th		
101	Unglazed Red Earthenware	1	52	1	BS	Hollow ware	U/Dec	C18th - C19th		
103	BGCW	1	86	1	Base	Jar	Brown glaze int	C18th - C19th		
103	Stoneware	1	8	1	BS	Jam jar	Fluted body	C19th	Grey stoneware	
200	Blue Banded ware	1	3	1	BS	Hollow ware	Blue band and lines ext	C19th		
200	TP Whiteware	1	1	1	Rim	Plate	U/ID TP design int	M - LC19th		
202	BGFW	1	7	1	BS	Hollow ware	Brown glaze int & ext	C18th - EC19th	Bright orange fabric	
202	BSGSW	1	17	1	BS	Hollow ware	Incised lines and lines of rouletted impressions ext	LC18th - C19th		
202	Creamware	1	8	1	Flat base	Dish	U/Dec	c.1740 - c.1820		
202	Pearlware	2	13	2	Footring base	Plate	U/Dec	c.1780 - c.1840		
205	BSGSW	1	36	1	Base	Bowl	U/Dec	LC18th - C19th	Use-wear on underside of base	
205	BSGSW	1	4	1	BS	Hollow ware	Incised lines ext	C18th - EC19th		
205	Creamware	1	4	1	Flat base	Flatware	U/Dec	c.1740 - c.1820		
205	Whiteware	2	35	1	Base	Mug	Overglaze silver line above base	LC19th - EC20th	Crazed glaze	

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
205	Whiteware	1	4	1	BS	Hollow ware	Traces of worn overglaze painted/transfer print design	LC19th - EC20th		
206	ƆBone China	1	53	1	Lid	Jar lid	Raised letters PAN YAN	1907 - MC20th	Pan Yan Pickle jar lid; probably an opaque glass rather than a fine porcelain	
206	BGCW	1	42	1	BS	Pancheon	Brown glaze int	C18th - C19th		
206	Bone China	1	1	1	Rim	Flatware	U/Dec	M - LC19th		
206	Creamware	1	2	1	BS	Hollow ware	U/Dec	c.1780 - c.1820		
206	Late Blackware type	1	5	1	BS	Hollow ware	Black glaze int & ext	C18th	Rather a thicker body than normal	
214	Creamware	1	8	1	BS	Flatware	U/Dec	c.1740 - c.1820		
214	Late Blackware	2	2	2	BS	Hollow ware		C18th		
230	Blue Banded ware	2	2	2	BS	Hollow ware	Blue bands ext	C19th		
230	Bone China	1	3	1	Rim	Saucer	Pink line inside rim	C19th	Burnt and blistered	
230	BSGSW	1	20	1	Rim	Porringer	U/Dec	C18th	Thin walled porringer with small everted rim	
230	BSGSW	1	40	1	Base	Bowl/porringer	U/Dec	C18th	Small footed base	
230	BSGSW	1	2	1	BS	Hollow ware	U/Dec	C18th		
230	Creamware	1	9	1	Rim	Plate	U/Dec	c.1740 - c.1820		
230	Creamware	1	7	1	Flat base	Dish	U/Dec	c.1740 - c.1820	Large plate	
230	Creamware	1	1	1	Rim	Plate	U/Dec	c.1740 - c.1820	Small plate	
230	Creamware	1	1	1	Rim	Small jar	Beaded rim	c.1740 - c.1820		
230	Creamware	1	5	1	Base	Flatware	U/Dec	c.1740 - c.1820		

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
230	Creamware	6	11	6	BS	Hollow ware	U/Dec	c.1740 - c.1820	One burnt	
230	Edged ware	1	5	1	Rim	Plate	Moulded 'Grass' pattern with blue feather edged paint	c.1810 - c.1830		
230	Late Blackware	2	24	2	BS	Hollow ware	Black glaze int & ext	C18th		
230	Mottled ware	1	5	1	Handle & BS	Mug	Light mottled glaze int	C18th		
230	Pearlware	1	5	1	Rim	Hollow ware	Hand painted green and red floral motifs ext	c.1780 - c.1840		
230	TP Pearlware	1	1	1	BS	Cup/bowl	U/ID black printed design ext	c.1780 - c.1840		
230	Whiteware	1	1	1	Rim	Hollow ware	U/Dec	M - LC19th	Could be Pearlware	
231	BGCW	3	61	3	BS	Pancheon	Brown glaze int only	C18th - C19th		
231	BGCW	2	181	2	Base	Hollow ware	Brown glaze int & ext	C18th - C19th	Small footed base	
231	BGCW	2	121	1	BS	Hollow ware	Shiny brown glaze int & ext, rilling int	C18th - C19th		
231	BGCW	1	35	1	BS	Hollow ware	Shiny brown glaze int & ext	C18th - C19th		
231	BGCW	1	57	1	Rim	Hollow ware	Brown glaze int only	C18th - C19th	Collared rim; abraded	
231	BGFW	1	68	1	Base	Jar	Brown glaze int only	C18th - C19th	Buff to pale orange fabric, unlike others from this context	
231	BGFW	1	4	1	BS	Hollow ware	Brown glaze int & ext	C18th		
231	BGFW	1	27	1	Handle & BS	Hollow ware	Very shiny brown glaze int & ext	C18th	Bright orange body with fine quartz grit and round red non-crystalline grains	
231	BGFW	2	14	1	Rim	Jar	Very shiny brown glaze int & ext	C18th	Bright orange body with very fine quartz inclusions	

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
231	BGFW	2	19	1	Rim	Jar	Very shiny brown glaze int & ext	C18th	Clubbed rim; bright orange body with fine quartz and round red grit	
231	BSGSW	1	17	1	Base	Bowl	U/Dec	C18th - C19th		
231	BSGSW	1	18	1	BS	Hollow ware	U/Dec	C18th - C19th		
231	Creamware	1	8	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820	Angular ring foot base	
231	Creamware	2	32	2	Flat base	Dish	U/Dec	c.1740 - c.1820		
231	Creamware	2	11	2	Rim	Plate	U/Dec	c.1740 - c.1820		
231	Creamware	5	21	3	BS	Hollow ware	U/Dec	c.1740 - c.1820		
231	Creamware	2	98	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820	Crazed glaze	
231	Creamware	1	5	1	Footring base	Plate	U/Dec	c.1740 - c.1820		
231	Creamware	3	61	1	Recessed base	Plate	U/Dec	c.1740 - c.1820		
231	Creamware	2	6	1	Footring base	Flatware	U/Dec	c.1740 - c.1820	Crazed and discoloured	
231	Creamware	1	9	1	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Plain rim	
231	Creamware	2	14	1	BS	Jug	Rilled band with four raised bands ext	c.1740 - c.1820	Part of spout on one side	
231	Creamware	1	7	1	Rim	Bowl	U/Dec	c.1740 - c.1820	Folded rim with cavity	
231	Creamware	2	13	2	Base	Flatware	U/Dec	c.1740 - c.1820		
231	Late Blackware type	1	47	1	BS	Hollow ware	Black glaze int & partially ext	C18th		

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
231	Late Blackware type	1	66	1	Base	Jar	Black glaze int only	C18th - C19th	Hard, dense red fabric, small footed base	
231	Late Blackware type	1	28	1	Base	Hollow ware	Black glaze int only	C18th	More like a coarseware vessel than is normal for Late Blackware	
231	Pearlware	1	2	1	Recessed base	Hollow ware	U/Dec	c.1780 - c.1840		
231	Pearlware	1	8	1	Rim	Saucer	U/Dec	c.1780 - c.1840	Heavily burnt	
231	Pearlware	1	6	1	Recessed base	Plate	U/Dec	c.1780 - c.1840	Heavily burnt	
231	TP Pearlware	1	2	1	BS	Hollow ware	Rural scene	c.1780 - c.1840	May be part of the TP Pearlware cup from this context	
231	TP Pearlware	1	9	1	Rim	Cup	TP scene showing landscape park and Elizabethan style house	c.1780 - c.1840	Floral frieze inside slightly everted rim	
231	TP Pearlware	3	5	3	BS	Hollow ware	U/ID TP designs ext	c.1780 - c.1840		
231	TP Pearlware	1	9	1	Recessed base	Hollow ware	U/ID pattern on ext of vessel, vertical groove on ext of vessel	c.1780 - c.1840		
234	BGCW	2	154	2	Rim	Pancheon	Bifid rims, brown glaze int	C18th - C19th		
234	BGCW	2	252	2	Base	Jar	Brown glaze int only	C18th - C19th	Limited use-wear on one sherd	
234	BGCW	3	113	3	Base	Jar/pancheon	Brown glaze int only	C18th - C19th		
234	BGCW	2	51	2	Handle	Jar	Brown glaze int only	C18th - C19th	Lateral handle	
234	BGCW	10	235	10	BS	Pancheon	Brown glaze int only	C18th - C19th		
234	BGCW	1	86	1	Rim	Jar	Collared rim with brown glaze int only	C18th - C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
234	BGSW	4	42	4	BS	Hollow ware	Brown glaze int only	C18th - C19th	Harder, finer fabric than BGCW	
234	BSGSW	1	5	1	BS	Hollow ware	Incised line ext	LC18th - C19th		
234	BSGSW	8	53	8	BS	Hollow ware	U/Dec	LC18th - C19th		
234	BSGSW	2	17	1	Base	Bowl	U/Dec	LC18th - C19th	Very pale brown finish int & ext	
234	BSGSW	4	200	1	Profile	Bowl	U/Dec	LC18th - C19th	Sharply everted rim, flat base with firing shadow	
234	BSGSW	1	5	1	BS	Hollow ware	U/Dec	LC18th - C19th	Possible pot disc	
234	Creamware	1	12	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820	Rounded ring foot base	
234	Creamware	9	35	9	Rim	Plate	U/Dec	c.1740 - c.1820		
234	Creamware	5	17	5	Rim	Bowl	U/Dec	c.1740 - c.1820	Plain rim	
234	Creamware	15	37	15	BS	Hollow ware	U/Dec	c.1740 - c.1820		
234	Creamware	2	28	2	Rim	Pie dish	U/Dec	c.1740 - c.1820		
234	Creamware	2	17	2	Ring foot base	Bowl	U/Dec	c.1740 - c.1820	Angular ring foot bases	
234	Creamware	4	19	4	Footring base	Plate	U/Dec	c.1740 - c.1820		
234	Creamware	2	11	2	Recessed base	Plate	U/Dec	c.1740 - c.1820		
234	Creamware	12	49	12	BS	Flatware	U/Dec	c.1780 - c.1820		
234	Creamware	1	5	1	BS	Hollow ware	U/Dec	c.1740 - c.1820	Very light in colour	
234	Edged ware	1	5	1	Rim	Plate	Moulded rim with blue feathered paint	c.1810 - c.1830		
234	Late Blackware	1	3	1	BS	Hollow ware	Black glaze int & ext	C18th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
234	Late Blackware	3	19	3	BS	Hollow ware	Shiny black glaze int & ext	C18th		
234	Mottled ware	2	11	1	Base	Hollow ware	Mottled glaze int & ext	C18th	Small footed base	
234	Pearlware	2	2	2	BS	Hollow ware	U/Dec	c.1780 - c.1840		
234	Pearlware	1	5	1	Recessed base	Jar	U/Dec	c.1780 - c.1840		
234	Pearlware	3	9	3	BS	Hollow ware	U/Dec	c.1780 - c.1840		
234	Pearlware	1	2	1	Rim	Saucer	Blue floral TP design int	c.1780 - c.1840		
234	Pearlware	2	9	1	Recessed base	Plate	Trace of blue TP design int	c.1780 - c.1840		
234	Pearlware	1	2	1	BS	Hollow ware	Hand painted green, yellow, orange and brown floral design ext	c.1780 - c.1840		
234	Pearlware	1	1	1	Rim	Saucer	Blue and red-brown line ext with possible floral pattern on body	c.1780 - c.1840		
234	Pearlware	1	14	1	Flat base	Dish	U/Dec	c.1780 - c.1840		
234	TP Pearlware	1	2	1	BS/neck	Small jar	Blue TP design int	c.1780 - c.1840	Vertical neck	
234	TP Pearlware	1	2	1	Ring foot base	Flatware	U/ID TP design int	c.1780 - c.1840	Angular ring foot base	
234	TP Pearlware	1	2	1	Recessed base	Flatware	U/ID TP design int	c.1780 - c.1840		
234	WGSW	1	4	1	BS	Hollow ware	Bluish finish ext	c.1720 - c.1780	Unusual finish	
235	BSGSW	1	3	1	Rim	Jar	Impressed grooves ext	LC18th - C19th		
235	Cane Coloured ware	4	22	1	Profile	Mug	Green slip bands and rilled band above small footed base	LC18th - C19th	Applied handle	

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
236	Cane Coloured ware	1	8	1	Ring foot base	Hollow ware	U/Dec	C19th	Unusual fracture; long, thin sherd suggesting little reworking	
236	Creamware	1	3	1	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Plain rim	
236	Creamware	2	4	2	BS	Hollow ware	U/Dec	c.1740 - c.1820		
251	BSGSW	1	2	1	BS	Hollow ware	U/Dec	C18th - C19th		
251	Cane Coloured ware	5	4	5	BS	Hollow ware	U/Dec	C19th		
251	Creamware	2	15	1	Recessed base	Jar	U/Dec	c.1740 - c.1820	Thin walled jar	
251	Creamware	1	3	1	Ring foot base	Hollow ware	U/Dec	c.1740 - c.1820	Angular ring foot base	
251	Creamware	1	5	1	Rim	Plate	U/Dec	c.1740 - c.1820		
251	Creamware	1	4	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		
251	Knurr ball	1	14	1	Complete	Knurr ball	Appears to be unglazed, unusual for a knurr ball	LC18th - C19th		
251	Late Blackware	1	1	1	Rim	Hollow ware	Black glaze int & ext	C18th		
251	Whiteware (P)	2	6	2	BS	Flatware	U/Dec	M - LC19th	Crazed and discoloured, could be earlier	
254	BGCW	1	16	1	BS	Pancheon	Brown glaze int	C18th - C19th		
254	BSGSW	3	39	1	Base	Hollow ware	Dark brown int, light brown ext	LC18th - C19th	Small foot to base	
254	BSGSW	5	46	1	BS	Hollow ware	Impressed grooves ext	LC18th - C19th		
254	BSGSW	3	21	1	BS	Hollow ware	U/Dec	LC18th - C19th		
254	BSGSW	2	11	2	BS	Hollow ware	One with incised lines	LC18th - C19th		
254	Creamware	1	3	1	Rim	Plate	U/Dec	c.1740 - c.1820		



<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
254	Creamware	1	3	1	Rim	Dish	U/Dec	c.1740 - c.1820		
254	Creamware	1	20	1	Base	Flatware	U/Dec	c.1740 - c.1820		
254	Creamware	1	3	1	BS	Flatware	U/Dec	c.1740 - c.1820		
254	Creamware	6	12	6	BS	Hollow ware	U/Dec	c.1740 - c.1820		
254	Sponge Printed ware	1	4	1	Rim	Plate	Printed blue leaf pattern around rim	c.1840+		
256	BGCW	1	242	1	Rim	Pancheon	Brown glaze int only and groove on ext of rim giving bifid effect	C18th - C19th		
256	BGCW	3	247	1	Rim	Pancheon	Brown glaze int only	C18th - C19th		
256	BGCW	1	68	1	Rim	Pancheon	Profiled rim, brown glaze int	C18th - C19th		
256	BGCW	1	112	1	Rim	Pancheon	Double groove on ext of rim; brown glaze int	C18th - C19th	Part of lateral handle below rim	
256	BGCW	2	218	2	Base	Jar	Brown glaze int	C18th - C19th		
256	BGCW	33	733	33	BS	Pancheon	Brown glaze int	C18th - C19th	Includes a number of small chips and flakes	
256	BGFW	11	52	11	BS	Hollow ware	Brown glaze int & ext	C18th - EC19th	Bright orange body; thinner, smaller vessels than BGCW	
256	BGFW	1	4	1	Rim	Hollow ware	Shiny brown glaze int & ext	C18th - EC19th	Slightly everted rim	
256	BGFW	1	54	1	BS	Hollow ware	Brown glaze int & partially ext	C18th - C19th	Coarser and larger than some BGFW; the category is a broad one	
256	BSGSW	2	27	2	Rim & handle	Mug/tankard	Applied strap handles	C18th		
256	BSGSW	1	16	1	BS	Bottle	Pale brown finish ext	C18th - EC19th		
256	BSGSW	14	81	11	BS	Hollow ware	U/Dec	C18th - C19th	One with white deposit int	
256	BSGSW	5	28	4	BS	Bottle	Pale brown finish ext	C18th - C19th	Unglazed int	

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
256	BSGSW	1	4	1	Rim	Hollow ware	Plain rim	C18th - C19th		
256	BSGSW	2	18	1	Rim	Jar	Overhanging rim	C18th - EC19th		
256	BSGSW	1	11	1	Rim	Porringer	Impressed grooves below everted rim	C18th		
256	BSGSW	1	4	1	Base	U/ID	U/Dec	C18th - C19th		
256	BSGSW	2	3	1	BS	Hollow ware	U/Dec	C18th - C19th	Damaged during firing	
256	Colour Glazed ware	1	1	1	BS	Hollow ware	Dark glaze ext	LC18th - C19th		
256	Creamware	2	3	2	BS	Plate	U/Dec	c.1740 - c.1820		
256	Creamware	2	3	2	Flat base	Dish	U/Dec	c.1740 - c.1820		
256	Creamware	2	1	2	Footring base	Plate	U/Dec	c.1740 - c.1820		
256	Creamware	7	29	7	BS	Flatware	U/Dec	c.1740 - c.1820		
256	Creamware	17	46	15	BS	Hollow ware	U/Dec	c.1740 - c.1820		
256	Creamware	8	30	8	Rim	Plate	U/Dec	c.1740 - c.1820		
256	Creamware	5	26	1	Ring foot base	Hollow ware	U/Dec	c.1740 - c.1820	Angular ring foot base	
256	Creamware	1	5	1	Ring foot base	Hollow ware	U/Dec	c.1740 - c.1820	Angular ring foot base	
256	Creamware	4	17	2	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Plain rim	
256	Creamware	1	4	1	Base	Hollow ware	U/Dec	c.1740 - c.1820	Flat base from a small egg-shaped vessel	
256	Creamware	1	5	1	Recessed base	Plate	U/Dec	c.1740 - c.1820		
256	Edged ware	1	2	1	Rim	Plate	Wavy edge with low relief moulding and blue paint	c.1810 - c.1830		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
256	Fine Redware	1	1	1	BS	Hollow ware	White slip int, raised ridge ext	LC18th - C19th	Fine red body	
256	Fine Redware	4	20	1	Ring foot base	Bowl	White slip int on a fine red body	LC18th - C19th	Very fine dark red body	
256	Late Blackware	1	24	1	Base	Hollow ware	Black glaze int only	C18th		
256	Late Blackware	1	31	1	Base	Hollow ware	Black glaze int	C18th	Footed base	
256	Late Blackware	1	13	1	BS	Hollow ware	Black glaze int & ext	C18th		
256	Pearlware	1	1	1	Rim	Cup/bowl	Dark line on top of plain rim	c.1780 - c.1840		
256	Pearlware	1	1	1	BS	Hollow ware	Orange hand painted floral design ext	c.1780 - c.1840		
256	Pearlware	2	5	2	Ring foot base	Flatware	Blue line inside	c.1780 - c.1840	Angular ring foot base	
256	Pearlware	1	6	1	BS	Hollow ware	Small part of a hand painted floral design ext	c.1780 - c.1840		
256	Pearlware	2	20	1	Base	Dish	U/Dec	c.1780 - c.1840		
256	Pearlware	3	6	3	BS	Hollow ware	One with small section of U/ID design	c.1780 - c.1840		
256	Pearlware	1	1	1	BS	Hollow ware	Hand painted diamond grid pattern ext	c.1780 - c.1840		
256	Porcelain	1	1	1	BS	Hollow ware	U/Dec	C18th	May be Chinese	
256	Porcelain	1	1	1	Rim	Cup/bowl	Overglaze painted sepia-brown decoration ext	C18th	May be Chinese	
256	Slipware	2	4	1	Rim	Dish	Pie-crust rim, red on white slip int forming yellow bands on brown	C18th	Press moulded dish	
256	TP Pearlware	1	4	1	Rim	Lid	Dot and tendril design on top of lid	c.1780 - c.1840	Probably a teapot lid	

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
256	TP Pearlware	1	1	1	Rim	Hollow ware	Stylised floral design around rim int & ext	c.1780 - c.1840		
256	TP Pearlware	1	1	1	BS	Hollow ware	U/ID design ext	c.1780 - c.1840	U/ID design	
256	Unglazed Red Earthenware	1	3	1	BS	Hollow ware	U/Dec	C18th - C19th		
256	Unglazed Red Earthenware	1	39	1	Base	Jar	U/Dec	C18th - C19th	Some use wear on underside	
258	Creamware	1	1	1	Rim	Saucer	Hand painted blue grid pattern int with yellow lines	c.1740 - c.1820		
258	Unidentified	1	3	1	Flake	U/ID	N/A	Undated	Thin flake; URE or BGCW	
272	BGCW	2	112	2	BS	Pancheon	Brown glaze int	LC18th - C19th		
272	BSGSW	1	13	1	Rim	Bowl	Incised lines below rim	LC18th - C19th	Clubbed rim	
272	Creamware	1	2	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		
272	Creamware	3	5	2	Base & BS	Hollow ware	U/Dec	c.1740 - c.1820		
272	Creamware	1	20	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820	Angular ring foot base	
272	Late Blackware	2	2	2	BS	Hollow ware	Black glaze int & ext	C18th		
272	Pearlware	1	1	1	BS	Hollow ware	U/Dec	c.1780 - c.1840		
272	Pearlware	1	4	1	BS	Flatware	U/Dec	c.1780 - c.1840		
272	Pearlware	1	2	1	Base	Hollow ware	Diffuse blue line around base	c.1780 - c.1840	Dark blue painted ext	
272	Pearlware	1	3	1	BS	Plate	U/Dec	c.1780 - c.1840		
272	TP Pearlware	1	1	1	BS	Hollow ware	U/ID design	c.1780 - c.1840	Very small sherd	

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
301	ƆPearlware	1	2	1	Rim	Hollow ware	Trace of overglaze painted red line on top of rim and ext	c.1780 - c.1840	Could be Whiteware	
301	ƆTP Pearlware	1	3	1	Handle	Jug	Stylised floral pattern in curvilinear panels on spine of handle	LC18th - C19th	Could be early Whiteware	
301	BSGSW	1	5	1	Rim	Bowl	U/Dec	LC18th - C19th	Folded clubbed rim	
301	Creamware	1	6	1	Flat base	Flatware	U/Dec	c.1740 - c.1820		
301	Creamware	2	8	2	Rim	Pie dish	U/Dec	c.1740 - c.1820		
301	Late Blackware	2	5	2	BS	Hollow ware	Black glaze int & ext	C18th		
301	U/ID Tableware	1	3	1	Base	Hollow ware	U/Dec	LC18th - C19th	Heavily burnt	
302	Creamware	1	2	1	Flat base	Dish	U/Dec	c.1740 - c.1820		
302	Creamware	1	11	1	Recessed base	Hollow ware	U/Dec	c.1740 - c.1820		
303	BSGSW	1	24	1	BS	Hollow ware	U/Dec	C18th - C19th		
305	ƆStoneware	1	15	1	BS	U/ID	Mottled honey coloured finish ext, buff int	C18th - C19th	Unusual sherd	
305	BGCW	7	1014	7	Base	Pancheon	Brown glaze int	C18th - C19th		
305	BGCW	3	224	3	Base	Jar	Brown glaze int	C18th - C19th	Probably jars rather than pancheons	
305	BGCW	1	130	1	Lid	Jar	Brown glaze int only	C18th - EC19th	Footed base	
305	BGCW	6	418	6	Base	ƆPancheon	Brown glaze int	C18th - C19th	Base frags only, no walls	
305	BGCW	3	496	3	Rim	Pancheon	Brown glaze int with groove on the ext edge of rim	C18th - C19th		
305	BGCW	1	65	1	Rim	Jar	Brown glaze int & ext	C18th - C19th		
305	BGCW	3	477	3	Rim	Pancheon	Brown glaze int; heavy rims with ext bulge	C18th - C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
305	BGCW	77	2070	77	BS	Pancheon	Brown glaze int	C18th - C19th		
305	BGCW	6	167	6	BS	Pancheon	Brown glaze int	C18th - C19th	Chalky white deposit	
305	BGCW	1	45	1	Rim	Jar	Brown glaze int	C18th - C19th	Chalky white deposit	
305	BGCW	5	601	5	Base	Pancheon	Brown glaze int	C18th - C19th	Chalky white deposit	
305	BGCW	1	164	1	Rim	Pancheon	Brown glaze int	C18th - C19th	Chalky white deposit	
305	BGCW	2	100	2	BS	Pancheon	Brown glaze int	C18th - C19th	Hard white deposit ext with cloth impressions	
305	BGFW	1	10	1	BS	Hollow ware	Brown glaze int & partially ext	C18th - EC19th		
305	BGFW	6	52	6	BS	Hollow ware	Brown glaze int & ext	C18th - EC19th		
305	Blackware	1	5	1	BS	Hollow ware	Black glaze int & ext; everted rim	C17th	Could be Late Blackware but fabric is close to Blackware	
305	Blackware type	1	6	1	BS	Hollow ware	Black glaze int & ext	C17th - EC18th	Slightly bloated	
305	BSGSW	3	58	3	Base	Hollow ware	U/Dec	LC18th - C19th		
305	BSGSW	1	53	1	Flat base	Hollow ware	Brown int & ext with firing shadow on underside	LC18th - C19th		
305	BSGSW	4	160	4	Base	Hollow ware	Brown int & ext, two with firing shadow on underside	LC18th - C19th		
305	BSGSW	23	175	23	BS	Hollow ware	U/Dec	C18th - C19th		
305	BSGSW	2	12	2	Rim	Porringer	Incised lines under everted rim; pale brown finish	C18th - EC19th	One sooted	
305	BSGSW	1	95	1	Ring foot base	Bowl	U/Dec	LC18th - C19th	Large vessel, thick ring foot base	
305	BSGSW	1	22	1	Rim	Jar	Incised lines below folded clubbed rim	LC18th - C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
305	BSGSW	3	58	2	Rim	Bowl	U/Dec	LC18th - C19th	Sharply everted rim on open bowl	
305	BSGSW	2	17	2	Rim	Porringer	Incised lines under everted rim; dark brown finish	C18th - EC19th		
305	BSGSW	2	77	2	Rim	Bowl	Stamped and rouletted motifs ext	LC18th - C19th	Sharply everted rim on open bowl	
305	BSGSW	4	18	4	Rim	Bowl	Grooves on the top of sharply everted rims	LC18th - C19th		
305	BSGSW	1	20	1	Rim	Bowl	Incised grooves below sharply everted rim	LC18th - C19th		
305	BSGSW	1	18	1	Rim	Hollow ware	Three parallel incised lines below a small beaded rim	LC18th - C19th		
305	BSGSW	1	3	1	Rim	Hollow ware	Everted rim with parallel incised lines ext	LC18th - C19th		
305	BSGSW	2	16	2	BS	Hollow ware	Incised lines ext	LC18th - C19th		
305	BSGSW	5	79	5	BS	Hollow ware	Stamped designs ext	LC18th - C19th		
305	BSGSW	2	63	2	BS	Hollow ware	Repeated rouletted lines of square impressions	LC18th - C19th		
305	BSGSW	1	7	1	Rim	Jar	Everted rolled rim	LC18th - C19th		
305	BSGSW	1	49	1	BS	Hollow ware	Brown ext. green mottled int	LC18th - C19th		
305	BSGSW	1	4	1	Rim	Bowl	Small beaded rim	LC18th - C19th		
305	BSGSW	1	8	1	Rim	Hollow ware	Everted rim with parallel incised lines ext	LC18th - C19th		
305	BSGSW	1	2	1	Rim	Hollow ware	Beaded rim with incised lines below	LC18th - C19th		
305	BSGSW	1	2	1	Rim	Hollow ware	Two incised line below rounded rim	LC18th - C19th		
305	BSGSW	1	4	1	BS	Hollow ware	U/Dec	LC18th - C19th	Blistered ext	
305	BSGSW	1	9	1	BS	Hollow ware	Pale brown finish ext	LC18th - C19th		

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
305	BSGSW	1	12	1	BS	U/ID	U/Dec	LC18th - C19th		
305	BSGSW	1	27	1	BS	Hollow ware	Light brown glaze ext; impressed line above base	LC18th - C19th		
305	Creamware	2	44	2	Ring foot base	Hollow ware	U/Dec	c.1740 - c.1820	Angular ring foot base; impressed circle on underside of base	
305	Creamware	1	36	1	Footring base	Plate	U/Dec	c.1740 - c.1820	Stamped 'B...' on underside	
305	Creamware	2	39	2	Rim	Bowl	U/Dec	c.1740 - c.1820	Narrow everted rim	
305	Creamware	2	27	2	Ring foot base	Tureen	U/Dec	c.1740 - c.1820	Sub-rectangular angular ring foot base	
305	Creamware	1	13	1	Ring foot base	Tureen	U/Dec	c.1740 - c.1820	Sub-rectangular angular ring foot base	
305	Creamware	1	22	1	Rim	Plate/server	U/Dec	c.1740 - c.1820	Very wide rim	
305	Creamware	5	38	5	Rim	Plate	U/Dec	c.1740 - c.1820		
305	Creamware	1	16	1	Ring foot base	Bowl	Underglaze red-brown line above base ext	c.1740 - c.1820	Angular ring foot base	
305	Creamware	5	41	5	Rim	Plate	U/Dec	c.1740 - c.1820		
305	Creamware	2	16	2	Recessed base	Jar	U/Dec	c.1740 - c.1820		
305	Creamware	8	38	8	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Plain rim	
305	Creamware	1	3	1	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Everted rim	
305	Creamware	1	4	1	Handle	Jug	U/Dec	c.1740 - c.1820		
305	Creamware	2	2	1	Handle	Hollow ware	U/Dec	c.1740 - c.1820	Overfired and discoloured	
305	Creamware	8	31	8	BS	Plate	U/Dec	c.1740 - c.1820		
305	Creamware	3	26	3	BS	Dish	U/Dec	c.1740 - c.1820		
305	Creamware	23	108	23	BS	Hollow ware	U/Dec	c.1740 - c.1820		



<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
305	Creamware	1	8	1	Ring foot base	Bowl	Angular ring foot base	c.1740 - c.1820		
305	Creamware	2	9	2	Flat base	Dish	U/Dec	c.1740 - c.1820		
305	Creamware	1	5	1	Rim	Hollow ware	U/Dec	c.1740 - c.1820		
305	Creamware	2	8	2	Recessed base	Plate	U/Dec	c.1740 - c.1820		
305	Creamware	1	11	1	Ring foot base	Cup/bowl	U/Dec	c.1740 - c.1820	Angular ring foot base	
305	Creamware	1	48	1	Profile	Plate	U/Dec	c.1740 - c.1820		
305	Creamware	1	63	1	Rim	Dish	U/Dec	c.1740 - c.1820	Deep bowl with sharply everted rim	
305	Creamware	4	48	3	Rim	Pie dish	U/Dec	c.1740 - c.1820	Narrow thick everted rim	
305	Creamware	26	96	26	BS	Flatware	U/Dec	c.1740 - c.1820	Flat sherds from plates etc	
305	Creamware	1	26	1	Recessed base	Mug/jar	U/Dec	c.1740 - c.1820		
305	Creamware	2	53	1	Flat base	Bowl/dish	U/Dec	c.1740 - c.1820	Circular bowl	
305	Creamware	1	2	1	Rim	Hollow ware	Band of yellow-brown mottled pattern, divided by incised lines	c.1740 - c.1820		
305	Creamware	1	1	1	BS	Hollow ware	Diffuse brown, red-brown and yellow band ext	c.1740 - c.1820		
305	Creamware	3	25	3	Footring base	Plate	U/Dec	c.1740 - c.1820		
305	Creamware	1	22	1	Rim	Bowl	U/Dec	c.1740 - c.1820	Narrow everted rim	
305	Creamware	1	12	1	Profile	Jar	U/Dec	c.1740 - c.1820	Beaded rim	
305	Creamware	1	6	1	BS	Hollow ware	Relief bands ext	c.1740 - c.1820		
305	Creamware	4	102	1	Base	Flatware	U/Dec	c.1740 - c.1820	Some use-wear on underside	

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
305	Creamware	1	1	1	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Plain rim	
305	Creamware	2	8	2	BS	Hollow ware	U/Dec	c.1740 - c.1820	Burnt and discoloured	
305	Edged ware	1	4	1	Rim	Plate	Wavy edge with relief moulded 'Grass' pattern edge and blue paint	c.1810 - c.1830		
305	Edged ware	1	1	1	Rim	Plate	Relief moulded 'Grass' pattern edge with blue paint	c.1810 - c.1830	Burnt	
305	Fine Redware	1	2	1	BS	Hollow ware	White slip int, narrow white slip lines ext	LC18th - C19th		
305	Fine Redware	2	30	1	Ring foot base	Bowl	White slip int only	LC18th - C19th		
305	Late Blackware	3	78	3	BS	Hollow ware	Black glaze int & partially ext	C18th		
305	Late Blackware	1	4	1	Handle	Hollow ware	Black shiny glaze	C18th	Dark orange fabric	
305	Late Blackware	5	73	5	BS	Hollow ware	Black glaze int & ext	C18th	Fine dark orange fabric	
305	Late Blackware	4	24	4	BS	Hollow ware	Black glaze int & ext	C18th	Hard dark red fabric	
305	Late Blackware	1	14	1	Rim	Hollow ware	Black glaze int & ext	C18th	Rounded, slightly everted rim; orange fabric	
305	Late Blackware	1	14	1	Rim	Hollow ware	Black glaze int & partially ext	C18th	Small folded rim with slight overhang	
305	Late Blackware type	1	106	1	Fragment	Lid	Black glaze on top	C18th - EC19th	Unusual item	Fig 1
305	Mottled ware type	1	6	1	BS	Hollow ware	Dark, almost black glaze int & ext	C18th	Buff fabric with fine red inclusions	
305	Pearlware	2	4	2	Recessed base	Flatware	U/Dec	c.1780 - c.1840		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
305	Pearlware	1	10	1	Footring base	Hollow ware	U/Dec	c.1780 - c.1840		
305	Pearlware	1	5	1	Recessed base	Hollow ware	U/Dec	c.1780 - c.1840	Flaked and chipped	
305	Pearlware	2	3	2	BS	Flatware	U/Dec	c.1780 - c.1840		
305	Pearlware	1	20	1	Recessed base	Hollow ware	U/Dec	c.1780 - c.1840		
305	Pearlware	1	1	1	Rim	Cup/bowl	Hand painted blue lines below rim and green leaf design	c.1780 - c.1840		
305	Pearlware	1	3	1	Fragment	Figurine	Relief moulded vine leaf and tendril design with lustre detailing	c.1780 - c.1840	Ornament or figurine	
305	Pearlware	1	5	1	BS	Jar	Hand painted yellow and diamond and dot design on brown background	c.1780 - c.1840		
305	Pearlware	1	9	1	Recessed base	Hollow ware	Small part of hand painted design int	c.1780 - c.1840		
305	Pearlware	1	7	1	BS/neck	Jar	Hand painted yellow and diamond and dot design on brown background	c.1780 - c.1840		P10
305	Pearlware	1	4	1	Ring foot base	Flatware	U/Dec	c.1780 - c.1840	Angular ring foot base	
305	Pearlware	1	4	1	Ring foot base	Flatware	U/Dec	c.1780 - c.1840		
305	Pearlware	1	4	1	BS	Hollow ware	Raised ridges with diffuse abstract purple design	LC18th - C19th		
305	Pearlware	1	2	1	Base	Flatware	Black hand painted floral design int	LC18th - C19th		
305	Porcelain	1	1	1	Rim	Cup/bowl	Hand painted underglaze blue tree design ext & narrow frieze int below rim	C18th		P11

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
305	Porcelain	1	41	1	Ring foot base	Bowl	Hand painted overglaze red and black design ext	C18th	Angular ring foot base	
305	Porcelain	1	32	1	Recessed base	Hollow ware	U/Dec	C18th - C19th		
305	Porcelain	1	2	1	BS	Hollow ware	U/Dec	C19th		
305	Redware type	1	47	1	BS	Hollow ware	Clear glaze int & ext with impressed line ext	C17th - C18th	Dark orange fabric with occasional quartz grit	
305	Slip Banded ware	1	1	1	Rim	Cup/bowl	Brown lines above and below diffuse red-brown band ext	C19th		
305	Slip Banded ware	1	2	1	Rim	Cup/bowl	Red-brown slip band below rim	LC18th - C19th	Lathe turned	
305	Slip Banded ware	1	1	1	BS	Hollow ware	Red-brown and black slip lines ext	C19th		
305	Stoneware	1	22	1	BS	Bottle	White stoneware with pale yellow-green glaze ext	LC18th - C19th		
305	Stoneware	4	41	4	BS	Hollow ware	Greenish finish int & ext, some mottling; one with incised line ext	LC18th - C19th		
305	TP Pearlware	1	1	1	Rim	Cup/bowl	Underglaze red and yellow floral pattern int & ext with sliver lustre	LC18th - C19th		
305	TP Pearlware	1	3	1	Rim	Cup/bowl	Black printed design showing a stately home and tree	c.1780 - c.1840		
305	TP Pearlware	1	2	1	Ring foot base	Saucer/plate	Part of a rural scene with figures on horses	c.1780 - c.1840		
305	TP Pearlware	1	6	1	Recessed base	Plate	Part of a Chinese landscape int	c.1780 - c.1840		
305	TP Pearlware	1	1	1	Rim	Cup/bowl	U/ID design int	c.1780 - c.1840		
305	TP Pearlware	6	34	1	Ring foot base	Saucer/bowl	Black printed design showing rural scene with lodge	c.1780 - c.1840		P8

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
305	TP Pearlware	1	2	1	Rim	Cup/bowl	Chinese landscape border int; U/ID design ext	c.1780 - c.1840		
305	TP Pearlware	2	9	2	BS	Hollow ware	Vermicelli-like pattern with a circular panel containing a rural scene	c.1780 - c.1840		
305	TP Pearlware	3	5	3	BS	Hollow ware	Various U/ID designs ext	c.1780 - c.1840		
305	TP Pearlware	1	8	1	Ring foot base	Flatware	Yellow-green hand painted designs int	c.1780 - c.1840		
305	TP Pearlware	1	2	1	Rim	Dish	Chinese style floral design int	c.1780 - c.1840		
305	TP Pearlware	5	126	1	Profile	Plate	Vase-on-Table pattern	c.1780 - c.1840	See Griffin 2001:105; Plate 48; unique to the Don Pottery?	P7
305	TP Pearlware	1	6	1	Ring foot base	Plate	U/ID TP design int; tree	c.1780 - c.1840		
305	TP Pearlware	1	2	1	Rim	Saucer/bowl	Stylised floral design int	c.1780 - c.1840		
305	TP Pearlware	1	7	1	Rim	Plate	Willow border	c.1780 - c.1840		
305	TP Pearlware	1	5	1	Handle	Mug/Jug	Floral design on spine of handle	c.1780 - c.1840		
305	TP Pearlware	1	1	1	Rim	Cup/bowl	Chinese landscape with pagoda ext and geometric design int	c.1780 - c.1840		
305	Unglazed Red Earthenware	1	30	1	Rim	Jar	U/Dec	C18th - C19th		
305	Unglazed Red Earthenware	1	87	1	Base	Jar	U/Dec	C18th - C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
305	Whiteware	1	13	1	Rim	Plate	U/Dec	M - LC19th		
305	Whiteware type	2	9	1	BS	Hollow ware	Faint traces of a TP design ext	C19th	Odd buff finish ext	
314	Pearlware	1	2	1	Rim	Saucer		c.1780 - c.1840	Joins with cxt 302=314	
328	BSGSW	1	65	1	Base	Bowl	U/Dec	C18th - C19th	Footed base with lump of vitreous material on underside	
328	Creamware	2	3	1	Rim	Plate	U/Dec	c.1740 - c.1820	Discoloured	
328	Creamware	1	18	1	Recessed base	Hollow ware	Relief bands ext	c.1740 - c.1820		
328	Fine Redware	1	2	1	BS	Hollow ware	Pale blue slip bands on red body ext, white slip int	C18th - C19th		
329	Creamware	2	6	1	BS	Hollow ware	Fluted body with red slip in the grooves giving vertical relief stripes	c.1740 - c.1820		
329	Creamware	1	2	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		
329	Pearlware	1	9	1	Recessed base	Plate	U/Dec	c.1780 - c.1840		
331	BSGSW	1	2	1	BS	Hollow ware	U/Dec	C18th - C19th		
331	Cane Coloured ware	1	2	1	BS	Hollow ware	U/Dec	C19th		
331	Late Blackware	1	2	1	BS	Hollow ware	U/Dec	C18th - C19th		
331	Stoneware	1	6	1	Rim	Small jar	U/Dec	C19th	Fine green stoneware (not a flagon)	
331	Whiteware	1	1	1	BS	Hollow ware	U/Dec	C19th		
331	Whiteware	1	1	1	BS	Hollow ware	Blue line inside rim	C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
333	BSGSW	3	139	1	Base	Bowl	U/Dec	C18th - C19th	Footed base; whitish deposit int	
333	Creamware	1	16	1	Base	Mug/jar	Dark coloured glaze ext	c.1740 - c.1820	Recessed base	
333	Creamware	1	17	1	Rim	Pie dish	U/Dec	c.1740 - c.1820		
333	Slipware	1	31	1	Base	Bowl	Marble slip decoration ext	C18th	Ring foot base has an odd fracture; reused?	
333	Stoneware	2	10	2	BS	Hollow ware	Green stoneware	LC18th - C19th		
336	TP Pearlware	1	7	1	Ring foot base	Flatware	Chinese landscape int	c.1780 - c.1840	Angular ring foot base	
339	Late Blackware	1	2	1	Rim	Hollow ware	Black glaze int & ext	c.1740 - c.1840		
339	Pearlware	1	2	1	BS	Hollow ware	Hand painted blue floral design ext; diamond grid int	c.1740 - c.1840		
341	BGCW	1	15	1	BS	Hollow ware	Brown glaze int	C18th - C19th		
341	BSGSW	1	12	1	Rim	Dish	Groove around ext of rim	C18th - C19th	Sharply everted bowl rim	
341	Creamware	1	4	1	Rim	Plate	U/Dec	c.1740 - c.1820		
341	Creamware	1	2	1	Recessed base	Plate	U/Dec	c.1740 - c.1820		
341	Late Blackware	1	2	1	BS	Hollow ware	U/Dec	C18th		
341	TP Pearlware	1	1	1	Footring base	Flatware	U/ID TP design int	c.1780 - c.1840		
344	Cane Coloured ware	1	40	1	Rim	Pie dish	U/Dec	C19th		
344	Creamware	1	55	1	Ring foot base	Bowl	U/Dec	c.1780 - c.1820	Angular ring foot base	

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
345	ρTP Pearlware	2	4	1	Rim	Bowl	Unidentifiable TP design	LC18th - C19th	Heavily burnt	
345	BGCW	3	82	3	BS	Hollow ware	Brown glaze int only	C18th - C19th		
345	BGCW	1	213	1	Rim	Pancheon	Brown glaze int	C18th - C19th	Thick, heavy rounded rim with prominent external bulge	
345	BGCW	3	139	3	BS	Hollow ware	Very shiny black glaze int & ext	C18th - C19th		
345	BGFW	1	34	1	Base	Hollow ware	Brown glaze int	C18th - EC19th	Small footed base; dense red fabric	
345	BGFW	2	110	1	BS	Hollow ware	Black glaze int & partially ext	C18th	Pattern of glaze resembles Late Blackware; red body with abundant fine quartz	
345	BGFW	1	24	1	Handle	Hollow ware	Very shiny black glaze	C18th	Dark orange fabric with occasional quartz and black grit	
345	BSGSW	1	27	1	Rim	Porringer	Fine incised lines below everted rim	C18th - EC19th		
345	BSGSW	1	45	1	Base	Bottle	Pale brown finish	LC18th - C19th		
345	BSGSW	1	45	1	Rim	Bowl	Four bands of rouletted impressions and incised lines below rim	C18th - C19th	Sharply everted rim	
345	BSGSW	1	11	1	Rim	Bowl	U/Dec	LC18th - C19th		
345	BSGSW	2	65	1	Rim	Colander	Band of stamped design on upper body; perforated	LC18th - C19th	Clubbed rim	
345	BSGSW	1	8	1	BS	Hollow ware	U/Dec	LC18th - C19th		
345	BSGSW	1	41	1	Base	Hollow ware	U/Dec	LC18th - C19th	Blistered	
345	BSGSW	1	47	1	Base	Bowl	U/Dec	LC18th - C19th		
345	BSGSW	1	9	1	BS	Hollow ware	Incised lines ext with line of impressions above	LC18th - C19th		



Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
345	Creamware	1	17	1	Rim	Pie dish	U/Dec	c.1740 - c.1820		
345	Creamware	1	8	1	Rim	Bowl	U/Dec	c.1740 - c.1820		
345	Creamware	4	40	2	Rim	Bowl	Moulded rim with raised blobs	c.1740 - c.1820		
345	Creamware	1	8	1	Recessed base	Plate	U/Dec	c.1740 - c.1820		
345	Creamware	1	19	1	Rim	Bowl	Moulded rim with raised blobs	c.1740 - c.1820		
345	Creamware	1	9	1	Base	Flatware	U/Dec	c.1740 - c.1820		
345	Creamware	2	29	2	Rim	Plate	U/Dec	c.1740 - c.1820	Wide rim	
345	Creamware	2	6	1	Rim	Cup/bowl	U/Dec	c.1740 - c.1820	Plain rim	
345	Creamware	1	1	1	BS	Flatware	U/Dec	c.1740 - c.1820		
345	Edged ware	1	1	1	Rim	Plate	Wavy edge with blue feather-edge paint	c.1810 - c.1830		
345	Fine Redware	1	7	1	BS	Hollow ware	White slip int	LC18th - C19th		
345	Fine Redware	2	10	2	BS	Hollow ware	White slip int, blue slip lines ext on a fine red body	LC18th - C19th		
345	Lustre ware	1	1	1	BS	Hollow ware	Silver lustre finish int & ext	EC19th - LC19th	Very small sherd	
345	Pearlware	1	4	1	Base	Flatware	Impressed circle on underside	c.1780 - c.1840		
345	Pearlware	2	2	1	BS	Flatware	U/Dec	c.1780 - c.1840		
345	Pearlware	1	1	1	BS	Hollow ware	Hand painted green blob with radiating orange and blue rays	c.1780 - c.1840	Unusual hand painted decoration	
345	Pearlware	1	2	1	BS	Hollow ware	U/Dec	c.1780 - c.1820		
345	Slip Banded ware	1	11	1	Rim	Bowl	Burnt and discoloured; brown and white banded finish ext	LC18th - C19th	Burnt and blistered	
345	Stoneware	2	45	2	BS	PFagon	Green-brown mottled finish, green int	C18th - C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
345	TP Pearlware	1	4	1	Ring foot base	Flatware	Black printed arboreal design	c.1780 - c.1840		
345	TP Pearlware	1	1	1	Recessed base	Flatware	Brown sepia design int; U/ID	c.1780 - c.1840		
345	TP Pearlware	6	7	6	BS	Flatware	Small sherds with U/ID TP designs int	c.1780 - c.1840		
345	TP Pearlware	3	11	1	Base	Hollow ware	U/ID TP design ext	c.1780 - c.1840	Oval base with small foot	
400	BSGSW	1	3	1	Rim	Bowl	U/Dec	C18th - EC19th	Heavily abraded	
400	Edged ware	1	1	1	Rim	Plate	Moulded 'Grass' pattern with blue paint	c.1810 - c.1830	Abraded	
400	Purple Glazed ware	1	47	1	Handle & BS	Hollow ware	Black glaze int & ext	C17th - EC18th	Lateral handle	
400	Stoneware	1	4	1	BS	Hollow ware	Odd black surface ext	C18th		
500	Blue Banded ware	4	27	1	Rim	Mug	Blue bands and lines ext	C19th		
500	Whiteware	1	42	1	Rim	Mug/jug	U/Dec	M - LC19th		
501	BSGSW	1	4	1	Rim	Hollow ware	Impressed lines below everted rim	C18th - C19th		
501	Whiteware	5	50	2	Rim & BS	Pudding bowl	U/Dec	C19th	Crazed and discoloured	
504	Late Blackware	1	15	1	Handle	Jug/jar	Black glaze int & ext	C18th	Bright orange fabric	
600	Edged ware	2	2	2	Rim & BS	Plate	One with moulded edge with blue paint	c.1810 - c.1830	Flakes	
601	Bone China	11	35	1	Profile	Saucer	Gold overglaze design of leaves and tendrils	LC19th - EC20th		
601	BSGSW	2	18	2	BS	Hollow ware	Incised line on body	C18th - C19th		
601	BSGSW	4	30	1	Rim	Bowl/porringer	Incised lines below rim	C18th - EC19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
601	BSGSW	1	17	1	Base	Hollow ware	U/Dec	LC18th - C19th	Small footed base	
601	Creamware	1	25	1	Flat base	Dish	U/Dec	c.1740 - c.1820		
601	Creamware	1	1	1	Recessed base	Hollow ware	U/Dec	c.1740 - c.1820		
602	BGCW	1	28	1	BS	Pancheon	Brown glaze int	C18th - C19th	Pot disc	P12&13
602	BGCW	3	25	3	BS	Pancheon	Brown glaze int	C18th - C19th		
602	BGFW	2	7	2	BS	Hollow ware	Brown glaze int & ext	C18th - EC19th		
602	BGFW	1	7	1	BS	Hollow ware	Brown glaze int & partially ext	C18th - EC19th	Probably a pot disc	P12&13
602	Blue Banded ware	10	19	1	Rim & BS	Bowl	Blue slip lines and bands ext	C19th	Crazed finish, small sherds	
602	Bone China	1	1	1	BS	Plate	U/Dec	C19th		
602	BSGSW	1	2	1	BS	Hollow ware	U/Dec	LC18th - C19th	Possibly part of a pot disc	P12&13
602	BSGSW	1	3	1	BS	Hollow ware	U/Dec	LC18th - C19th	Half a pot disc	P12&13
602	BSGSW	1	8	1	Rim	Bowl	Two incised lines below clubbed rim	LC18th - C19th	Clubbed rim	
602	BSGSW	1	17	1	Base	Hollow ware	U/Dec	LC18th - C19th		
602	BSGSW	2	8	2	BS	Hollow ware	Impressed lines ext	LC18th - C19th		
602	BSGSW	5	18	5	BS	Hollow ware	U/Dec	LC18th - C19th		
602	Cane Coloured ware	2	33	1	Flat base	Dish	U/Dec	C19th		
602	Cane Coloured ware	1	3	1	Rim	Pie dish	U/Dec	C19th		
602	Cane Coloured ware	1	4	1	BS	Hollow ware	U/Dec	C19th		
602	Creamware	3	18	3	Rim	Plate	U/Dec	c.1740 - c.1820		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
602	Creamware	1	1	1	Handle	Cup	U/Dec	c.1740 - c.1820		
602	Creamware	14	25	14	BS	Hollow ware	U/Dec	c.1740 - c.1820		
602	Creamware	6	20	5	Rim	Pie dish	U/Dec	c.1740 - c.1820		
602	Creamware	2	2	2	BS	Hollow ware	Relief banded ext	c.1740 - c.1820		
602	Creamware	6	13	6	BS	U/ID	U/Dec	c.1740 - c.1820	Heavily abraded and discoloured	
602	Edged ware	1	2	1	Rim	Plate	Moulded edge with blue paint	c.1810 - c.1830	Abraded; probable pot disc	P12&13
602	Late Blackware	4	16	4	BS	Hollow ware	Black glaze int & partially ext	C18th		
602	Pearlware	1	7	1	Lid	Teapot	Thin blue lines around edge and on top of lid	c.1780 - c.1840		
602	Pearlware	1	1	1	Rim	Cup/bowl	U/Dec	c.1780 - c.1840		
602	Pearlware	1	1	1	BS	Flatware	U/Dec	c.1780 - c.1840		
602	Slip Banded CC ware	2	3	1	Rim & BS	Bowl	Thin white slip bands on a cane coloured body	C19th		
602	Slip Banded ware	1	1	1	Rim	Bowl	Dark brown slip lines ext	C19th		
602	Tin Glazed Earthenware	1	1	1	BS	Flatware	Fine hand painted blue design int	LC17th - C18th		P1
602	TP Pearlware	1	1	1	Rim	Cup/bowl	U/ID TP design ext	c.1780 - c.1840		
602	TP Whiteware	1	5	1	Rim	Plate	Green printed floral design	M - LC19th	See also context 605 for a sherd of the same plate	
602	TP Whiteware	1	6	1	BS	Hollow ware	Chinese landscape ext	M - LC19th		
602	TP Whiteware	1	4	1	Rim/spout	Jug	Blue TP floral design int & ext	M - LC19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
602	Whiteware	2	2	2	Rim & BS	Bowl	Red line ext	M - LC19th		
603	BGSW	1	3	1	BS	Hollow ware	Brown glaze int & ext with impressed line ext	C18th		
603	Bone China	1	1	1	Rim	Cup/bowl	U/Dec	C19th		
603	BSGSW	1	3	1	Rim	Bowl	Rilled below clubbed rim	LC18th - C19th		
603	Creamware	1	2	1	BS	Flatware	U/Dec	c.1740 - c.1840		
603	Creamware	1	1	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		
604	PCreamware	1	2	1	BS	Hollow ware	Fine yellow stippled effect ext	c.1740 - c.1820		
604	PPearlware	1	4	1	Lid	Teapot	Blue line around edge of the knob	c.1780 - c.1840		
604	BGCW	1	27	1	BS	Pancheon	Brown glaze int	C18th - C19th		
604	BGSW	1	8	1	BS	Hollow ware	Black glaze int & ext	C18th - C19th		
604	Bone China	1	1	1	BS	Hollow ware	U/Dec	M - LC19th	Small discoloured sherd	
604	BSGSW	1	4	1	BS	Hollow ware	Incised line ext	LC18th - C19th		
604	BSGSW	5	121	4	BS	Hollow ware	U/Dec	LC18th - C19th	Two joining sherds from a large vessel	
604	BSGSW	1	5	1	Rim	Bowl/dish	U/Dec	LC18th - C19th	Sharply everted rim	
604	BSGSW	2	29	2	Rim	Bowl/dish	Four deeply incised lines below narrow everted rim	LC18th - C19th		
604	BSGSW	1	31	1	Base	Bowl/porringer	U/Dec	C18th - EC19th	Handle stump, small footed base	
604	BSGSW	1	21	1	Base	Bowl/porringer	Incised lines on body	LC18th - C19th		
604	BSGSW	1	14	1	Base	Hollow ware	U/Dec	LC18th - C19th		
604	Creamware	2	14	2	Footring base	Plate	U/Dec	c.1740 - c.1820		
604	Creamware	1	4	1	Ring foot base	Hollow ware	U/Dec	c.1740 - c.1820	Rounded ring foot base	

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
604	Creamware	1	3	1	Lid seated rim	Jar	U/Dec	c.1740 - c.1820	External flange for lid	
604	Creamware	1	2	1	Rim	Flatware	U/Dec	c.1740 - c.1820		
604	Creamware	1	4	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		
604	Creamware	1	7	1	Ring foot base	Hollow ware	U/Dec	c.1740 - c.1820	Angular ring foot base	
604	Creamware	1	1	1	BS	Hollow ware	Hand painted floral design ext	c.1740 - c.1820		
604	Mocha ware	1	8	1	Rim	Hollow ware	Red brown slip band below rim with black Mocha tree; relief scale pattern on body	LC18th - C19th		
604	Pearlware	2	5	1	Rim	Hollow ware	Diffuse green underglaze painted design	c.1740 - c.1820	Diffuse green underglaze paint	
604	Pearlware	1	11	1	Ring foot base	Bowl	U/Dec	c.1780 - c.1840	Angular ring foot base	
604	Pearlware	1	3	1	Recessed base	Plate	U/Dec	c.1780 - c.1840		
604	Pearlware	1	6	1	Handle	Jug	U/Dec	c.1780 - c.1840	Deliberate secondary damage to handle	P14,15&16
604	Slip Banded Fine Redware	1	3	1	BS	Hollow ware	Two white slip bands ext, white slip int	LC18th - C19th	More abraded than the other sherds of this type in this context	
604	Slip Banded Fine Redware	2	12	1	Recessed base	Jar	White slip lines ext, white slip int	LC18th - C19th	Very fine red body	
604	Slip Banded Fine Redware	1	7	1	Lid seated rim	Jar	White slip lines ext below rim, white slip int	LC18th - C19th	Small internal flange for lid	
604	Slip Banded ware	3	3	2	BS	Hollow ware	Dark slip lines on a white body	C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
604	TP Pearlware	1	2	1	Recessed base	Plate	U/ID TP design int	c.1780 - c.1840		
605	BGCW	4	81	1	BS	Pancheon	Brown glaze int	C18th - C19th		
605	BGCW	3	31	3	BS	Pancheon	Brown glaze int	C18th - C19th		
605	BSGSW	1	28	1	Rim	Bowl	Lines of rouletted impressions ext; sharply everted rim	LC18th - C19th		
605	BSGSW	1	26	1	Rim	Jar/bowl	Incised lines below clubbed rim	LC18th - C19th		
605	BSGSW	3	20	3	BS	Hollow ware	U/Dec	C18th - C19th		
605	BSGSW	1	6	1	Handle & BS	Mug/jug	Folded and pressed handle terminal	C18th - EC19th		
605	Creamware	1	5	1	Rim	Plate	U/Dec	c.1740 - c.1820		
605	Creamware	2	9	2	Flat base	Dish	U/Dec	c.1740 - c.1820		
605	Creamware	1	23	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820	Angular ring foot base	
605	Creamware	1	3	1	BS	Plate	U/Dec	c.1740 - c.1820		
605	Creamware	7	22	7	BS	Hollow ware	U/Dec	c.1740 - c.1820		
605	Creamware	6	27	6	BS	Hollow ware	U/Dec	c.1740 - c.1820		
605	Late Blackware	4	54	4	BS	Hollow ware	Black glaze int & partially ext	C18th	Hard, dense red fabric	
605	Pearlware	1	7	1	Base	Hollow ware	Square footed base with blue line on ext of foot	c.1780 - c.1840		
605	TP Pearlware	1	3	1	Rim	Cup/bowl	U/ID stylised geometric curvilinear design ext	c.1780 - c.1840	Unidentified TP design	
605	TP Pearlware	1	5	1	Recessed base	Cup	U/ID black printed design ext	c.1780 - c.1840		
605	TP Whiteware	1	2	1	Rim	Plate	Green TP floral design int	M - LC19th	See also context 602 for a sherd of the same vessel (non-joining)	

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
701	Bone China	1	1	1	Handle	Cup	Moulded handle	LC19th - EC20th		
701	TP Whiteware	1	2	1	BS	Hollow ware	Trace of blue design ext	M - LC19th		
816	BGCW	1	106	1	Base	Jar/pancheon	Brown glaze int	C18th - C19th		
816	BGCW	1	221	1	Rim	Pancheon	Brown glaze int; square section rim	C18th - C19th		
816	BGCW	9	212	9	BS	Pancheon	Brown glaze int	C18th - C19th		
816	BGCW	1	66	1	Base	Pancheon	Brown glaze int	C18th - C19th	Thick white deposit int	
816	BSGSW	1	19	1	BS	Hollow ware	U/Dec	LC18th - C19th		
816	Creamware	1	27	1	Rim	Bowl	U/Dec	c.1740 - c.1820	Could be the rim of a chamberpot	
816	Unglazed Red Earthenware	1	77	1	BS	Hollow ware	U/Dec	C18th - C19th	Black deposit int	
817	BGCW	1	31	1	BS	Pancheon	Red-brown glaze int	C18th - C19th		
817	BGCW	2	400	1	Rim	Pancheon	Brown glaze int	C18th - C19th	Clubbed rim with thick ext bulge	
817	BGCW	2	206	1	Rim	Pancheon	Brown glaze int	C18th - C19th	Diamond profile base	
817	BGCW	1	90	1	Base	Jar	Brown glaze int	C18th - C19th		
817	BGCW	7	189	7	BS	Pancheon	Brown glaze int	C18th - C19th	One possible pot disc (not illustrated)	
817	BSGSW	1	15	1	Flat base	Bowl	Dark brown int, light brown ext	LC18th - C19th	Unusual light buff stoneware fabric	
817	BSGSW	1	17	1	Rim	Dish/bowl	Dark brown int, light brown ext	LC18th - C19th	Unusual light buff stoneware fabric	
817	BSGSW	1	6	1	Rim	Dish/bowl	Impressed groove on ext edge	LC18th - C19th	Unusual light buff stoneware fabric	



<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
817	BSGSW	1	20	1	Base	Hollow ware	Incised grooves above small footed base	C18th - C19th	Unusual light buff stoneware fabric	
817	BSGSW	1	17	1	Base	Dish/bowl	U/Dec	LC18th - C19th		
817	BSGSW	1	43	1	Base	Hollow ware	Incised line below sharply everted rim	C18th - C19th		
817	BSGSW	1	12	1	Rim	Bowl	U/Dec	C18th - C19th	Plain rim	
817	Creamware	1	18	1	Profile	Plate	U/Dec	c.1740 - c.1820		
817	Late Blackware	1	15	1	BS	Hollow ware	Black glaze int & partially ext	C18th		
817	Unglazed Red Earthenware	1	116	1	Rim	Jar	U/Dec	C18th - C19th	Collared rim	
817	Unglazed Red Earthenware	4	39	4	BS	Hollow ware	U/Dec	C18th - C19th		
819	Whiteware (P)	7	21	1	BS	Hollow ware	U/Dec	C19th	Crazed and discoloured	
820	BGFW	1	37	1	Base	Hollow ware	Black glaze int	C18th - C19th	Footed base	
820	TP Pearlware	1	1	1	BS	Hollow ware	U/ID design ext	c.1780 - c.1840		
302=314	BGCW	1	17	1	BS	Pancheon	Brown glaze int	C18th - C19th		
302=314	BGFW	1	1	1	BS	Hollow ware	Brown glaze int & ext	C18th - EC19th		
302=314	BSGSW	1	10	1	Rim	Bowl/dish	Fine incised lines below rim	C18th - C19th	Folded clubbed rim	
302=314	BSGSW	1	5	1	Rim	Hollow ware	Regularly spaced impressed lines on body	C18th - C19th	Round rim	
302=314	Cane Coloured ware	2	12	1	Recessed base	Hollow ware	U/Dec	C19th		

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
302=314	Creamware	1	32	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820		
302=314	Creamware	1	2	1	Rim	Pie dish	U/Dec	c.1740 - c.1820		
302=314	Creamware	1	3	1	BS	Plate	U/Dec	c.1740 - c.1820		
302=314	Creamware	1	1	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		
302=314	Creamware	2	24	1	Profile	Dish	U/Dec	c.1740 - c.1820	Stamped cross on underside	P4
302=314	Creamware	1	6	1	Base	Plate	U/Dec	1806 - 1820	Stamped 'Brameld' on underside	P3&4
302=314	Creamware	1	1	1	BS	Flatware	U/Dec	c.1740 - c.1820		
302=314	Late Blackware	1	13	1	BS	Hollow ware	Brown glaze int & partially ext	C18th		
302=314	Slip Banded CC ware	4	11	3	BS	Bowl	White slip band with brown slip lines above and below	C19th		
302=314	Pearlware	7	25	1	Profile	Saucer	Hand painted blue dot and line design	c.1780 - c.1840	Recessed base; joins with cxt 314	P9
302=314	TP Pearlware	6	38	1	Rim & BS	Cup/bowl	Two Temples	c.1780 - c.1840	Wavy edge to rim	
302=314	TP Pearlware	1	1	1	BS	Hollow ware	U/ID design	c.1780 - c.1840		
U/S	PBlackware	1	2	1	Rim	Hollow ware	Black glaze int & ext	Pc17th	Everted rim; could be Late Blackware	
U/S	PBlackware	2	15	2	BS	Hollow ware	Black glaze int & ext; blistered	Pc17th	Could be Late Blackware	
U/S	PCreamware	1	5	1	Rim	Plate	U/Dec	c.1740 - c.1820	Heavily burnt, discoloured and blistered	
U/S	BGCW	3	318	3	Rim	Pancheon	Thick rims with external bulge; brown glaze int	C18th - C19th		
U/S	BGCW	1	102	1	Rim	Pancheon	Bifid rim, brown glaze int	C18th - C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S	BGCW	2	91	2	Rim	Jar	Collared rim, brown glaze int	C18th - C19th		
U/S	BGCW	3	491	3	Base	Jar/pancheon	Brown glaze int	C18th - C19th		
U/S	BGCW	24	608	24	BS	Pancheon	Brown glaze int	C18th - C19th		
U/S	BGCW	2	39	2	BS	Pancheon/bowl	Red-brown glaze int	C18th - C19th		
U/S	BGFW	3	144	3	Base	Jar	Black glaze int & partially ext	C18th - EC19th	Glaze pattern as Late Blackware but with a softer orange fabric	
U/S	BGFW	1	23	1	Base	Jar	Brown glaze int	C18th	Misfired glaze int, blistered	
U/S	BGFW	4	25	4	BS & base	Hollow ware	Brown glaze int & ext	C18th - EC19th		
U/S	BSGSW	10	107	10	BS	Hollow ware	U/Dec	LC18th - C19th		
U/S	BSGSW	5	53	5	BS	Hollow ware	Incised lines ext	LC18th - C19th		
U/S	BSGSW	1	31	1	Rim	Hollow ware	Vertical neck & rim with parallel impressed lines ext	LC18th - C19th		
U/S	BSGSW	1	11	1	Handle	Hollow ware	Grooves & ridges on top of handle	C18th - EC19th		
U/S	BSGSW	1	34	1	Handle & BS	Mug/jug	Grooves & ridges on top of handle	C18th - EC19th		
U/S	BSGSW	1	26	1	Rim	Dish/bowl	Sharply everted rim	C18th - EC19th	Blobs of glaze int	
U/S	BSGSW	1	10	1	Rim	Bowl/porringer	Everted rim with incised lines ext	C18th		
U/S	BSGSW	1	21	1	Rim	Bowl	Bands of stamped wavy lines between incised lines	C18th - C19th	Folded clubbed rim	
U/S	BSGSW	6	71	6	BS	Hollow ware	Stamped designs ext	LC18th - C19th		
U/S	BSGSW	1	15	1	Rim	Bowl	Rouletted ext	LC18th - C19th	Folded clubbed rim	
U/S	BSGSW	1	11	1	Rim	Hollow ware	Single rouletted line below everted rim	C18th - EC19th	Odd pimpled matte finish	
U/S	BSGSW	1	10	1	Rim	Bowl	U/Dec	LC18th - C19th	Clubbed rim	
U/S	BSGSW	1	9	1	Rim	Jar	Everted rim, folded	LC18th - C19th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S	BSGSW	1	5	1	Rim	Jar	Everted rim, folded	LC18th - C19th		
U/S	BSGSW	1	12	1	Rim	Jar	Everted rim with incised lines on neck	LC18th - C19th		
U/S	BSGSW	1	2	1	Rim	Jar	Everted rim	LC18th - C19th		
U/S	BSGSW	4	135	4	Base	Bowl	Footed base	LC18th - C19th		
U/S	BSGSW	1	64	1	Ring foot base	Bowl	U/Dec	LC18th - C19th		
U/S	BSGSW	2	38	2	Flat base	Bowl	U/Dec	LC18th - C19th		
U/S	BSGSW	1	28	1	Flat base	Hollow ware	Groove above base ext	LC18th - C19th		
U/S	BSGSW	1	8	1	Base	Mug	U/Dec	C18th		
U/S	BSGSW	1	6	1	BS	Hollow ware	Groove on shoulder	LC18th - C19th		
U/S	BSGSW	1	8	1	Base	Hollow ware	U/Dec	LC18th - C19th		
U/S	BSGSW	1	35	1	Base	Bowl	Unusual dark brown to black finish ext	LC18th - C19th		
U/S	BSGSW	1	9	1	Base	Hollow ware	U/Dec	LC18th - C19th		
U/S	Cane Coloured ware	4	6	4	BS	Hollow ware	U/Dec	C19th		
U/S	Cane Coloured ware	1	1	1	Rim	Cup/bowl	Red lines on top of rim and ext, white int	C19th		
U/S	Ceramic ball	1	12	1	Complete	Perforated ball	U/Dec	LC18th - C19th	White glazed ball (diam 22mm - 22.7mm) perforated and slightly flattened	
U/S	Coarse Late Blackware	3	184	3	Base	Jar	Black glaze int & partially ext	C18th - EC19th	Hard, dense, dark red fabric, unlike the orange body of BGCW	

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S	Coarse Late Blackware	2	45	2	BS	Hollow ware	Black glaze int & partially ext	C18th - EC19th		
U/S	Creamware	1	24	1	Rim	Bowl	Clubbed, everted rim	c.1740 - c.1820	Folded rim with cavity	
U/S	Creamware	5	65	5	Flat base	Dish	U/Dec	c.1740 - c.1820		
U/S	Creamware	8	85	7	Recessed base	Plate	U/Dec	c.1740 - c.1820		
U/S	Creamware	5	24	3	Rim	Pie dish	U/Dec	c.1740 - c.1820		
U/S	Creamware	13	49	11	Rim	Plate	U/Dec	c.1740 - c.1820		
U/S	Creamware	3	11	3	BS	Plate	U/Dec	c.1740 - c.1820		
U/S	Creamware	2	35	2	Recessed base	Hollow ware	U/Dec	c.1740 - c.1820		
U/S	Creamware	2	2	1	Rim	Jar	U/Dec	c.1740 - c.1820	Small clubbed rim	
U/S	Creamware	1	8	1	Ring foot base	Flatware	U/Dec	c.1740 - c.1820	Angular ring foot base	
U/S	Creamware	4	9	4	Footring base	Plate	U/Dec	c.1740 - c.1820		
U/S	Creamware	21	102	20	BS	Flatware	U/Dec	c.1740 - c.1820		
U/S	Creamware	30	63	30	BS	Hollow ware	U/Dec	c.1740 - c.1820		
U/S	Creamware	4	12	4	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Plain rim	
U/S	Creamware	1	1	1	BS	Hollow ware	Relief bands ext	c.1740 - c.1820		
U/S	Creamware	1	7	1	Rim	Dish	Moulded rim	c.1740 - c.1820		
U/S	Creamware	1	2	1	BS	Hollow ware	Rilled band ext	c.1740 - c.1820		
U/S	Edged ware	11	52	11	Rim	Plate	Moulded 'Grass' pattern rim with blue paint	c.1810 - c.1830		
U/S	Edged ware	1	3	1	Rim	Hollow ware	Blue 'feather edge' paint around lid seated rim	c.1810 - c.1830	Small internal flange	

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
U/S	Fine Redware	1	3	1	Ring foot base	Dish	White slip int	LC18th - C19th		
U/S	Late Blackware	4	107	4	Base	Hollow ware	Black glaze int & partially ext	C18th		
U/S	Late Blackware	13	74	13	BS	Hollow ware	Black glaze int & partially ext	C18th		
U/S	Late Blackware type	1	43	1	Base	Jar	Black glaze int only	C18th	Hard, dense dark red body	
U/S	Pearlware	1	2	1	Recessed base	Plate	U/Dec	c.1780 - c.1840		
U/S	Pearlware	3	3	3	BS	Flatware	U/Dec	c.1780 - c.1840		
U/S	Pearlware	1	5	1	Handle	Hollow ware	U/Dec	c.1780 - c.1840		
U/S	Pearlware	1	13	1	Ring foot base	Hollow ware	U/Dec	c.1780 - c.1840	Angular ring foot base	
U/S	Pearlware	5	12	3	BS	Hollow ware	Hand painted underglaze designs ext	c.1780 - c.1840		
U/S	Pearlware	1	4	1	Recessed base	Plate	Hand painted brown, orange and green garden design int	c.1780 - c.1840		
U/S	Pearlware	1	4	1	Footring base	Plate	Hand painted green and orange design int	c.1780 - c.1840		
U/S	Pearlware	1	3	1	BS	Flatware	Brown line int	c.1780 - c.1840		
U/S	Pearlware	2	11	2	Recessed base	Plate	U/Dec	c.1780 - c.1840		
U/S	Pearlware	3	5	3	BS	Hollow ware	Hand painted blue and orange motifs ext	c.1780 - c.1840	Probably part of a figurine	
U/S	Pearlware	1	1	1	BS	Hollow ware	Rouletted scale pattern ext with diffuse green paint	c.1780 - c.1840		
U/S	Pearlware	1	1	1	BS	Hollow ware	Thin blue line ext	c.1780 - c.1840		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S	Pearlware	1	1	1	Rim	Cup/bowl	Hand painted blue lines and dot & tendril design ext	c.1780 - c.1840		
U/S	Porcelain	1	4	1	Base	Hollow ware	U/Dec	C19th		
U/S	Slip Banded CC ware	1	1	1	Rim	Bowl	Blue and brown slip lines below rim	C19th		
U/S	Slip Banded CC ware	1	2	1	BS	Bowl	Brown and white slip lines ext	C19th		
U/S	Slip Banded CC ware	1	1	1	BS	Hollow ware	Blue slip lines ext	C19th		
U/S	Slipware	1	14	1	BS	Hollow ware	Trailed white slip ext; irregular designs and partially concealed by black glaze	C18th		
U/S	Stoneware	14	1984	1	Profile	Flagon	Printed label; 'Wheatley & Bates Ltd / Sheffield'	M - LC19th	Black deposit int	
U/S	Stoneware	1	52	1	Base	Bottle	Mottled green and brown glaze ext	C19th		
U/S	Tin Glazed Earthenware	1	45	1	BS	Flatware	Hand painted blue design	LC17th - C18th	Thicker than normal; large plate	P2
U/S	TP Pearlware	3	1	3	BS	Hollow ware	U/ID TP design ext	c.1780 - c.1840		
U/S	TP Pearlware	1	1	1	Rim	Hollow ware	U/ID TP design ext	c.1780 - c.1840		
U/S	TP Pearlware	1	19	1	Ring foot base	Plate	U/ID TP design int; figure and large building	c.1780 - c.1840		
U/S	WSGSW	1	5	1	Rim	Plate	Poorly moulded dot daiper and basket pattern	c.1720 - c.1770		
U/S	Yellow Glazed Coarseware	1	121	1	Base	Jar	White slip int under clear glaze giving unusual mottled appearance	LC17th - C18th		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S Area 7	Blue Banded ware	2	3	1	Rim	Bowl	Blue slip lines ext	C19th		
U/S Tr 2	BGFW	1	41	1	Rim	Jar	Brown glaze int & ext	C18th - C19th	Short collared rim	
U/S Tr 2	BGFW	1	5	1	BS	Hollow ware	Brown glaze int & ext	C18th - C19th	Possible part of pot disc (not illustrated)	
U/S WS 1	PCreamware	1	2	1	BS	Hollow ware	U/Dec	LC18th - EC19th		
U/S WS 1	BGCW	4	137	4	BS	Pancheon	Brown glaze int	C18th - C19th		
U/S WS 1	Blue Banded ware	1	1	1	BS	Bowl	Blue slip lines ext	C19th		
U/S WS 1	BSGSW	2	4	2	BS	Hollow ware	U/Dec	LC18th - C19th		
U/S WS 1	BSGSW	1	16	1	BS	Hollow ware	Brown salt glaze ext, unglazed int	LC18th - C19th		
U/S WS 1	Creamware	2	9	2	Rim	Plate	U/Dec	c.1740 - c.1820		
U/S WS 1	Creamware	1	3	1	Footring base	Cup/bowl	U/Dec	c.1740 - c.1820	Angular ring foot base	
U/S WS 1	Creamware	1	8	1	Rim	Plate	U/Dec	c.1740 - c.1820		
U/S WS 1	Creamware	13	21	13	BS	Hollow ware	U/Dec	c.1740 - c.1820		
U/S WS 1	Creamware	5	9	5	BS	Hollow ware	U/Dec	c.1740 - c.1820		
U/S WS 1	Creamware	3	8	1	Rim	Jar	U/Dec	c.1740 - c.1820		



<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S WS 1	Creamware	1	2	1	Footring base	Plate	U/Dec	c.1740 - c.1820		
U/S WS 1	Creamware	1	4	1	Rim	Plate	U/Dec	c.1740 - c.1820		
U/S WS 1	Late Blackware	3	4	3	Rim & BS	Hollow ware	Black glaze int & ext	C18th		
U/S WS 1	Pearlware	7	151	7	Base	Dish	U/Dec	c.1780 - c.1840		
U/S WS 1	Pearlware	3	4	3	BS	Flatware	U/Dec	c.1780 - c.1840		
U/S WS 1	Pearlware	1	1	1	BS	Dish	Brown line int	c.1780 - c.1840		
U/S WS 1	TP Pearlware	3	3	2	Rim	Saucer	U/ID TP design int	c.1780 - c.1840		
U/S WS 1	TP Pearlware	2	2	1	BS	Flatware	Blue TP design int; Chinese landscape	c.1780 - c.1840		
U/S WS 1	TP Pearlware	1	1	1	Rim	Cup/bowl	U/ID TP design int & ext	c.1780 - c.1840	Overfired and blistered	
U/S WS 3	BSGSW	1	119	1	Base	Bowl	U/Dec	C18th - C19th	Small footed base	
U/S WS 3	BSGSW	2	17	2	BS	Hollow ware	U/Dec	C18th - C19th	One possible pot disc (not illustrated)	
U/S WS 3	BSGSW	1	4	1	BS	Hollow ware	Incised line ext	C18th - C19th	Unglazed int	
U/S WS 3	Creamware	2	2	1	Rim	Hollow ware	U/Dec	c.1740 - c.1820		
U/S WS 3	Creamware	3	17	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		

Cbxt	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes	Figs/ Plates
U/S WS 3	Creamware	1	1	1	Base	Dish	U/Dec	c.1740 - c.1820		
U/S WS 3	Creamware	5	12	5	BS	Hollow ware	U/Dec	c.1740 - c.1820		
U/S WS 3	Creamware	3	6	2	Footring base	Plate	U/Dec	c.1740 - c.1820	Crazed and discoloured	
U/S WS 3	Creamware	1	2	1	Rim	Bowl	U/Dec	c.1740 - c.1820		
U/S WS 3	Late Blackware	3	20	1	BS	Hollow ware	Black glaze int & partially ext	C18th	Bright orange fabric, cf. BGFW	
U/S WS 3	Pearlware	1	24	1	Base	Hollow ware	Profiled footed base	c.1780 - c.1840	Could be the base of an ornament or figurine	
U/S WS 3	Pearlware	1	3	1	Rim	Cup/bowl	Hand painted blue band int	c.1780 - c.1840		
U/S WS 3	Whiteware	1	46	1	Rim & handle	Mug	U/Dec	LC19th - MC20th	Institutional ware mug	
U/S WS 3	Yellow ware	1	37	1	Rim	Plate	Clear glaze int giving yellow finish	C17th		
U/S WS 5	BGCW	1	113	1	Rim	Pancheon	Brown glaze int; glaze fuming ext; small rim with external flange	C18th - C19th		
U/S WS 5	BGCW	1	17	1	BS	Pancheon	Brown glaze int, rilled profile ext	C18th - C19th		
U/S WS 5	BGFW	1	27	1	Rim & neck	Bottle	Black glaze int & ext	C18th - EC19th	cf. Late Blackware	
U/S WS 5	BGFW	1	12	1	Rim	Dish	Black glaze int only	C18th - EC19th	Sharply everted rim, cf. Late Blackware	
U/S WS 5	BGFW	1	6	1	Rim	Jar	Black glaze int & ext	C18th - EC19th	Overhanging rim cf. Late Blackware	

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S WS 5	BGFW	1	50	1	Strap handle	Hollow ware	Black glaze int & ext	C18th - EC19th	cf. Late Blackware	
U/S WS 5	BGFW	2	29	2	BS	Hollow ware	Black glaze int & ext	C18th - EC19th	cf. Late Blackware	
U/S WS 5	Bone China	1	2	1	Rim	Cup/bowl	U/Dec	C19th	Thin walled sherd	
U/S WS 5	BSGSW	2	29	2	Base	Bowl	U/Dec	C18th - C19th	Small footed base	
U/S WS 5	BSGSW	1	8	1	Rim	Bowl	Deep impressed lines ext below rim	C18th - C19th	Plain rounded rim	
U/S WS 5	BSGSW	1	14	1	Strap handle	Hollow ware	Grooves on top of handle	C18th - EC19th		
U/S WS 5	Creamware	2	40	2	Profile	Plate	U/Dec	c.1740 - c.1820		
U/S WS 5	Creamware	1	5	1	Rim	Plate	U/Dec	c.1740 - c.1820		
U/S WS 5	Creamware	1	3	1	Rim	Hollow ware	U/Dec	c.1740 - c.1820	Plain rim	
U/S WS 5	Creamware	1	44	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820	Rounded ring foot base	
U/S WS 5	Creamware	1	60	1	Flat base	Dish	Stamped letter M on underside	c.1740 - c.1820		P6
U/S WS 5	Creamware	4	32	4	Flat base	Flatware/dish	U/Dec	c.1740 - c.1820		
U/S WS 5	Creamware	1	9	1	BS	Hollow ware	U/Dec	c.1740 - c.1820	Crazed and discoloured	
U/S WS 5	Creamware	1	1	1	BS	Hollow ware	U/Dec	c.1740 - c.1820		

<b>Cbxt</b>	<b>Type</b>	<b>No</b>	<b>Wt.</b>	<b>ENV</b>	<b>Part</b>	<b>Form</b>	<b>Decoration</b>	<b>Date range</b>	<b>Notes</b>	<b>Figs/ Plates</b>
U/S WS 5	Creamware	1	3	1	Rim	Cup/bowl	Slip decoration ext; red band and grey-brown slip bands ext	c.1760 - c.1820		
U/S WS 5	Pearlware	1	2	1	Rim	Bowl	Blue line on top of rim, brown line and dot decoration ext, hand painted	c.1780 - c.1840		
U/S WS 5	Pearlware	1	3	1	Rim	Bowl	Brown line inside rim, floral design internally, hand painted	c.1780 - c.1840		
U/S WS 5	TP Pearlware	1	6	1	Ring foot base	Hollow ware	U/ID TP design on ext of foot	c.1780 - c.1840	Angular ring foot base	
U/S WS 5	TP Pearlware	1	6	1	Recessed base	Plate	U/ID TP design int	c.1780 - c.1840		
U/S WS 5	TP Pearlware	1	2	1	Rim	Cup/bowl	Chinese landscape ext, geometric frieze int	c.1780 - c.1840		
WS 2	Creamware	1	32	1	Ring foot base	Bowl	U/Dec	c.1740 - c.1820		
	<b>Total</b>	<b>1740</b>	<b>30019</b>	<b>1549</b>						

12.3.2 Table 6: Ceramic Building Material and Other Items Included with the Pottery Assemblage

Context	Type	No	Wt.	ENV	Part	Form	Decoration	Date range	Notes
3	Shell	1	1	1	Fragment	U/ID	U/Dec	Undated	
103	Sewer pipe	3	250	3	Fragment	Pipe	U/Dec	1850+	Salt glazed sewer pipe
200	Sewer pipe	1	30	1	Fragment	Pipe	N/A	1850+	
701	Sewer pipe	1	6	1	Fragment	Pipe	N/A	1850+	
WS1	Sewer pipe	3	U/Det	3	Fragments	Pipe	N/A	1850+	Salt glazed sewer pipe; too heavy to weigh
Area 7	Sewer pipe	7	675	7	Fragments	Pipe	N/A	1850+	Salt glazed sewer pipe fragments
U/S	Tobacco pipe	1	1	1	Bowl	Tobacco pipe	N/A	Undated	
U/S	Sewer pipe	1	50	1	Fragment	Pipe	N/A	1850+	

12.3.3 Table 7: Contexts Used for Comparative Purposes

Site	Context
The Union Grinding Wheel	[231], [234], [305]
The Suffolk Works	[1005], [1023], [1028], [2020], [2021], [5007], [5008], [5025], [5027], [6003], [6114], [8012], [8013], [8078], [8082], [8083], [8084], [8130]
Garden Street	[1042], [1044], [1045], [1046], [1048] [4275], [4171], [4258], [4260], [4265], [4267], [4268], [4274], [4278], [4277], [4290], [4325], [4270], [4276], [4323]

## 12.4 Worked Bone

12.4.1 Table 8: Worked Bone Assemblage

Context	No.	Worked Bone Description	Non-worked Bone Description
100	1	12cm bone double pointed needle	
206	3	8cm stag scale, 6 cm thin rectangular bone scale	Small animal long bone
230	5		Rib fragment, vertebra fragment, small animal (rat?) long bone, fragment, 11cm very thin bone (?) piece, rounded one end, some green staining on fragments
230	2		1 sawn long bone piece, 1 fragment
231	1	7cm rectangular bone scale	
234	5	1 bone scale with diagonal filed decoration	4 fragments,
234	5	7cm part finished bone half round scale.	Sawn end of long bone, small animal long bone, fragments
236	1	7cm part finished bone scale	
245	2	8cm rib sawn pieces	
251	18		Miscellaneous bone fragments
254	1	11cm rib fragment	
256	2	2 small ivory scale fragments	
256	5	1 broken end of ivory scale for penknife with two rivets	3 fragments,
272	1	11cm sawn rib piece	
302	1	10cm xylonite table knife handle, candle end, bored central hole has broken through edge of handle	
303	1		Small animal rib
303	2	10cm xylonite table knife handle, candle end; 8cm laminated xylonite table knife handle candle end	
305	9		9 bone fragments, one with saw marks
305	1		Bone fragment
305	3		3 bone fragments
305	1		Antler tine

<b>Context</b>	<b>No.</b>	<b>Worked Bone Description</b>	<b>Non-worked Bone Description</b>
314	3		Sawn end of long bone, rib fragment, fragment
314	3	1.5cm diameter bone button, four holes; 1cm diameter green stained disc with central hole; scale fragment with filed decoration	
314	3	12cm sawn section of rib	Small animal rib and long bone;
314	3	8cm sawn rib section	2 small animal ribs
314	2	12cm sawn rib section	Piece pelvic bone
328	1		Bone fragment
329	1		Bone fragment
331	16	10cm stag scale; 15 wooden pins 4cm long	
331	1		Section of small animal rib
331	2	1.5cm diameter bone button four holes; 1cm diameter button with three holes	
333	1		Sawn rib fragment
344	1	12cm sawn rib	
500	1	8cm xylonite table knife handle, candle end	
600	1	9cm table knife handle, broken along central hole	
601	3		3 rib fragments
602	4	Broken half round scale	2 bone fragments
602	5	Thin fragment of ivory penknife scale	2 rib fragments; small animal long bone, sawn section long bone
602	1	6cm bone toothpick	
820	1	Fragment of bone scale with filed decoration	
821	1	10cm xylonite table knife handle, cracked along central hole	
U/S	3	1 part finished scale; 2 scale fragments	
U/S	2		Small animal rib and metapodial (P)
U/S	2		2 bone fragments
U/S	4	1 part finished scale	3 sawn fragments;
U/S	2		2 fragments

<b>Context</b>	<b>No.</b>	<b>Worked Bone Description</b>	<b>Non-worked Bone Description</b>
U/S	1	10cm green stained half round scale	
U/S	1		Bone fragment
U/S	1	Scale fragment with filed decoration	



## 13 APPENDICES

### 13.1 Appendix 1: Guidelines for Using the Clay Tobacco Pipe Recording System

This system has been designed to allow groups of pipes to be recorded in a standard manner. It has been conceived to deal primarily with excavated assemblages although it can easily be adapted for mixed or unstratified collections. The object has been to produce a flexible system, which includes all of the main categories of information commonly recorded by pipe researchers. Not all of these categories will necessarily be relevant to any given group but, when they are used, they allow quick and easy comparison of material both within and between sites.

An A3 format has been adopted for the recording sheets since this allows all the relevant data to be collected on one line. The information is, as far as possible, symbol coded in columns. There are three advantages to this. It is quick to compile, easy to scan for information and can be simply computerised. Three different types of sheet are used to build up the record for each site: -

- the group summary sheet
- the clay tobacco pipe record sheet
- the clay tobacco pipe summary sheet

These sheets are intended to provide a detailed catalogue of the individual fragments present from each site or collection for archive and research purposes. This record may be supplemented by additional notes and drawings, which collectively will form the basis for a synthesised written report. Each of these three types of sheet is described below, followed by an explanation of the categories of information collected and the codes used for recording.

**THE GROUP SUMMARY SHEET** Only one of these sheets is completed for each group. It acts as a guide to the record, which has been made and defines the way in which the record has been arrived at. The sheet sets out basic information about the material such as who has commissioned the work, where the material is from and exactly what the record consists of. It also gives details of how the record was compiled and by whom. Most of the categories are self-explanatory and do not need further clarification. The main thing to note is that flexibility to the recording system has been built in by allowing specific recording elements to be defined. For example, the bowl form typology or fabric types can be set on this sheet to define the codes used on the recording forms. The 'notes' section allows free text, which can be used to further define way in which the material has been studied and recorded.

**THE CLAY TOBACCO PIPE RECORD SHEET** The second sheet is used to list, in context order, the individual fragments making up each group. The site and total number of sheets completed is recorded at the top of the sheet. Each line is used to record an individual fragment or a group of fragments if their attributes are all the same. For each different context the bowls, stems and mouthpieces should be listed, in that order, with marked or decorated pieces coming before the plain examples within each category. The symbols /, 0 or - are used to mean 'yes', 'no' or 'can't tell' respectively. The following classes of information can then be recorded: -

**Identification** The context number and any individual small find or bag number for the piece(s) are recorded in the first two columns. Normally all the numbers actually written on each pipe are included here.

**Fab** This column is used for recording fabric differences, where these can be seen. This might simply differentiate coarse, gritty, 'local' fabrics (L) from fine 'imported' clays (I). Where more detailed divisions can be made the codes used should be defined on the Group Summary Sheet.

**B S M** The number of bowl (B), stem (S) and mouthpiece (M) fragments recovered from each context is entered in these three columns. As entries on the right hand side of the sheet must relate to all of the fragments entered in these first columns, a number of different lines are

usually required to build up a complete record of each context group.

The numbers of fragments entered are the numbers as excavated. Two or more joining pieces which have clearly damaged during recovery or handling are counted as one piece. Reconstructed fragments, which were damaged before deposition, are counted individually, being listed in their appropriate columns but on the same line. A note of any such joins or of other cross context joins should be placed in the final column.

If an unbroken pipe is recovered it is counted under the bowl column and an arrow (->) drawn across the stem and mouthpiece columns. The fact that the pipe is complete noted in the 'comments' column where details of the stem length, mouthpiece form and finish can be given. In this way details of the pipe can still be found on the form without distorting the count of fragments recorded in the columns.

**Bowls (B)** A bowl fragment is defined as any fragment with part of the base of the heel or spur surviving or with enough of the bowl to show its thickness (i.e., with any part of the internal bowl cavity surviving). The length of any surviving stem is irrelevant and is not counted separately in the stem column. This does not apply to re-assembled fragments of stem, which have been joined to a bowl fragment. These should be counted under the stem column on the same line.

**Stems (S)** A stem is any fragment with neither bowl nor mouthpiece surviving.

**Mouthpieces (M)** A mouthpiece is any piece with some or all the mouthpiece surviving.

**MN** Minimum number. The minimum number of pipes represented. Where this column is completed the methodology used should be stated on the group summary sheet.

**B/64** This records the stem bore(s) of the fragments listed on each line in 64ths of an inch, '7, for example, representing a fragment with a bore of 7/64". The means by which the bore has been measured should be stated on the Group Summary Sheet (e.g. ruler, butt end of imperial drill bit, travelling microscope). Where the stem bore at either end of a fragment varies only the smaller measurement should be recorded. For mouthpieces only the broken end is measured.

**BUR** Records burnishing on the fragments(s). This can either be a yes tick (/) where burnishing is present or it can be further graded as fine (F), good (G), average (A) or poor (P). A fine (F) burnish is when the polishing lines are so closely spaced and even that there are no gaps between and a fine very glossy surface is created. A good (G) burnish is well applied with close, even strokes. An average (A) burnish will have gaps of roughly equal width to the burnish lines and may be light and uneven. A poor (P) burnish is very scrappy and irregularly applied. Burnishing on the stem is usually less well applied than that on the bowl and can often only be noted as being present rather than being graded. Great care must be taken on the identification of burnishing, especially where naturally glossy fabrics are used. Burnished pipes exhibit the slight facets caused by polishing and, usually, an alternating surface of glossy and matt strips.

**TIP** These two columns describe the tip or mouthpiece of the pipe. They record the type of mouthpiece (T) and finish (F) applied to it.

**T** The types of mouthpiece are coded as follows: -

C = Cut: the mouthpiece is formed by a simple cut end to the stem and no other moulded shape is present.

R = Rounded: the mouthpiece is formed in the mould as a simple rounded end.

N = Nipple: a circular sectioned stem, which terminates with a moulded nipple.

D = Diamond shaped: the stem ends with a diamond shaped cross section but without a nipple.

DN = Diamond nipple: where the stem takes on lozenge or sharply oval section in shape directly before the nipple.

FO = Flattened Oval: the stem takes on a flat, oval, section at the tip, without a nipple.

**F** The types of finish are coded as follows: -

0 = No visible finish

RW = Red Wax

GW = Green Wax

GG = Green Glazed; often thin and light in colour

YG = Yellow Glaze

CG = Clear Glaze

\* = Other; specify under 'comments'

**BOWL** Four columns deal with various attributes of the bowl. These are: -

**X** Internal bowl crosses. The most common marks found on the internal base of a bowl are crosses. When viewed with the stem pointing down these can either appear as '+' or 'x'. These symbols should be used to indicate which type is present. If some other symbol or letter is found enter \* and describe it in the comments section.

**M/4** Milling. The amount of milling around the rim is estimated to the nearest quarter of a complete circumference so, for example, a half milled pipe is entered as 2. If no milling is present a 0 is entered, if milling is present but the rim damaged a / is entered, if no rim survives a - is entered.

**RIM** Rim finish. The way in which the rim has been treated is coded: -

C = Cut: the rim is formed by just a single horizontal knife cut.

B = Bottered: the rim has been smoothed with a bottering tool giving a rounded profile.

I = Internal knife cut: a knife has been used to cut clay from the inside of the bowl to make a thinner, finer rim.

W = Wiped: the rim has been wiped or smoothed (as opposed to being bottered).

These codes may be used together. Thus CW is a rim that has been cut and wiped or IB is a rim that had been internally knife cut and bottered. These last two techniques are often very difficult to distinguish where they occur together and any results should be regarded cautiously looking for general trends rather than exact figures. As a general rule bottering produces a smooth, rounded and 'wiped' appearance near the rim as opposed to knife trimming which produces less even and deeper marks within the bowl with a fresher 'scraped' appearance to the surface.

**FORM** The type number of the bowl form from a recognised typology, which should be entered on the status sheet. If the bowl falls between two forms these should both be entered (e.g. 25/27) and if the bowl is not a very good match it should be noted as a 'variant' of the basic form using the letter 'v' (e.g. 25v).

**MARK** The next five columns deal with any maker's mark. A sketch or transcription of the mark is written under MARK.

**CAT NO** = The National Catalogue number of any stamped mark. This is intended to relate specifically to the National Stamp Catalogue, which is being compiled at the University of Liverpool. Any alternative numbering system should be defined on the Group Summary Sheet.

**POS** = Position the position/style of mark. The codes are: -

H: On the base of the heel.

S: On the base of the spur.

BB: Beneath the bowl where a pipe has neither heel nor spur.

SH: On the sides of the heel.

SS: On the sides of the spur.

BF: On the bowl facing the smoker.

BL: On the bowl, on the left hand side as smoked.

BR: On the bowl, on the right hand side as smoked.

BA: On the bowl facing away from the smoker.

BS: On the bowl sides.

SX: On the top of the stem, reading across it.

SL: On the stem, reading along it.

SM: Multiple individual stamps right around the stem, as a band or pattern.

RS: Roll stamped stem, a continuous band or zone around the stem. This may be plain or decorated but does not include milled decoration.

SP: Spiral stem stamp (one line mark applied on a spiral).

ST: Stem twist, a specific form of roll stamp forming a spiral of shallow grooves around the stem.

**TYPE** The type of mark is recorded: -

I: The primary pattern or motif is incuse.

R: The primary pattern or motif is in relief.

A: Applied mark formed of some medium other than clay such as a rubber stamp, transfer print or hand written mark.

**METHOD** The method by which the mark was formed: -

M: Moulded mark.

S: Stamped mark.

I: Ink stamp (rubber stamp).

TP: Transfer printed mark.

HW: Hand written mark.

\*: Other, specify the exact type under comments.

**DECORATION** Describe or sketch any decorative treatment of the pipe.

**DATE** The date range for the piece(s) recorded. This is an estimate of the likely period during which the pieces were made.

**DR** Drawing. Any letter or numeric code used to identify drawn examples. If both record sketches and full publication drawings are made these should be differentiated.

**COMMENTS** Any comments or notes on the pipe(s) recorded. Particular note should be made to expand any column where \* or an arrow has been entered and to note features such as cross context joins.

**CONTEXT SUMMARY SHEET** The third sheet is the context summary sheet that tabulates the cumulative information from the record sheets. It acts as an index as well as a summary and is of particular value for the excavator or finds assistant since it shows the overall date range for each context and the number of fragments upon which that date is based.

**CONTEXT** The context number.

**PHASE** the site phase or period to which the context belongs.

**B S M** Totals of Bowl, Stem and Mouthpiece recovered from that context.

**TOT** The total number of fragments from that context.

**DATE RANGE** The overall date range of all the fragments recovered. If a more precise date for deposition can be suggested, for example where some material is likely to be either residual or intrusive, the date can be asterisked and further details given in the comments section.

**BURNISH** The total number of burnished bowl, stem and mouthpiece fragments is entered in the first column and then the ratio of burnished pieces, expressed as a percentage, in the second. This provides an indication of the 'quality' of the deposit since burnishing increased the price of a pipe.

**MILLING INDEX** The milling index is calculated by adding the figures for each complete rim in a context, which will range from 0-4, and dividing by the sum of the number recorded. This gives the average quantity of milling, measured in units of 1/4 of the circumference of the rim, for the pipes in that deposit. Since it cost more for fully milled pipes the closer the average approaches 4.0 the higher the 'quality' of the pipes.

**STAMPED** The total number of stamped marks.

**MOULDED MARKS** The total number of moulded marks.

**DECORATED** The total number of decorated pipes.

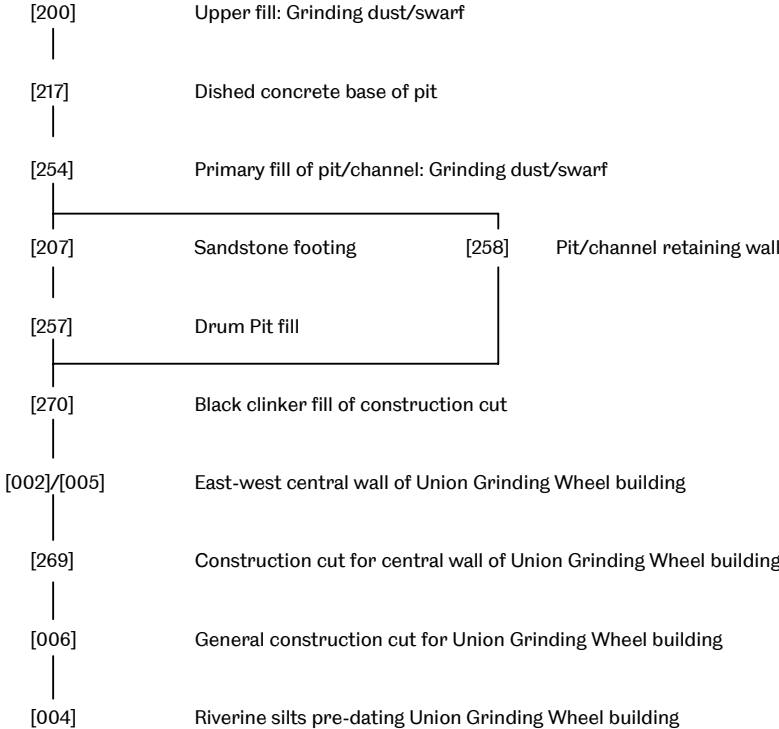
**ILLUSTRATIONS** The drawing numbers of all drawn pieces.

**KILN** The total number of pieces considered to be kiln wasters is entered. This will often represent only the minimum number present since actual damage or discolouration occurs on a small percentage of all kiln waste.

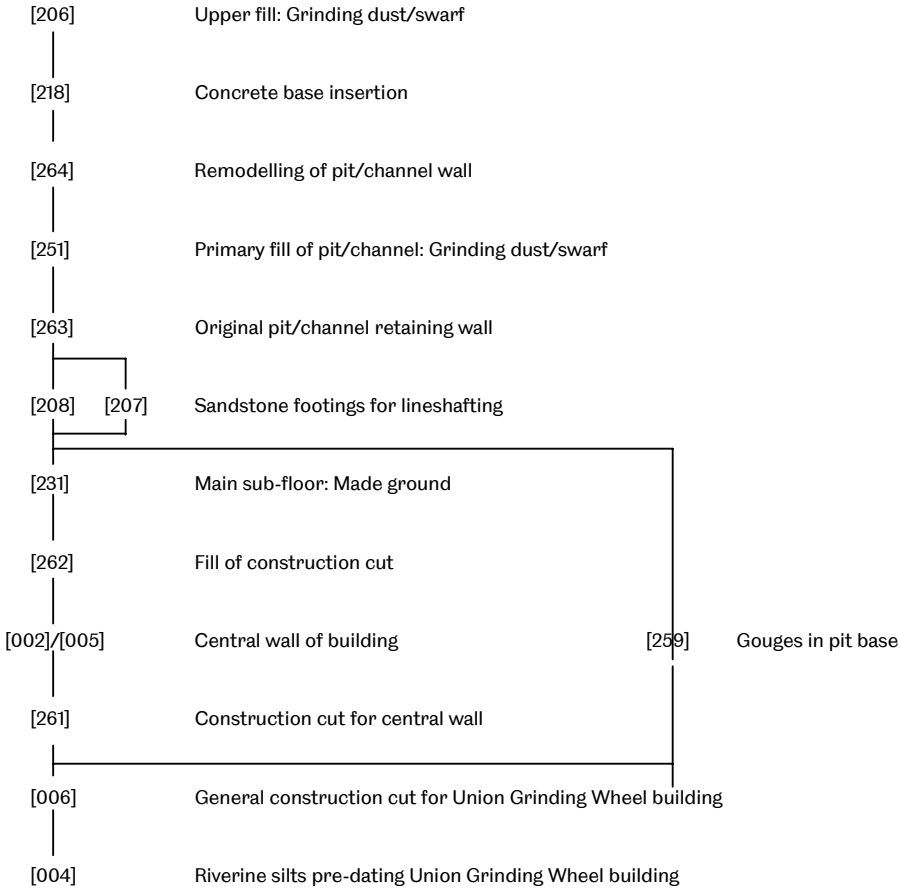
**COMMENTS** Brief comments on pieces of particular importance or the group as a whole.

## 13.2 Appendix 2: Stratigraphic Matrices of Drum Pits, Workshop 2

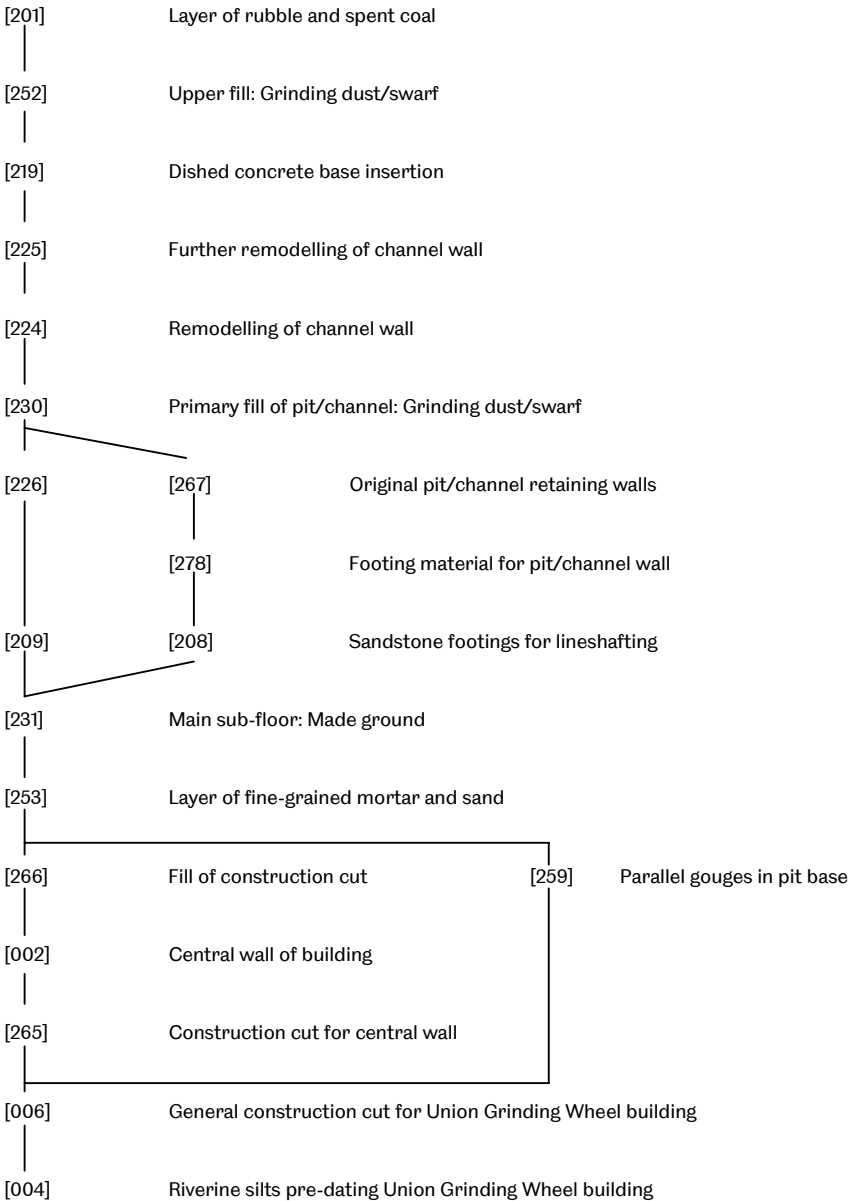
### 13.2.1 Easternmost Drum Pit, Workshop 2



13.2.2 Second Pit from East End, Workshop 2



13.2.3 Third Pit from East End, Workshop 2





### 13.2.4 Westernmost Drum Pit, Workshop 2

