



GAWTHORPE HALL, PADIHAM

LANCASHIRE

Finds Report



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SUMMARY

The National Trust submitted a large assemblage of unwashed and unsorted finds in July 2016, mainly ceramic and glass vessels, for analysis by Oxford Archaeology North. Identified in the course of the investigation of a recently uncovered waterside midden dump just north-east of Gawthorpe Hall, Padiham, Lancashire (SD 80567 33871), they were found, in terms of the history of the Hall, to be of relatively late date, the pottery itself coming largely from the second half of the nineteenth century, but quite possibly deposited in the middle of the twentieth century. They were, perhaps, breakages dumped after a sale of the house contents in 1946, or around the time that Charles Kay-Shuttleworth vacated the hall in 1953, or even when the hall was gifted to the National Trust, in 1970. Many of the vessels bear the monogram of JKS (James Kay-Shuttleworth), who is known to have been resident at the hall until 1872, leaving when it was inherited by his son, Ughtred.

ACKNOWLEDGEMENTS

The analysis was commissioned by Jamie Lund of the National Trust, on behalf of the staff at Gawthorpe Hall, and was undertaken by Christine Howard-Davis. Thanks are due to both Rachel Pollitt of Gawthorpe Hall and Chris Latimer, City Archivist for Stoke on Trent, for supplementary information. Preliminary finds processing was undertaken by OA North staff, whilst editing and Quality Assurance was by Rachel Newman.

1. THE ASSEMBLAGE

1.1 THE ASSEMBLAGE

- 1.1.1 A relatively large group of pottery and glass, along with a few fragments of metalwork and other items, was recovered from a probable rubbish dump within the grounds of Gawthorpe Hall, Lancashire (NGR SD 80567 33871). This material was submitted to Oxford Archaeology North (OA North) for analysis, with the understanding that work would concentrate on the pottery. In all, 367 fragments of pottery, and 125 of glass (weighing 20.575kg and 4.206kg respectively), were examined. The material is dealt with as a single deposit. The distribution of all finds has been assessed by fragment count and by weight (Table 1). It should be noted that tiny fragments of animal bone, clinker, and coal have been omitted from the tabulation.

	Glass	Redwares	Refined white earthenwares	Stoneware	Porcelain	Ceramic building material	Clay tobacco pipe	Metal	Totals
<i>Fragments</i>	125	20	284	16	47	10	2	8	512
<i>Weight</i>	4206	3298	13,010	2478	1789	712	0	0	25,493

Table 1: Quantification by fragment count and weight (in grams)

1.2 CERAMICS

- 1.2.1 The pottery was washed and sorted into very broad fabric groups; these were quantified by fragment count and weight, and average sherd weights were calculated (Table 2). Where possible, fabrics were assigned a broad date-range, and maker's marks were identified. Evidence strongly suggests that, although most of the ceramics dated to the second half of the nineteenth century, the group was deposited, as a single event, probably in the second or third quarter of the twentieth century.

Pottery type	Fragment count	Fragment count %age assemblage	Weight (g)	Weight %age assemblage	Average sherd weight (g)
Plain and decorated refined white earthenware, including transfer-printed	284	77.4	13,010	63.2	45.8
Porcelain/china	47	12.8	1789	8.7	38
Redwares and slipped redwares	20	5.4	3298	16	164.9
Stonewares	16	4.4	2478	12.1	154.8
Totals	367		20,575		56

Table 2: Broad ceramic quantification

- 1.2.2 The bulk of the ceramic vessels can be placed in a single group, as refined white earthenwares (both plain and underglaze transfer-printed), which comprised *c* 77% of the ceramic assemblage by fragment count. This included distinctive sets of monogrammed and patterned tablewares (*Sections 1.2.3-4*).
- 1.2.3 The most distinctive vessels amongst the refined white earthenwares is a group of relatively plain tablewares, with a simple trellis band at the rim, and, in the open vessels and flatwares, a transfer-printed monogram in the centre of the base (Plate 1). The colourless glaze has a faint bluish tinge, often associated with so-called Pearlware, in widespread production in the first quarter of the nineteenth century, to

about 1820 (Coysh and Henrywood 1982). As later refined white earthenwares, which replaced Pearlware, also appear slightly bluish where the glaze has pooled, these vessels are unlikely (given the date-range provided by the monogram) to be Pearlware. None bears a maker's stamp, making dating difficult, but the monogram (JKS) links the vessels, presumably part of a table service, very specifically to the incumbents of Gawthorpe Hall, and most probably to the period between 1842, when the heiress to the estate, Janet Shuttleworth, married Sir James Kay and combined their surnames, and 1872, when James Kay-Shuttleworth left the hall (Conroy 1979).



Plate 1: Monogrammed plate (not to scale)

- 1.2.4 A range of vessels (plates, saucers and bowls) is represented, and their plain, utilitarian appearance makes it most likely that they were intended as crockery, in a corporate livery, for use by domestic staff 'below stairs'. That they were disposed of in a single event, rather than as occasional breakages, suggests a period of clearance at the hall. One likely time might have been when Sir James's son, Ughtred, inherited the hall in 1872 (via his mother, Sir James's estranged wife; Wikipedia 2016). At this point Sir James left to live elsewhere, and thus it might seem an obvious time for the discard and renewal of such tablewares. *Contra* this argument, however, it must be noted that other vessels in the assemblage can be dated earlier and later than the end of Sir James' tenure. In addition, the catalogue for the 1946 auction, held when the family moved to Leck Hall, lists 237 pieces of a monogrammed dinner service (R Pollitt *in litt*), and it is possible that the vessels are part of this group, reflecting the disposal of breakages on or about that time.
- 1.2.5 There are, in addition, fragments of (probably) two other monogrammed plates, this time with a more ornate design (Plate 2), which has been identified (C Latimer *in litt* June 2016) as the Denmark pattern used by the manufacturer Minton, and registered by them in April 1878. The two vessels found, both octagonal plates, bear the pattern registration mark for April 1878, and a Minton date mark for 1882, along with an underglaze printed mark for AB Daniell and Son, of 46, Wigmore Street, London, a well-known china merchant, and agent for, amongst others, Minton (Gillotti 2013). In this case, the central element of the design has been replaced by a monogram, which in both cases is sufficiently incomplete to be illegible, but would seem most likely to be UKS, for Ughtred Kay-Shuttleworth, who had inherited the hall in the early 1870s (Section 1.2.4).



Plate 2: Octagonal plate in Minton's Denmark pattern (not to scale)

- 1.2.6 There is also a large group of plates, an oval or oblong serving dish, and two tureen lids, clearly from a dinner service, in a distinctive polychrome design, with a dark blue/green band around the rim, and yellowish-green and blue foliage and pink flowers, on a yellow-gold vine (Plate 3). A central design echoes this in a symmetrical fashion, Minton back-stamps making it obvious that this was another product of the well-known pottery. Two fragments bear the stamp MINTON (used 1862-72; Chaffers 1912), over BB (Plate 4a) and, in one case, 'New Stone', which is presumably the BB NEW STONE stamp used between c 1830 and c 1860 (Birks 2004a). Two vessels bear the Minton year-mark for 1862 (Plate 4b), and a third year-mark was seen, rather more difficult to read, but possibly 1864, as well as two partial stamps, which appear to be the year-mark for 1869. It is possible that this is a pattern known as Shamrock (R Pollitt *pers comm*), although this cannot be confirmed by the Minton Archive (Minton Archive 2016).



Plate 3: Plate from the Minton table service (not to scale)

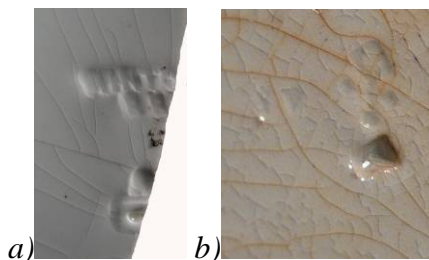


Plate 4: a) incomplete impressed maker's stamp, probably originally MINTON above BB NEW STONE; b) year-mark for 1862 (not to scale)

- 1.2.7 Whilst this dinner service is clearly of better quality than the JKS monogrammed vessels, raising the possibility that it was destined for a more formal table, there is considerable variation in the colour of the floral design, and on occasion the vine and its foliage are completely without colour, suggesting the possibility that these vessels

were, in fact, slight seconds, acquired for the kitchen rather than the dining room. Alternatively, the presence of vessels made in different years might represent the slow replacement of breakages over a period of time, with the colours and standard of production varying slightly in each new replacement.

- 1.2.8 This preponderance of Minton products probably reflects the manner in which they were acquired, as two vessels in the assemblage bear the printed back-stamps of two ‘high-end’ pottery and china merchants, both based in London (Plate 5). AB Daniell, of 46, Wigmore Street, was an important supplier to the wealthy through most of the nineteenth century (see, for instance, Gillotti 2013, ch 1, who records the visit of her wealthy grandmother, visiting from America, to Daniell’s in 1876: ‘In addition to replacing broken pieces in the patterns she owned, she bought a soup tureen.’). The other, J Abrahams, established in Canterbury in 1832, had a shop at 104, Westbourne Grove, in Bayswater, until 1910-11 (Crawford 2003, 108).



Plate 5: Printed marks of influential London china suppliers (not to scale)

- 1.2.9 There are also several plates in the well-known and long-lived ‘Asiatic Pheasant’ transfer-printed pattern, which, in the later nineteenth century, was almost as popular as Willow Pattern (Coysh and Henrywood 1982). One plate bears the stamp ‘WF & Co’ (Plate 6), indicating Whittingham, Ford, and Company, of Burslem, in production in 1868-73 (Birks 2004b); others bear incomplete stamps with nothing remaining to identify the producer. There are vessels, mainly plates and dishes, but including a straight-sided cup or mug, bearing a number of other patterns, including Willow Pattern, predominantly in blue and white transfer printing, but as no others bear identifiable maker’s marks, they cannot be dated with any precision. Their quality varies considerably, but some (Plate 7) are decorated to a very poor standard, and can only have been intended for use in the house kitchens, or were personal possessions of members of staff.



Plate 6: Plate with the pattern 'Asiatic Pheasants', and the back-stamp of Whittingham, Ford, and Company (not to scale)



Plate 7: Blue and white baking dish, a partial transfer (left), substantial parts of the design being missing (not to scale)

- 1.2.10 There is a marked lack of vessels which have been decorated in the 'Flow Blue' manner, popular during the Victorian period (Coysh and Henrywood 1982). The reason for this is perhaps even a matter of personal preference, but the only such decorated vessels are small, ornamental dishes, perhaps intended for sweetmeats, and part of a lid of approximately the correct size to be paired with the dishes.
- 1.2.11 Although most of the earthenware can be dated to between approximately 1860 and 1880, there are a few later vessels within the group. A substantial plate, underglaze-printed in brown, bears the marker's mark B & H, and the name of the pattern 'SHELL' (Plate 8). Whilst a number of manufacturers used these initials, the general similarity of the stamp to one used by Blackhurst and Hulme, in production 1890-1932, makes them the most likely source. Between 1890 and 1914, the name of the pattern was frequently included within the mark (Godden 1964), as here. Brown was a popular colour for transfer-printed wares, and the cheapest to produce (Birks 2004c), again suggesting the plates were not intended for the high table. There is, however, only one other brown-printed plate in the assemblage, which remains undated. There is, in addition, a single small red-printed fragment.



Plate 8: Shell-pattern plate, probably by Blackhurst and Hulme a) back stamp, b) pattern, c) another example of Blackhurst and Hulme's stamp (not to scale)

1.2.12 There is also a range of other, much plainer, white earthenware vessels, for instance a plate and several mugs with simple blue stripes round the rim, and a thin line further below. These cannot be dated, but are, without a doubt, yet more of the 'below stairs' tablewares. Similarly decorated vessels, but with a dark red stripe, presumably derive from the same social context. Again, most of the vessels are plates and dishes, but mugs are more common in this group, and small fragments hint at the presence of chamber pots. Similarly, there is a relatively small amount of completely plain white earthenware, again from utilitarian vessels.

1.2.13 There was, in addition, a small amount of porcelain and white china, none particularly identifiable. Vessels include a plain white teacup, a plain egg cup and a small moulded milk jug or creamer, bearing the Royal Worcester mark, with the year code P, for 1879 (Plate 9; Museum of Royal Worcester 2016). There are also small tea or coffee cups and matching saucers, with one, or two, gilt lines at the rim, or the outer edge. On single examples, there is a floral spray, and a scalloped or feathered edge picked out in gold; none bear evidence for the maker. Part of a large round tureen or serving dish lid is decorated in turquoise and with gilt detail; again, the maker has not been identified. Small fragments of more decorative porcelain plates and dishes remain, likewise, unidentified, but are unlikely to be of oriental origin. They include part of a cup or mug decorated with pink roses and bearing a personal name, surviving as 'ine', written in gilt, in italics, and presumably a personal possession.



Plate 9: Small Royal Worcester jug (not to scale)

1.2.14 A small component of late stonewares was recognised within the assemblage. A thick brown lid presumably originally sealed a storage vessel of considerable size, but most

of the other vessels were fragmentary. There are two complete blacking bottles, one brown stoneware, and the other grey. The latter, made by Doulton of Lambeth, is illustrated in the 1873 pricelist, and bears the type 4 backstamp, in use 1858-91 (Tyler 2005, fig 55). There is also a single small fragment of a moulded brown salt-glazed stoneware 'hunting' jug or mug, of the type made by Doulton, among many others, throughout the nineteenth century (Tyler 2005, fig 54; Hildyard 1985).

- 1.2.15 Other white stoneware containers comprise one-pound jars. The base of one is embossed 'The One Pound Pot', whilst others are printed for James Keiller and Sons, makers of Dundee marmalade. The wording of the label establishes their date as after 1873, when Keiller was awarded the Grand Medal of Merit in Vienna (Mathew 2000). Smaller pots of similar form would have contained meat or fish paste.
- 1.2.16 Finally, there is a small group (probably no more than three vessels represented) of internally slipped redware kitchen vessels (usually large bowls, bread crocks and similar), which, being widely produced in south-west Lancashire, especially in Prescott and Liverpool (Howard-Davis 2014), cannot be dated with any precision. There are also fragments of dark-glazed 'Brown Betty' teapots, including a spout, used widely throughout the nineteenth and early twentieth centuries.

1.3 GLASS VESSELS

- 1.3.1 There was a considerable amount of glass from the site (102 vessel sherds and 23 fragments of sheet window glass). There is only a small amount of dark green 'bottle' glass, with a single machine-blown vessel noted. The embossed base identifies its contents as Hunyadi Janos Bitterquelle Mineral Water, made by the Andreas Saxlehner Mineral Spring Water Company of Budapest, Hungary (Plate 10). This was a natural purgative, valued for its medicinal properties, first marketed in Europe in 1863 (Society for Historical Archaeology 2016). Semi-automatic blowing was developed in c 1887, with the first fully automatic machine patented in 1907 (British Glass Manufacturers' Confederation 2013), suggesting the bottle post-dates most of the pottery from the site.

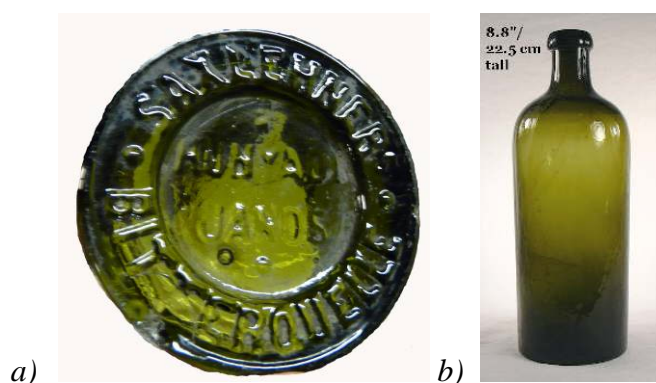


Plate 10: a) embossed base of a bottle; b) example of a complete machine-blown bottle (not to scale)

- 1.3.2 Other bottles from the site, mainly semi-automatic blown, with applied rims, are in pale natural green, natural bluish, or colourless glass, but, since they almost all lack

embossed legends, they cannot be dated with any precision. One fragment has been tentatively associated with the Padiham Aerated Waters (R Pollitt *pers comm*), but does not match available comparators. There are several bases from plain colourless (possibly leaded) tumblers with faceted bases marked 'half pint', part of a shallow pressed glass dish, the rim of a possible carafe and a base fragment from a hand-blown vessel, probably a jug, with the pontil-mark polished out, leaving a shallow depression in the centre of the base. A combed handle fragment could be from the same vessel.

- 1.3.3 Finally, there are several slender cylindrical fragments in colourless glass. It seems possible that these derive from lamp chimneys (Plate 11), which must, presumably, have broken frequently.

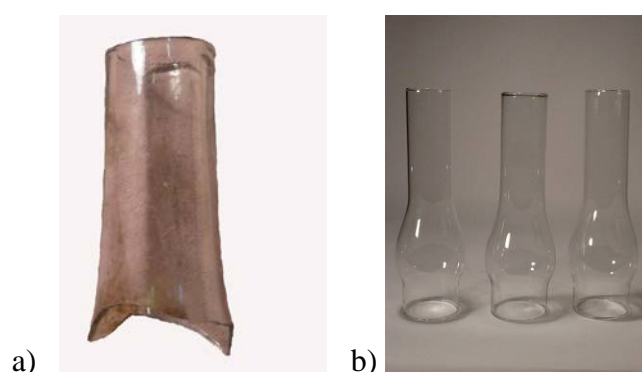


Plate 11: a) chimney fragment; b) modern lamp chimneys (not to scale)

1.4 WINDOW GLASS

- 1.4.1 There are 23 fragments of colourless sheet glass, invented in the 1840s and used for windows, cabinet fronts and shelves. Several of the fragments retain a faint line of fixative, probably putty, strongly suggesting an origin in window glazing. The manufacture of plate glass expanded immensely from the mid-1870s, and it was soon the most common form of window glass available, almost completely replacing blown sheet glass. It continued to dominate the market until the invention of the float process in 1952 (Pilkington Glass Ltd 2016). It seems unlikely that this derived from the discard of broken material subsequent to the 1946 sale, suggesting that some of the dumped material had accumulated before this date, perhaps discarded after the various renovations of the mid- and later nineteenth century.

1.5 OTHER CLASSES OF FINDS

- 1.5.1 There are a few fragments (ten) of ceramic building material. All are small and give little indication of their origin, except a fragment of salt-glazed drain. In addition, two fragments of a distinctive straight-sided salt-glazed stoneware vessel were noted (Plate 12). The outer surface apparently imitates bark, indicating that it is probably from a specialist garden vessel or planter.



Plate 12: Possible decorative garden ware (not to scale)

- 1.5.2 The almost complete absence of clay tobacco pipe is of interest, there being only two small fragments of stem amongst the assemblage. Although a subjective opinion, this might point to the late deposition of the group, as, although clay tobacco pipes remained in use, their popularity was dying by the end of the nineteenth century, except, perhaps, amongst the lower socio-economic classes (Cessford 2001).
- 1.5.3 The metalwork was not examined in detail, but comprised a small number of iron nails, and the copper-alloy ends of a number of shotgun cartridges (fragmentary and not quantified). There was also a single fragment of lead shot, of a size commensurate with use in a pistol, but seemingly unused. Other finds included small amounts of small animal bone, a few valves of the edible cockle (*C edule*), and small fragments of burnt material (mainly clinker), probably deriving from domestic fires and coal. With the exception of the lead shot, these are all common elements of post-medieval and modern domestic midden waste.

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