

Excavation and watching brief at Newbigging Pottery Musselburgh, East Lothian

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ABSTRACT

This report describes a small rescue excavation and watching brief funded by Historic Scotland. It was carried out between December 1987 and January 1988 on the site of a 19th-century Pottery at Newbigging, Musselburgh. The base of a large kiln, approximately 7 m in diameter with 10 stoke-holes, was recorded. Beneath this structure there was evidence for three earlier kilns. Literally thousands of pottery sherds were recovered during the excavation: these have provided sufficient evidence to support or question many of the attributions and conclusions already proffered by collectors and writers with regard to Newbigging Pottery. Details of all known marked Newbigging ceramics are also listed for the first time.

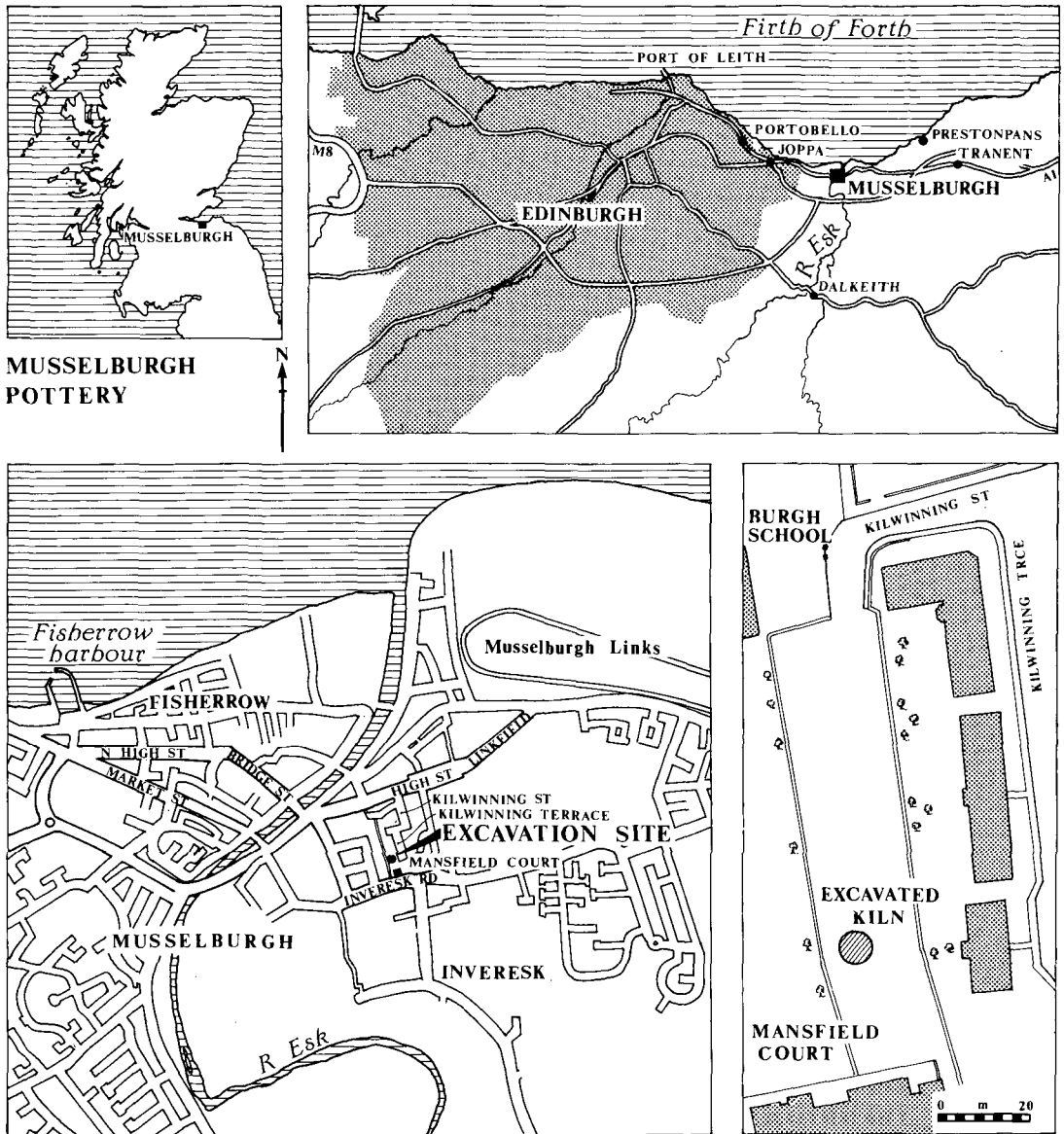
INTRODUCTION

The Newbigging Pottery (NGR: NT 345 724) was constructed between 1800 and 1801 on ground which lay to the south of Musselburgh High Street along the road leading to Inveresk village (illus 1). The main access to the Pottery buildings was from the south, on what is now Inveresk Road but which was formerly known as West Vennel. In Hay's 1824 map of 'Musselburgh and its Environs', the Pottery is represented by three clearly marked, large circles denoting kilns, two at the north end and one at the south end (illus 2). A billhead, dated 12 April 1839, gives a view of the works from the south-east and shows a fourth, smaller kiln in its south-west corner (Cruickshank 1987, 7) (illus 3).

The Pottery had several owners during its period of production. After its closure, in the late 1920s, most of its buildings were demolished and the site was converted into a builder's yard after which the area degenerated into waste ground. Several years ago the south (Inveresk Road) end of the former Pottery was developed by the Mansfield Court Sheltered Housing scheme. In 1987 the scheme was extended northwards, thus prompting an archaeological investigation of any surviving remains of the Newbigging Pottery. With the approval of East Lothian District Council's Director of Architectural Services and with the co-operation of the on-site contractors, J A Smith of Athelstaneford, limited excavation was undertaken and a watching brief kept during construction work. This project, which was commissioned by the then Scottish Development Department (Historic Buildings and Monuments), now Historic Scotland, started in late December 1987 and continued into 1988 as building work progressed.

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ILLUS 1 Location plan of Newbigging Pottery. (Based on the Ordnance Survey map © Crown Copyright)

HISTORY OF THE SITE

Published accounts of the history of the Pottery differ substantially from each other. A short and mostly inaccurate review (Fleming 1923, 182–3), has been superseded by more recent publications. Patrick McVeigh and Gerard Quail, writing independently in 1979, gave histories of the factory which agree that the Pottery was established and run initially by William Reid; but disagree on changes of ownership thereafter (McVeigh 1979, 94–103; Quail 1979, 11–16). Quail published a

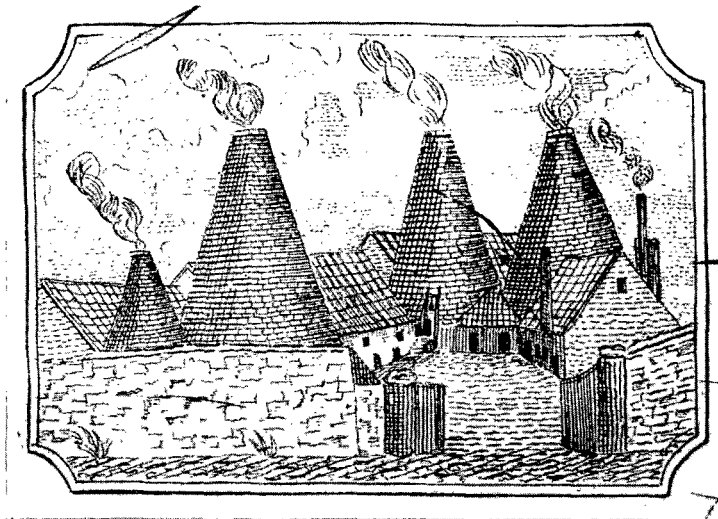


ILLUS 2 Detail of Hay's Parliamentary Boundary Map, 1824

further study which refuted many of McVeigh's suggestions (Quail 1981) and went on to produce a more detailed account (Quail 1986). The following summary account of the history of the works has been compiled as far as possible from primary sources. Post Office Directories have been used in preference to *Slater's Royal National Commercial Directory and Topography of Scotland* as the latter was produced less frequently and thus proves a less accurate source of dating changes.

The original owner of the Pottery was William Reid who was born in Prestonpans on 10 May 1765 and who was married in the parish of Edinburgh on 5 May 1784 to Clementina Bagnall, daughter of the potter Robert Bagnall. According to Bo'ness Parish records, Reid was living and probably potting at Bo'ness in 1787 where his first son, also Robert, was born on 1 February of that year (M Egan, pers comm). In a sasine dated July 1797, Reid is referred to as 'a potter at West Pans', a hamlet to the east of Musselburgh (RS 27423, 216). This document also states that he had acquired from Thomas MacMillan of Shorthope, for £260 sterling, 'the malt barn, kiln, steep stone and corn barn with garden ground, behind the kiln, in the Borough of Musselburgh and Dambrae'. This ground was 'bounded on the east by the mutual wall, on the west by the road or passage called the Vicars Glebe' [now Manse Lane] 'on the north by a mutual wall built by David Moffat, south by the high road leading to Newbigging.' Hay's map of 1824 shows that the Moffats were still the owners of the neighbouring property at that date (illus 2).

According to another sasine (RS 27458), William Reid was still potting at West Pans in 1800. By November 1801, however, he had built a pottery on the land at Newbigging and, after this, he



ILLUS 3 Detail from a billhead dated 1839 showing the Pottery

was referred to as a potter in Musselburgh (Sasine RS 27477). This evidence is supported by an advert in *The Edinburgh Evening Courant* Thursday 22 May 1800 which states 'Brown and white ware manufactory to be let, for such number of years as can be agreed upon, from and after the terms of Whitsunday 1801. That well-known and thriving pottery for brown and white ware, situated in West Pans, within six miles of Edinburgh, and one mile of Musselburgh, presently possessed by Mr William Reid, and whose lease expires at the above date'.

Reid mortgaged the Newbigging land for £200 in July 1800 and again for another £150 in November 1801 (Sasines RS 27458, RS 27477). He almost certainly used this money to construct his Pottery at Newbigging and set it in operation. The property was added to in 1807 when 'William Reid potter at Newbigging and Clementina Bagnall purchase[d] a mansion house, offices, court, garden and park and small dwelling house adjoining. Bounded on the east by the High Street of Newbigging, and on the north by the vennel or highway leading from Newbigging towards the west' (Sasine RS 27589). The money for the 1807 purchase was raised by mortgaging some of his property to William Moffat of Cowpits (Sasine RS 27595 93–102).

McVeigh states that, 'by the year 1800 William Reid was operating a small Pottery of one kiln in the garden of a house in the Dam Brae of Musselburgh. After a spell of only several months, he was compelled, due to a dispute about the terms of his lease, to move to new premises at Newbigging', (McVeigh 1979, 95). This interpretation is at odds with all the sasine evidence quoted above. Indeed, it appears that the kiln purchased by Reid in 1797 was used for corn-drying, and that it was on this same ground that he built his one and only pottery (Sasine RS 2758).

The best indicator of the size of Reid's factory is its depiction on Hay's map of 1824 (illus 2), where its ground plan is shown to be considerably larger than those of adjacent buildings.

William Reid died on 13 October 1835 at the age of 70; he was buried in Inveresk Churchyard. During his lifetime at least two of his sons, Robert and George, had joined him in the business and the factory traded under the name of William Reid & Sons. The business encountered problems after William's death and by January 1838 the Pottery, complete with flint mill, was advertised to let

(*Staffordshire Advertiser*, 27 Jan 1838). The advertisement states that the works 'gives employment to 70 or 80 men, most of whom are experienced'. In the following October George Reid advertised in the same newspaper: he hoped his 23 years' experience in the firm of the late William Reid & Son would help him secure a position as a manager, traveller or salesman. In the *Edinburgh and Leith Post Office Directory* of 1839 and on a contemporary billhead the business is listed as M Reid & Son, which presumably refers to Marion (née Spence), William's second wife whom he had married on 12 October 1819. Apparently the works continued in production with the help of Jonathan J Forster as Pottery manager.

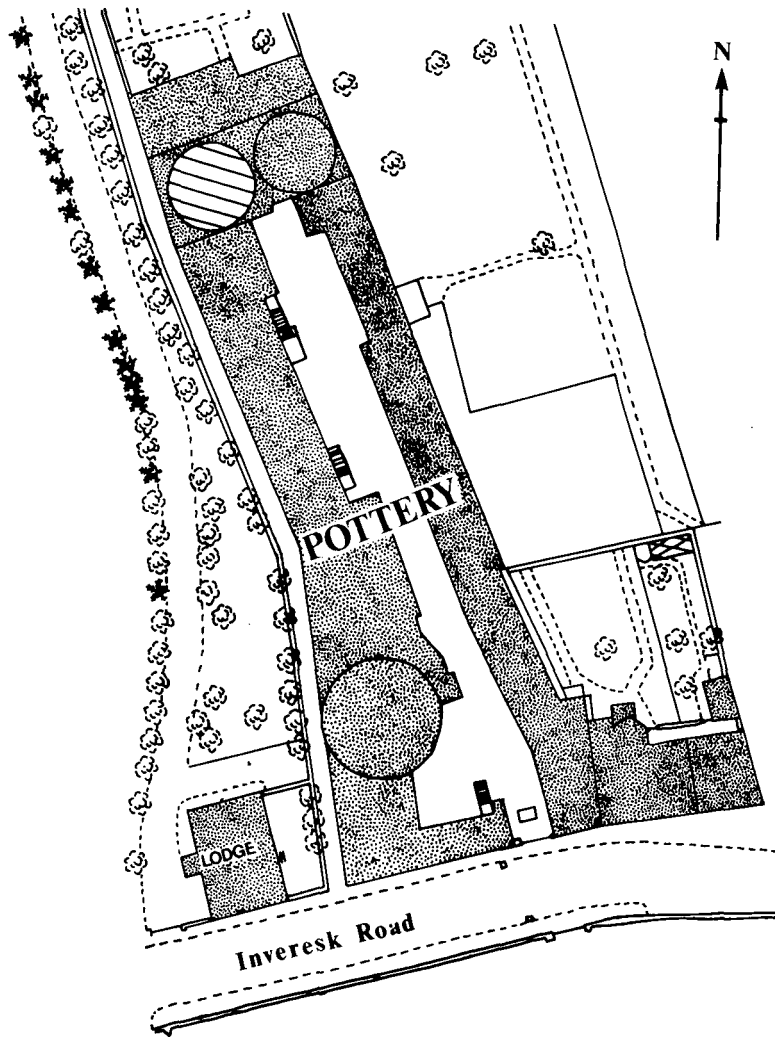
In March 1850 the Pottery was again advertised to let (*Staffordshire Advertiser*, 9 Mar 1850). In February and June of 1853 the paper carried advertisements for the sale or let of the Pottery: the wording indicates that M Reid & Son were still the owners. In the 1854–5 Post Office Directory a Jonathan Forster was still listed as manager of the Pottery at West Vennel, Newbigging, but no Reids were named as potters. The *Staffordshire Advertiser* (23 Feb 1856) carried another advertisement for the sale or let of the Pottery but this time stating 'as lately occupied by M Reid and Son', indicating that the works had already closed. This date is confirmed by the Post Office Directory of 1856–7 which carried no entry for the Pottery.

Quail (1979, 53) states that in 1857 the premises were leased to A & J Winkles & Co of Salamander Street, Leith, but that their North British Pottery, which made salt-glazed stoneware, became bankrupt in 1859. This event could not be confirmed by entries in the Post Office Directories.

The Newbigging Pottery was again advertised for sale in the *Staffordshire Advertiser* (14 Dec 1861), but this time by a public roup to be held on 14th January 1862 if it was not previously disposed of privately. The Pottery is described as 'large and well-known, where for many years the manufacture of earthenware and stoneware was successfully carried on'. The reference to stoneware may lend weight to the theory that the factory was operated by the Winkles. Around this time James Forster, an earthenware dealer and son of Jonathan, bought the Pottery: in the 1871 Census Enumeration Returns, he is described as 'an earthenware manufacturer employing 4 men and a boy'. In 1866, however, the Pottery was subdivided and part of it taken over by James Turner who produced stoneware. Quail (1986, 73–6) suggests that he traded as the Esk Pottery Co, Musselburgh, but this is not confirmed by James Turner's only appearance in the Post Office Directory of 1867–8 where his only address is listed as Newbigging Pottery. Turner's venture lasted a few years and by 1869 his share of the factory had been taken over by W A Gray of the Midlothian Pottery, Portobello (*ibid*, 74), which produced some earthenware but mainly stoneware vessels.

James Forster was succeeded in 1886 by his son, another Jonathan who continued to produce earthenware at the factory until about 1893. After Forster's closure, Gray took over and ran the entire factory. W A Gray & Sons Ltd still owned the Pottery when it closed in 1928. However, Mr David Ross, a former worker at the Pottery who was interviewed in 1981 at the age of 86, stated that Gray was succeeded by a Glasgow man (coincidentally by the name of Reid) but that the Pottery had not survived long (Cruickshank 1981, 85). Again, this final episode could not be confirmed through the Post Office Directories.

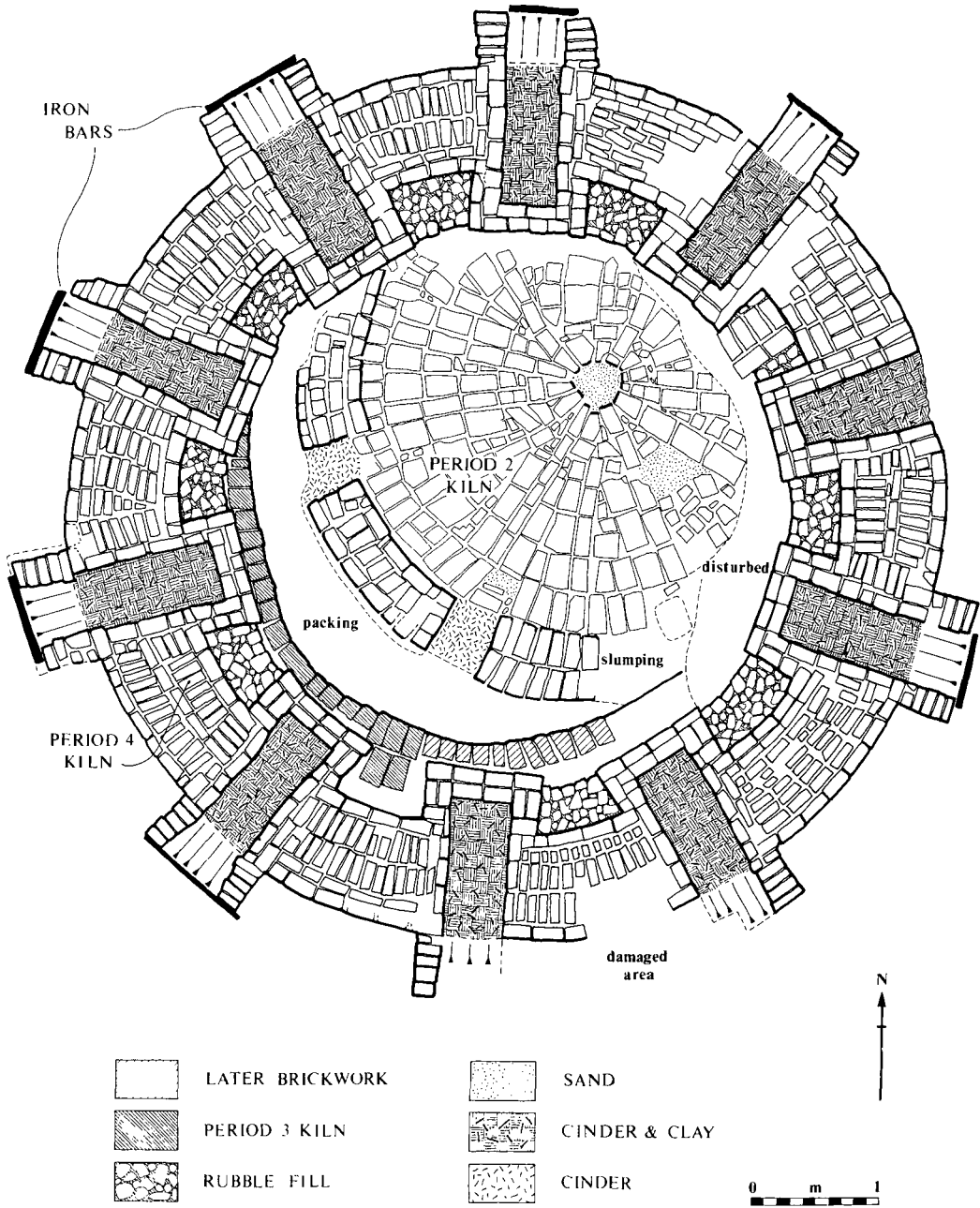
William Reid's tombstone in Inveresk Churchyard would suggest that he died in 1835 rather than 1837, the date offered by McVeigh (1979, 98) and one which has found its way into more general works on ceramics (eg Coysh & Henrywood 1982, 299). Research has confirmed Quail's conclusions that W A Gray & Sons ran the factory during its final phase; and disproved the assertion by Fleming (1923, 182) and McVeigh (1979, 100) that the Tough brothers took over the Newbigging Pottery in the 1840s.



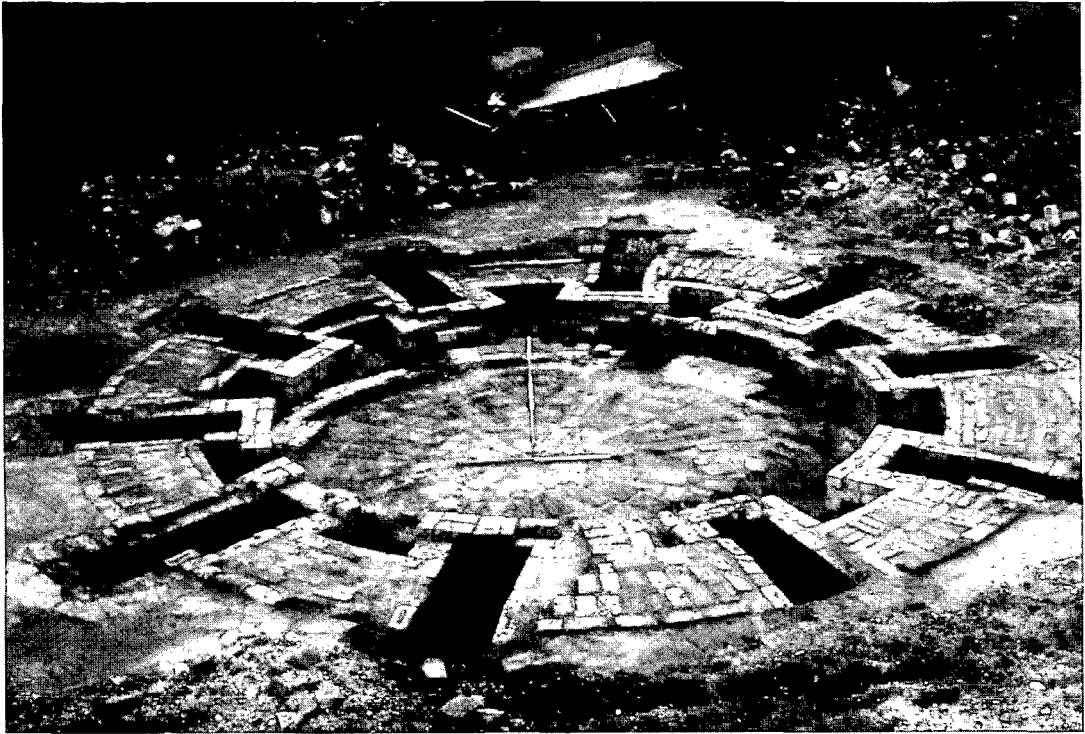
ILLUS 4 Detail from the Ordnance Survey of 1894

THE RESULTS OF THE EXCAVATION

Before the archaeological investigation began the contractors had already removed approximately 0.3–0.4 m of the topsoil by machine, revealing various features associated with the pottery. The west factory wall which flanked Manse Lane survived to a height of two or three courses, constructed mainly of mortared red sandstone blocks. The south end of the site, corresponding to the open yard areas depicted on the Ordnance Survey map of 1894 (illus 4), was paved with granite setts.



ILLUS 5 Plan of kiln bases



ILLUS 6 Kiln bases during excavation

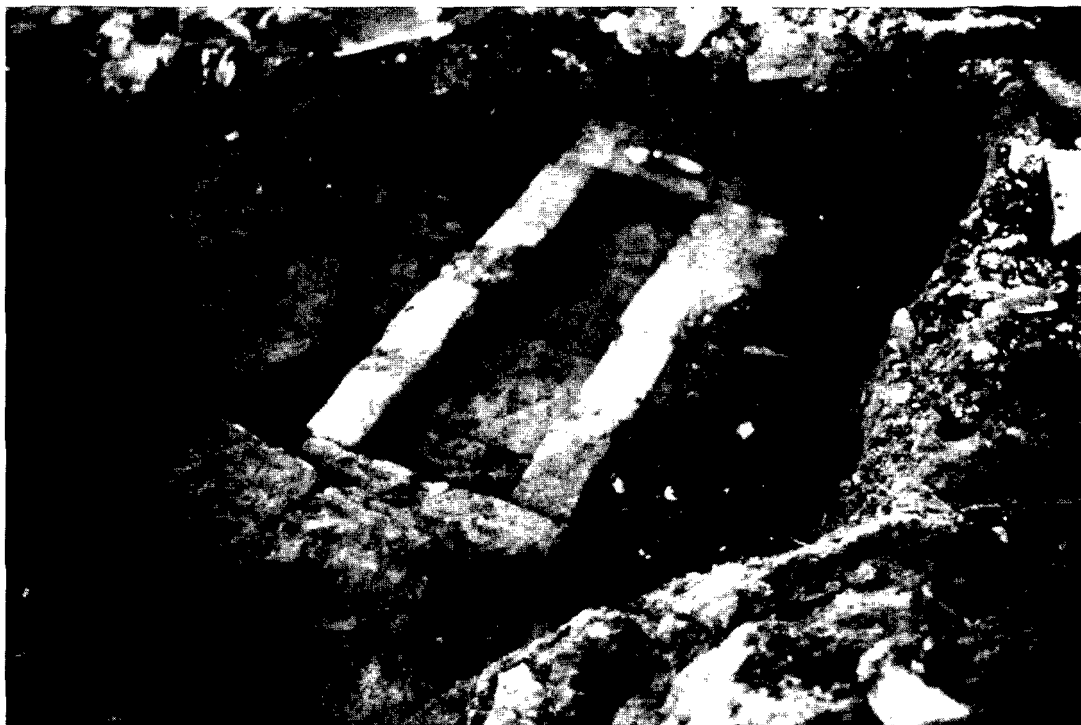
KILNS

PERIOD 1

The earliest structure to be uncovered comprised the fragmentary remains of a kiln, built of large, hand-made, unstamped bricks and located in the north-west corner of the factory. It was not possible to estimate its original size from the paucity of its remains. The best surviving element of the kiln was one of its ash pits which, unlike its successors, had a vertical rather than a sloping back. At the same level as the base of the kiln were some transfer printed biscuit sherds and fragments of plaster moulds.

PERIOD 2 (ILLUS 5 & 6)

Built slightly to the east of the underlying Period 1 structure was a kiln which appeared to have had eight stoke-holes; whose base measured approximately 5 m in diameter and was constructed of firebricks stamped 'JOHN GRIEVE BANKPARK FIREBRICKWORKS'. The kiln base is difficult to date accurately because John Grieve's Bankpark firebrickworks, located just north of Tranent, was in production from the 1860s to the 1890s (Douglas *et al* 1985, 16). However, towards the end of that period the stamp on the bricks changed from 'John Grieve' to 'J and C Grieve', (*ibid*, 44), it is therefore assumed that those bricks built into the kiln date from the company's earlier period of production. The kiln's floor comprised bricks and tiles of varying sizes radiating from a central hollow.



ILLUS 7 Trough

PERIOD 3 (ILLUS 5)

Cutting the remains of the Period 2 kiln and overlying the demolished Period 1 structure were the remnants of another kiln, also built of large, hand-made bricks. Upon some of these bricks was a shiny accretion, probably derived from the salt-glazing of stoneware. Packed between the Period 2 and Period 3 kilns was a deposit of bright red sand, containing fragments of clay tobacco pipes, a few sherds of transfer-printed pottery ('in the biscuit') and fragments of three-legged ('craws' taes') stilts. The latter were used to separate pots, thus preventing their fusing together during firing.

PERIOD 4 (ILLUS 5 & 6)

Built directly over the bottom courses of the demolished Period 3 structure was the final kiln phase. It was approximately 7 m in diameter and incorporated stamped firebricks made by Stein and Dougall, both of Bonnybridge, near Falkirk. Because the Stein brickworks did not begin production until 1889 (*ibid*, 38), it seems likely that this kiln was constructed by Gray in the late 19th century. On the evidence of the OS map of 1914, which does not show any kilns at the north end of the factory, it would appear that this kiln was not in operation for long.

The kiln had 10 stoke-holes which protruded 0.45 m from the main body of the structure. Only the ash pits of these survived to a maximum height of five courses of bricks. The back walls of the pits were set at an angle of 45 degrees, presumably to facilitate the removal of ash; and in seven of them iron bars had been set into their brick floor above the sloping back walls. Overlying the ash



ILLUS 8 Biscuit sherds moulded wares

from the final firing were deposits of rubble; broken saggars; and jam jars in the once-fired white stoneware which was patented by Gray in 1882. These jars seem to have been a major product of the factory towards the end of its life. One of the ash pits also contained a deposit of blue-grey ball clay.

TROUGH

The archaeological investigation was curtailed in this area by the sudden, unscheduled machine removal of almost every trace of the kilns. However, this action was responsible for the discovery of a brick-lined trough with a stone-flagged base (illus 7) between the kilns and the west wall of the factory. The trough measured approximately 1.25 m by 0.5 m and survived to a height of 0.1 m: it was filled with compacted ash containing broken pottery, both biscuit and glazed fragments. These fragments included part of a transfer-printed saucer with a border print of fig-type leaves and diamond shapes with scrolls (Haggarty 1988, 12). On the base of the saucer was a design resembling the loops of a dragon's tail (*ibid*, 12), it also had a small part of a printed backstamp on its underside. There was also a large biscuit sherd of a cup in what is called the 'London shape'; and a portion of a ceramic female head modelled in the round (illus 8, centre).

These artefacts seem to date to c 1820–30 when William Reid was the owner of the Newbigging works. A trough of similar form and dimensions was uncovered during excavations on an 18th-century pottery site at Albion Square, Hanley, Stoke-on-Trent. That feature contained clay which appeared to have been prepared ready for throwing (Celoria & Kelly 1973, 9). However, it is

unlikely that the Newbigging trough was a 'clay box': its location, adjacent to the heat of a kiln, being far from ideal for the storage of clay; and its size inadequate for the required task. The only circumstance where clay might be needed close to the kiln would be for the preparation of test pieces, used to check the temperature of the kiln during firing.

THE KILN AT THE NORTH-EAST CORNER OF THE SITE

Hay's parliamentary boundary map of 1824 (illus 2) shows the Pottery and indicates that there was a kiln in the north-east corner of the factory. However, although excavation in that area revealed short stretches of hand-made, unstamped, unmortared, brickwork, there was no perceptible plan of a kiln base. Unlike the kiln in the north-west of the site, this one may have not undergone the same rebuilding phases and was probably demolished sometime after 1894, when it still appeared on the Ordnance Survey map.

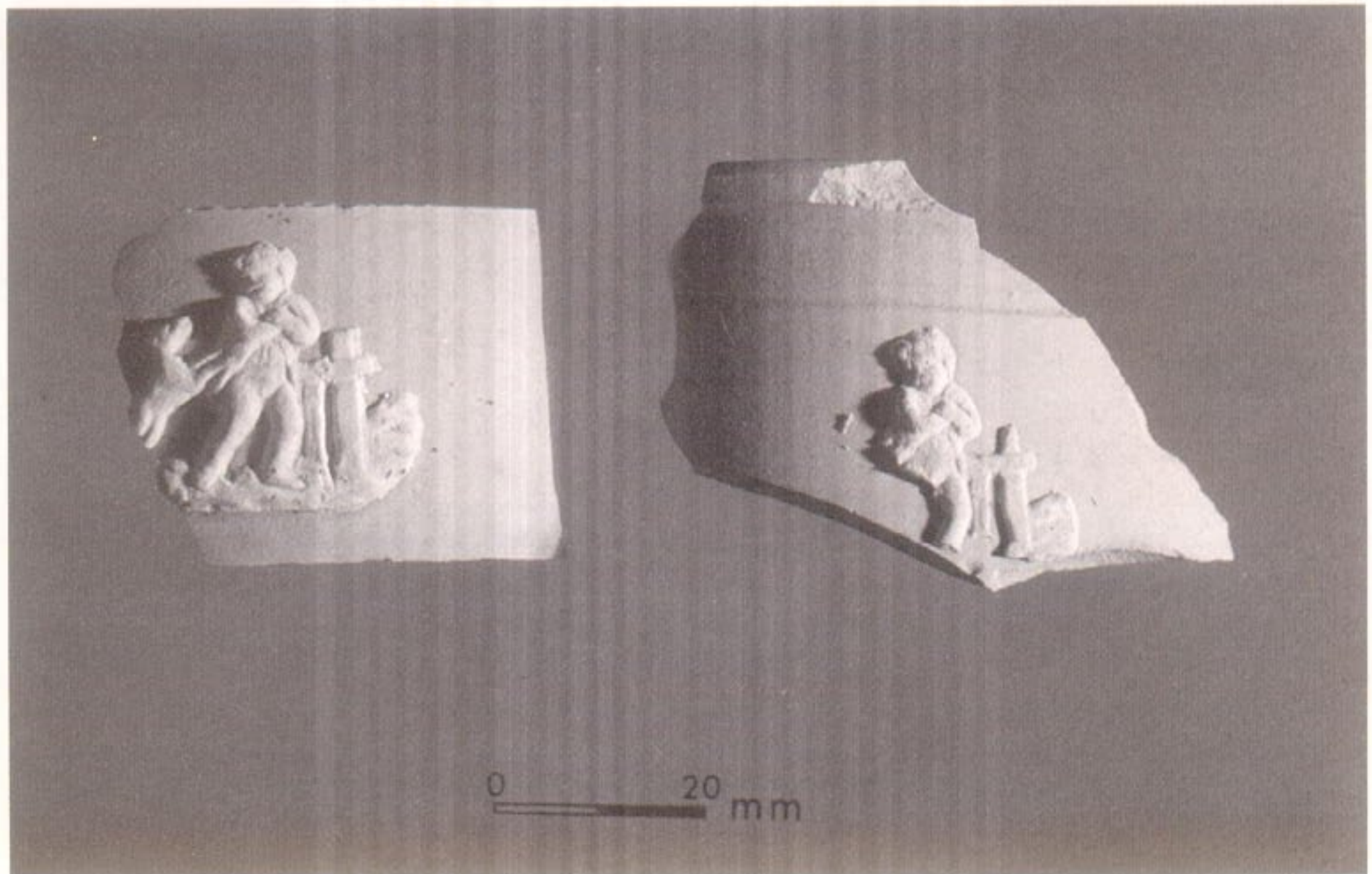
THE SPREAD OF GREY CLAY

Just to the south of the north-east kiln against the east boundary wall of the Pottery was a large spread of compact, grey clay, 0.2 m thick, containing some remarkable finds. Amongst them were a large fragment of a biscuit-fired, moulded plaque (illus 8, left) decorated with a crowned lion rampant motif over part of a shield bearing the word *soit* from the motto of the Order of the Garter; shards of London-shaped cups in various moulded designs; and an almost complete, unglazed bone china saucer with a moulded basket weave pattern. For a published example of this moulding on a London-shaped cup with a date of 1812–22, see Berthoud (1982, 67 pl 399). A fragment from a small, unglazed figurine was also uncovered. This has been identified as part of a soldier: a more complete hand-painted and glazed version was recovered during recent excavations at Edinburgh Castle (Yeoman & Driscoll 1996). Biscuit sherds with applied sprigged decoration were also recovered. Three of these sherds show a boy with folded arms standing by a fence alongside a jumping dog (illus 9). Two other sherds depict angels (illus 10). Some of the sprigs are similar to material from Staffordshire, and it is likely that Reid bought in his moulds from that area. Transfer-printed biscuit sherds recovered from this clay were decorated with standard patterns such as 'Willow', Spode's 'Geranium' and a variation of 'The Milkmaid' (Haggarty & Haggarty 1988, 11). Others are as yet unidentified and may have been peculiar to Newbigging (*ibid*, 11–12). An intriguing white biscuit sprig of a male head in profile has been tentatively identified by the staff at the Scottish National Portrait Gallery as that of the philosopher David Hume (1711–76) (illus 11). Fragments were also recovered of a previously unrecorded plate with a moulded border of flowers and a central design of a train passing over a viaduct (illus 8, left) surrounded by the motto:

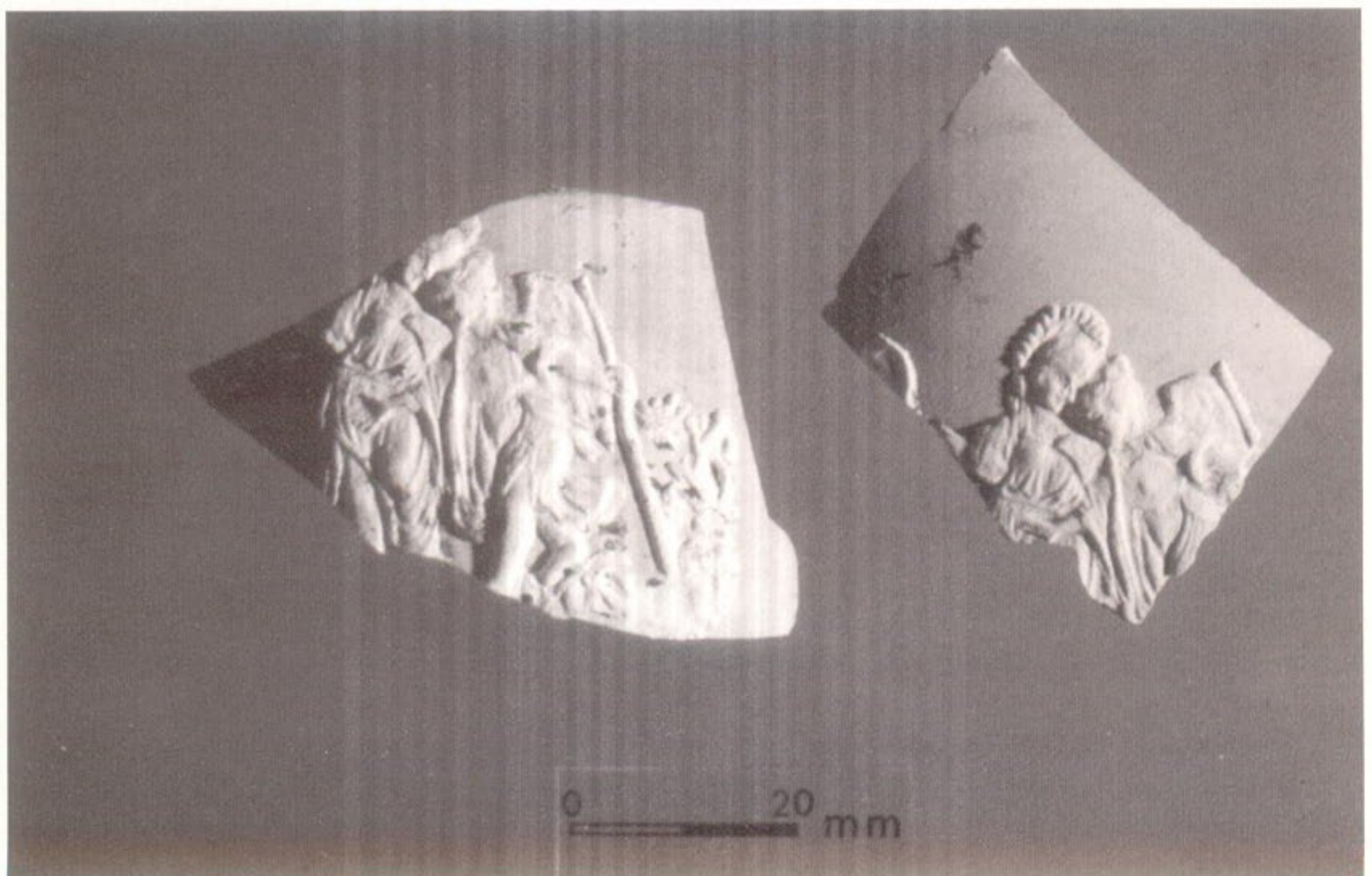
Jack . . . ence Tad . . . Friends now oft greet each other . . . By railways speedy . . . rs fifty miles . . . o
pence paid

Such plates were very popular between the 1830s and the 1850s and this example is likely to date from that period (*ibid*, 12). A number of large plate fragments in the biscuit were covered on their upper surfaces with pencil writing; and others had marks scored with knife blades. This may be evidence of transfer cutting and the keeping of tallies.

Common types of kiln furniture were recovered, such as moulded, glazed cockspurs of different sizes and extruded, rod-shaped pins of round, flattened, triangular or diamond shape. In addition, there were two unusual, circular, tapering biscuit-fired kiln stands. One stand measured 69 mm in diameter at its base, 58 mm at its top and was 34 mm high; the other measured 62 mm at its base,



ILLUS 9 Biscuit sherds with applied sprigs: boy and dog



ILLUS 10 Biscuit sherds with applied sprigs: angels



ILLUS 11 Biscuit sprig, profile of David Hume?

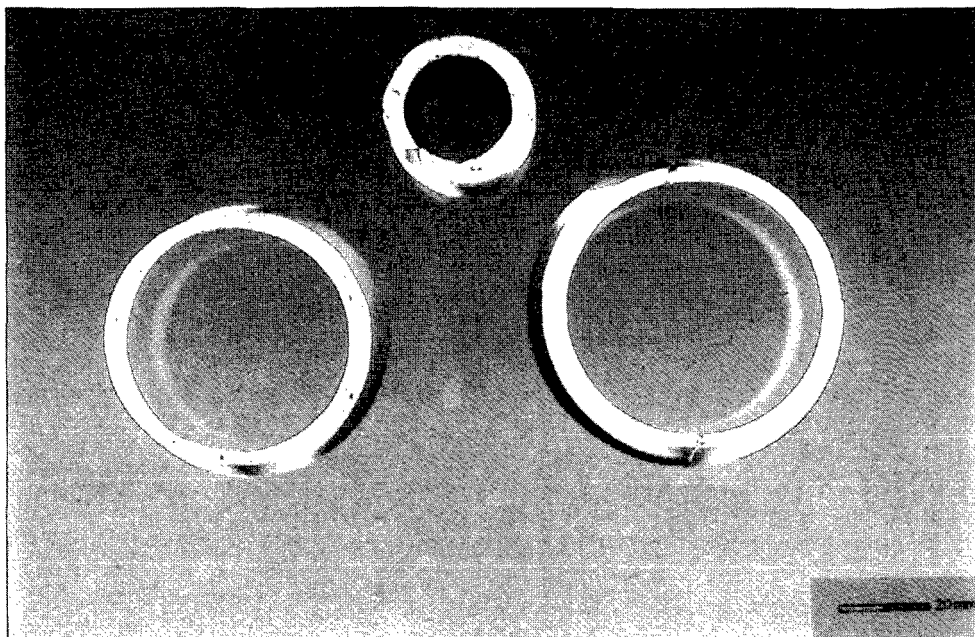
55 mm at its top and was 32 mm high. Also recovered was a small, circular, biscuit-fired kiln stand, 35 mm in height and 32 mm in diameter (illus 12).

CELLAR

The excavation by JCB of a 3 m deep trench towards the west of the site revealed a cellar (illus 13). Originally this had probably been a clay store from the Reid period. It was partly backfilled with the products of an unsuccessful kiln firing, evidently from a later period. Many of the stoneware jars and bottles retrieved had fused together or were stuck to the saggars. A small representative sample of this material was retained. The stoneware fill is thought to date from the Turner or Gray periods of ownership.

FOUNDATION TRENCHES

Thousands of sherds dating from the early period of Reid's ownership of the factory were recovered from trenches excavated by the contractors for the foundations of new houses at the south end of the



ILLUS 12 Kiln furniture

site. Hundreds of those sherds were of dipped, colour-banded (illus 14) and mocha wares (illus 15), both biscuit and glost (glazed and re-fired). The patterns on the sherds recovered included banded and combed ware; offset dots; trailing; a variation on the cat's eye motif (where the tri-coloured dot is dragged in a short S curve); and variegated and engine turned designs. Forms included bowls, mugs, jugs, flower pots and porringers; there were white (pearl-glazed) and red bodies. Several of the sherds had unusual, if not unique, characteristics. For example, some of the rouletting patterns had not been encountered before; and some biscuit sherds were lathe-banded in slips of unexpected colours such as bright pink, royal blue and green. These colours appear on a conventionally dipped, albeit unusually formed, puzzle jug in a private collection in Baltimore, Maryland (*J Rickard, pers comm*).

Many plaster of paris mould fragments were recovered: they included pieces from large ashets and plates whose shapes are yet to be identified.

Sherds of white, mostly undecorated, biscuit-fired wares in many forms were also retrieved during the excavation (illus 16). They included fragments (some with moulded decoration) of tea-pots, coffee-pots, bowls/ewers, cups, egg cups and saucers. As was common with the produce of most Scottish potteries at this time, many of these, examples had a feathered border.

DUMP OF STONEWARE

Towards the west side of the site but outwith the north wall of the Pottery buildings, the removal of topsoil revealed a concentrated dump of stoneware jars and bottles produced during Gray's ownership of the pottery. The underglaze transfer printed labels on the ginger beer and stout bottles indicated that they had been produced for companies as far afield as Aberdeen and Burnley. The life-spans of



ILLUS 13 Machine trench through cellar

these companies suggest a tight period around 1905 during which the bottles could have been produced (J Yule, pers comm). All the bottles from this dump were stamped with Gray's Portobello mark which might explain why no stoneware from Newbigging has been recorded from this period. Representative examples of the bottles were retained.

DISCUSSION

As with most 19th-century Scottish and Staffordshire Potteries, a wide range of clay bodies, shapes, glazes and decorations was produced over a long period of time at Newbigging. They included salt-glazed and once-fired white stonewares, bone china and glazed earthenwares (white, grey, buff, cane, red/brown, yellow or black). Within the assemblage were examples of hand painted, dipped, sponged, transfer-printed, lath-banded, engine-turned and lustre decorated wares. The Newbigging black glazed wares were in a range of buff to grey coloured bodies in styles typical of the 1830s (illus 17); a trend confirmed by the 1839 billhead which promotes the Pottery's black teapots.

Very little pottery from the Forster period could be distinguished amongst the thousands of sherds retrieved. The Forsters were said to be famous for the production of their teapots or 'Brown Jennies' (Stiven 1985, 133). A surviving example of a large bargee teapot traditionally thought to have been produced at Newbigging for a Mrs Innes, the wife of a local baker, is inscribed with her name, her address in Musselburgh and the date, 1892. The teapot, whose design was modelled on those manufactured for the crews of canal boats, remains with the Innes family.



ILLUS 14 Biscuit sherds: mocha ware

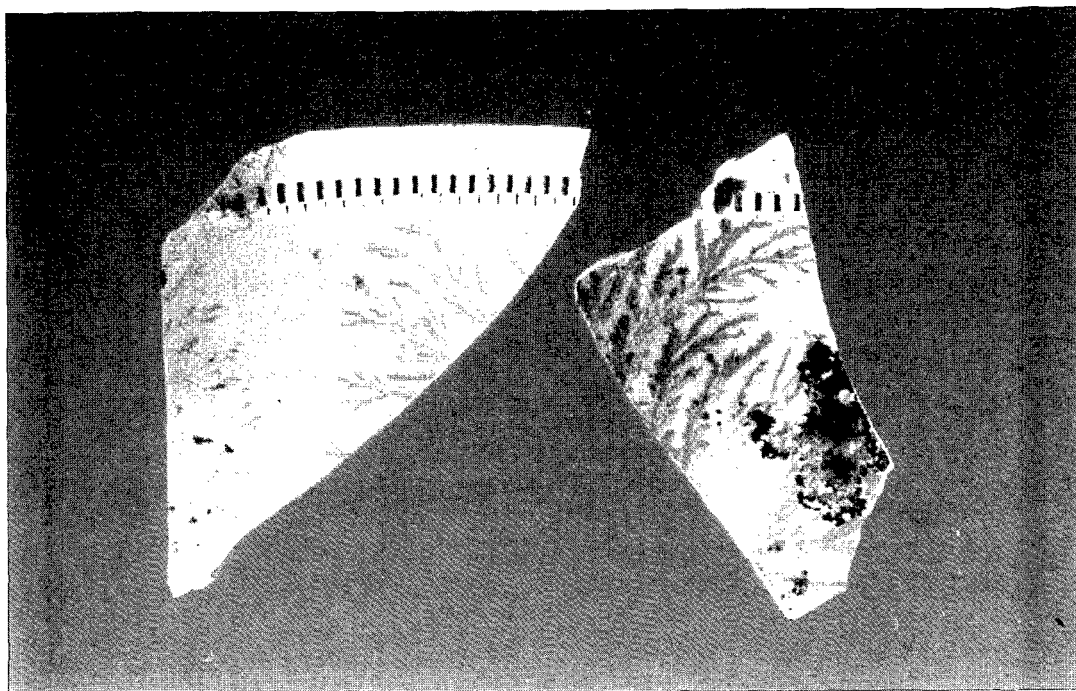
The small-scale investigation on the site of the Newbigging Pottery has greatly increased our knowledge of the factory's products. It has confirmed the assumption made by Quail and McVeigh that William Reid was not only making creamwares and earthenwares but also china of a fair quality. McVeigh (1979, Appendix D) has noted that Reid imported tons of flint, a commodity used in china-making.

No fully marked pieces of pottery produced by Reid were found during the excavation. Sadly, no light could be shed on the subject of the raised and incised crown marks which have often been attributed (without much substantiation) to Newbigging (Fleming 1923, pl XLI; Banks 1957, 154; Godden 1964, 455; McVeigh 1979, 94; Lewis & Lewis 1984, 116).

APPENDIX: ALL KNOWN MARKED NEWBIGGING WARES

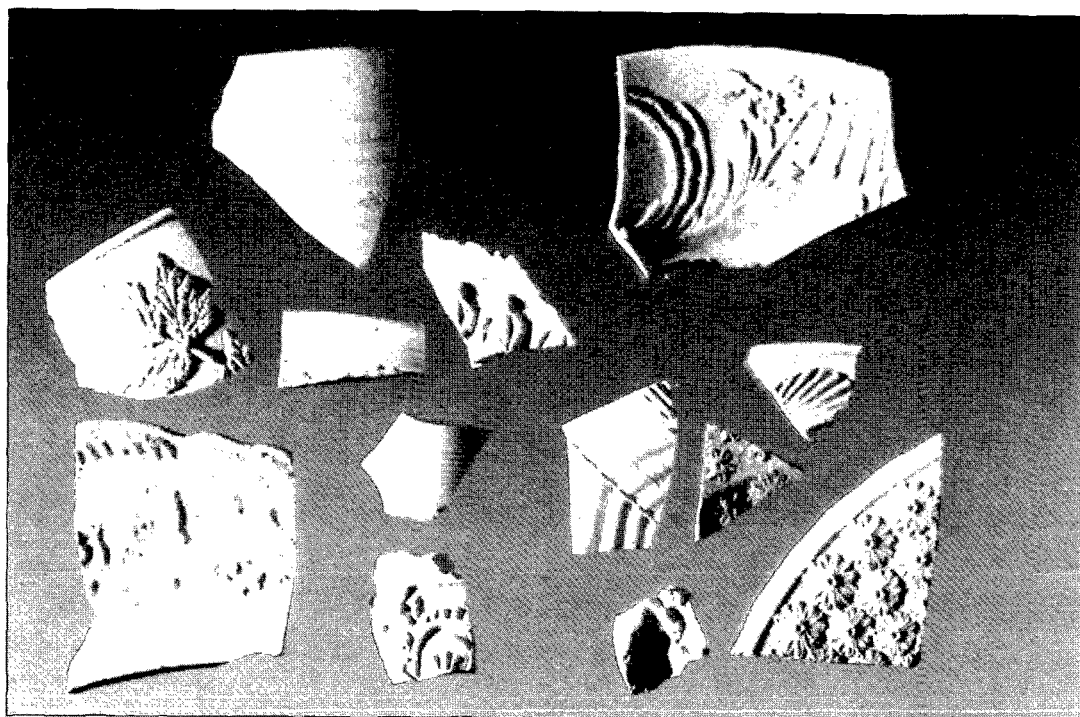
At present only nine different backstamps or signed ceramic items have been attributed to Newbigging.

- 1 The collection of the National Museums of Scotland includes a fine jug (NMS: A.1936.278) in what has been described as cream glazed earthenware (McVeigh 1979, 96) or, more recently, as soft paste porcelain (Dalglish *et al* 1990, 13). The jug has a double facemask spout, moulded basket weave design and an underglazed, blue transfer outlined, printed decoration. It has also been hand painted in polychrome over the transfer; and painted again over the glaze with the coat of arms of Musselburgh. On its base, painted in red over glaze, is: Wm Reid May 14 1822 (McVeigh 1979, 96 fig 47).



ILLUS 15 Biscuit sherds: banded wares

- 2 In the same collection is another soft paste, porcelain jug (NMS: A.1936.278) which is hand painted over the glaze with a Garden of Eden scene, gardening symbols and the name, Robert Moffat Fordeldean (Dalglish *et al* 1990, 13). On its base, painted in red, are the words, W. Reid and 26 Dec:r 1827 Musselburgh, together with an anchor symbol. This piece is illustrated by Godden (1988, 632 fig 343).
- 3 The National Museums of Scotland also house a pair of Newbigging earthenware wall-plaques with black outer hollow frames pierced for hanging (NMS: H 1994.1105 & 1106). Measuring 132 mm x 108 mm, they are decorated with underglaze painting in black, pink, yellow, green and grey. Their pink centres each have a separate relief profile bust of a man in military uniform with decorations. The busts were once interpreted as the pretenders to the Portuguese and Spanish thrones (Bamford 1956, 30): they are now thought to represent the exiled Charles X of France and his son, Le Duc d'Angouleme (G Dalglish, pers comm). The backs of both plaques are incised under the glaze with the date 1834. One also has 'Musselburgh' incised along with the date.
- 4 A blue and white, glazed pearlware mug (in private hands) has on its base a blue, transfer-printed back-stamp of W Reid within a ribbon device.
- 5 Coysh & Henrywood (1982, 299) illustrate an earthenware willow patterned plate with the blue backstamp of W Reid within a frame, overlying a thistle device.
- 6 The National Museums of Scotland house one of a pair of large earthenware ashets (NMS: H 1995, 136). The other ashet is in private hands. Both are transfer printed with a blue and white, standard willow design, and a transfer printed back stamp of the Musselburgh coat of arms (three anchors and three mussel shells within a shield).



ILLUS 16 Biscuit sherds: moulded wares

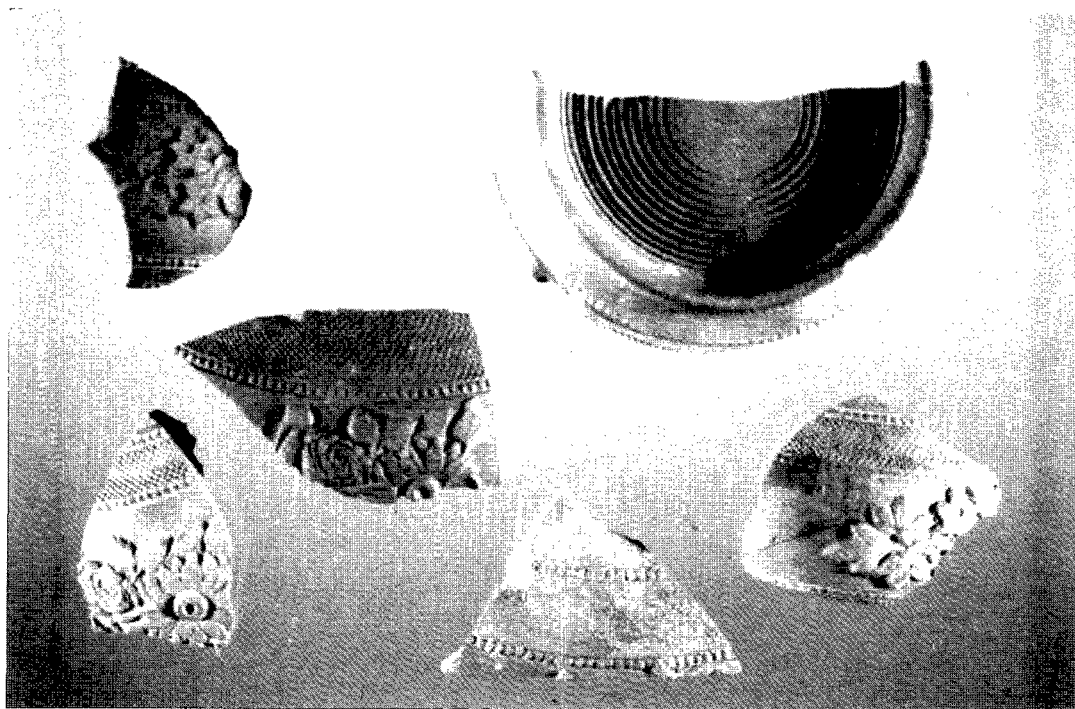
- 7 A light grey-white, pearl glazed, puzzle jug (held in a private collection) has around its centre a band of hand painted, polychrome decoration and has incised on its base: 10th October 1836 and P J Mus. It is illustrated in McVeigh (1979, 99).
- 8 A privately owned blue and white transfer-printed jug is marked with the backstamp CHING on the base. Beside the backstamp are painted in black script the initials J Y and Musselburgh. On the body of this jug, painted in large letters, is: J R Hood 1848 (K Dixon, pers comm).
- 9 Stoneware jugs moulded with scallop shells, with the impressed mark 'Esk Pottery Co/Musselburgh' are known to be held in private collections.

ARCHIVE

The site archaeological and documentary archive has been deposited in the National Monuments Record of Scotland. A copy of this and all the finds from the excavation are with the National Museums of Scotland, Edinburgh. The ceramic material has been sorted and a detailed catalogue prepared. The catalogue is on computer disc and is available for study.

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ILLUS 17 Biscuit sherds: black glazed wares

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