

COLEORTON POTTERY

1835-1938

(Includes a history of 'Lount Pipeworks' which was located in Coleorton parish)



COLEORTON POTTERY c. 1930



By SAMUEL T STEWART - THIRD EDITION - JULY 2025
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Coleorton Pottery with it's two kilns is on the left, the Hamlet of Lount in the centre and the Ferrers Arms on the right of the photograph, which was taken on the main road from Breedon-On-The-Hill towards Ashby-De-La-Zouch c.1930. This was the former Ashby to Sawley turnpike road.

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Aerial view of old pottery site provided by Google.

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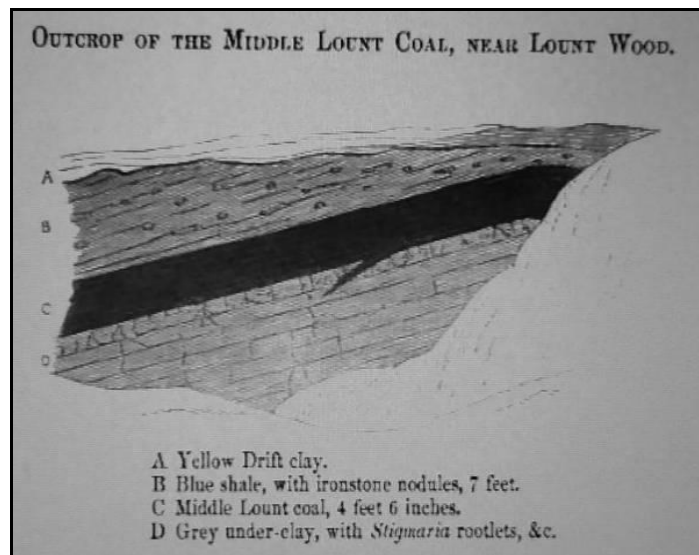
INTRODUCTION

Coleorton has an interesting industrial heritage and social history, but most of the publications relating to industry, have been focused on the history of coal mining. This is of significant interest of course, as life at one time in Coleorton revolved around it, however, other important industries were established in Coleorton, such as the manufacture of pottery, bricks, sanitary pipes, roof & floor tiles, nails, baubles, whetstones and hats, all of which have been recorded in other publications by the author which are free to download on his website - samuelstewart.com

The Coleorton Beaumonts, who were the owners of Coleorton Pottery throughout its life, resided at Coleorton Hall, which was their seat for over 500 years. They were major land and property owners in the area, and they also owned several collieries and a brickworks.

Pottery manufacturing in the nineteenth and twentieth centuries, provided employment for a large number of people in local areas. One particular company that played an important role in this, and existed for over 100 years was "Coleorton Pottery", known locally as "The Potworks". It was also referred to as Lount Pottery at some stages in its history, even though it was situated just within the Parish of Coleorton. The registered address of the company at one time was in actual fact Lount, Ashby-de-la-Zouch.

The pottery itself, was located in this particular area because of the local availability of the raw materials, namely clay, used in the manufacture of the pottery wares, plus an ample supply of coal to fire the ovens / kilns. In the area of the quarry used by Coleorton Pottery on land owned by the Beaumonts', there were five distinct kinds of clay, in addition to the seam of coal. Near to the surface were two seams of more common clay, followed by the seam of coal. Below the seam of coal were three more seams of clay. The deepest seam of clay, of which there were substantial amounts, was reported as being suitable for the manufacture of fireproof stoneware.



"Coleorton Pottery", within the grand scale of the pottery industry, is not seen or recorded elsewhere as being in the top echelon of pottery manufacturers, as neither were the many prosaic pottery wares produced there. The few that do come up for auction do not make significant sums of money, and are not particularly collectable, however, this statement is perhaps somewhat unfair, as under the occupation of Wilson & Proudman, the Wilsons and William Oram Trivett's two spells at the pottery, attractive and innovative artistic pottery was made there. Examples of Coleorton pottery do turn up from time to time and a wide selection of pottery wares made by the various occupiers is shown later in the publication.

Pottery making on the Coleorton Pottery site "officially" started when a lease was assigned by Sir George Howland Willoughby Beaumont, 8th baronet, and sub lessee Benjamin Walker to Thomas Wilson senior and George Proudman on the 3rd of April 1838. The latter partnership only lasted for 2 years due to the death in 1840 of Thomas Wilson Senior. Following his death, the lease was transferred to his wife Elizabeth with her son Thomas Wilson junior acting as clerk / manager to his mother who he lived with at Newbold. Until Elizabeth's death prior to 1851 there was a period when John Wilson, George Proudman and James Walker rented manufacturing space on the Coleorton Pottery site. The lease was then transferred to Thomas Wilson junior c.1851 who ran the business till his death in 1877, following which 2 further generations of the Wilson family ran the pottery until c.1892., when it was put up for sale by auction in 1893, but there is no evidence to suggest it was sold, and it remained as part of the Beaumont estate till its final closure in 1938. There followed six different occupiers, however, the factory was not in production for approximately 6 years when Mason Cash leased the Clay Quarry only. Detailed information on the various occupiers is given later in the publication.

No physical evidence of the pottery exists anymore, and modern houses have now been built on the site. Following the closure of the pottery, the site was used by several industrial companies - "Lisk Controls" and "Sharpe's Controls" being the most important, and those that local people will remember most. Between 1963 and 1966, another landmark appeared on the site, called "Keypark". This was a large prototype of a new type of multi-storey car park to be used in built up areas. Cars entered at the bottom, and were automatically transported vertically, then sideways, into an appropriate space. As far as is known, this never went into production.

The association of the writer's ancestors, the "Stewarts of Lount" with Coleorton Pottery, was the catalyst for the author to write this publication. For part of the time the pottery was in existence, at least two of the writer's great grandparents and children lived in the Hamlet of Lount, at "Lount Farm" which was situated opposite the pottery, across what became the main Ashby / Nottingham Road, which up to about 1880 was the Ashby to Sawley turnpike. A Stewart male blood-line which still continues today has been proven back to the second half of the 1600s (6 x G.Grandparents) in Lount. Stewarts are recorded as living in the Lount area in the 1500s, but not proven to be connected to the authors line of Stewarts.

The 1841 census recorded three separate Stewart families living in Lount at that time, totaling 18 people. These were headed by:-

- Samuel (1768-1852) and Mary (1780-1851), the writers 4x G.Grandparents.
- John and Ann Stewart.
- William and Elizabeth Stewart.

It is thought that Samuel, John and William were cousins but the writer has not been able to prove this.

The involvement with the Coleorton Pottery by the descendants of Samuel and Mary Stewart, and also of William and Elizabeth Stewart was considerable, and living on the doorstep, they provided permanent, as well as casual labour over a long period of time. Two descendants of William and Elizabeth - John and Joseph Stewart, were both involved over a long period with the pottery in various positions, and Ann Stewart became house-keeper to Thomas Wilson Junior.

The writer's great grandfather Samuel Stewart, and his wife Sarah Anne, lived at Lount Farm, which they rented from the Staunton Harold Estate, as did his father Samuel Stewart before him. The farm is shown later on the 1900 Staunton Harold estate map. The family were staunch Methodists, and worshiped at the Primitive Methodist Chapel which is also shown on the map, and was situated next to Rose Cottage, a 17th century building, which still exists today, as many of the other properties shown on the map do. The chapel was no more than a hut with a tin roof, and was later moved to Whitwick and used as a Toc H meeting room. It had a stove in the centre, with a long pipe exiting through the roof. This was recalled by Leda Shattuck (b 1919) of Lount,

who attended services there as a little girl and remembered all the Stewart family worshipping there.

Surprisingly, Lount was one of sixteen Methodist Chapels on the Ashby-De-La-Zouch circuit in 1889, and on the preacher's plan of that date, Samuel Stewart was recorded as the Steward, with his next door neighbour, William Fairbrother, as the secretary. Samuel and William actually established the chapel.

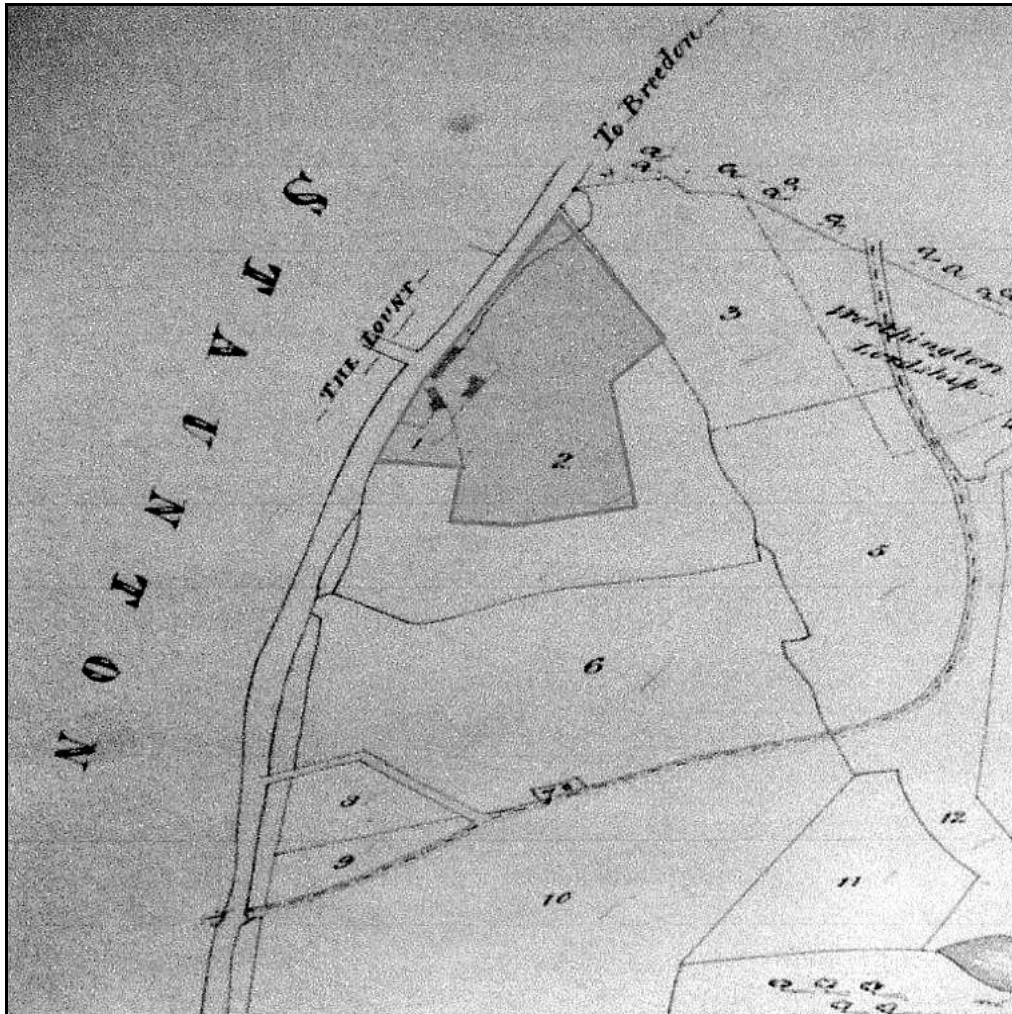
Lount is a small North West Leicestershire village, situated within the parish of Staunton Harold. The Staunton parish is of great historical interest, and includes amongst other things "Staunton Harold Hall", the former seat of Earl Ferrers. The hall was rebuilt in 1780. The church which stands within the grounds of the hall was erected in 1653 by Sir Robert Shirley (Baronet) a devoted loyalist. It is now owned by The National Trust. In the 1800's, the hamlet of Lount was listed as being part of the parish of Breedon-On-The-Hill, but was included as part of "The Township" of Staunton Harold.

Staunton Harold, including Lount, is recorded as having the following population in the 1800/1900's - 1841(389), 1861(352), 1871(288) 1881(237), 1891(227), 1901(218), 1911(206), 1921(197), 1931(182), 1951(150). It is not really known why or when the original Hamlet of Lount became established, but based on archaeological evidence, it was quite likely that a settlement existed during the medieval period. In more recent times, it is reasonable to assume, that prior to the Coleorton Pottery being established in 1835, farming and cottage industries, as well as working in the local coal mining and lime working industries was the major employment for the residents. Its situation next to the Ashby-de-la-Zouch to Sawley turnpike road clearly provided advantages also. It was quite normal in those days, for farmers and their wives to have more than one job, including, perhaps running a small shop in their cottages and several of these are recorded in historical trade directories. All the residents would have rented their cottages, gardens and farmland from the Staunton Estate. The "Ferrers Arms" (formerly the "Horse & Groom") was also established within the Hamlet, and first registered as an Ale House in 1789.

THE LOCATION AND DEVELOPMENT OF THE COLEORTON POTTERY SITE

The development of the pottery can be described as taking place in four phases : the early to mid nineteenth century; the mid to late nineteenth century; the late nineteenth to early twentieth century; and the early twentieth century.

THE COLEORTON 1841 TITHE MAP



The above extract from the 1841 Coleorton tithe map shows the extent of the pottery as it would have been at the time of Thomas Wilson Senior's death in 1840 following his partnership with George Proudman from 1838 when the first lease was signed, details of which follow later. We can see that by 1841, the initial site was becoming established with a kiln / oven and supporting pottery buildings on plot 1 which was bordered by plot 2. The pottery was adjacent to the Ashby de la Zouch to Sawley turnpike road at the time and directly opposite the entrance to what is described on the tithe map as "The Lount". This developed into the Hamlet of Lount as we know it today and was within the parish of Staunton Harold which in turn was part of the parish of Breedon on the Hill.

The following is a description from the 1841 tithe map of Coleorton in relation to plots 1 & 2.

Plot 1.

Land owner - Sir George Howland Willoughby Beaumont, 8th baronet of Staunton 1827-1845

Occupier - Thomas Wilson

Description - Potworks, cottage and garden

Area - 3 roods 1 pole (about $\frac{3}{4}$ of an acre)

Plot 2.

Land owner - Sir George Howland Willoughby Beaumont, 8th baronet of Staunton 1827-1845

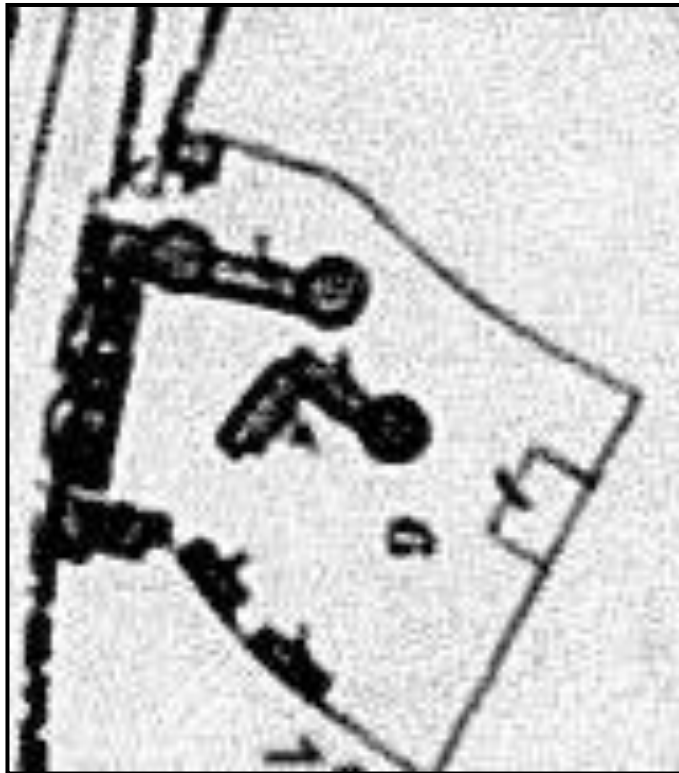
Occupier - James Walker

Description - Parkers Piece

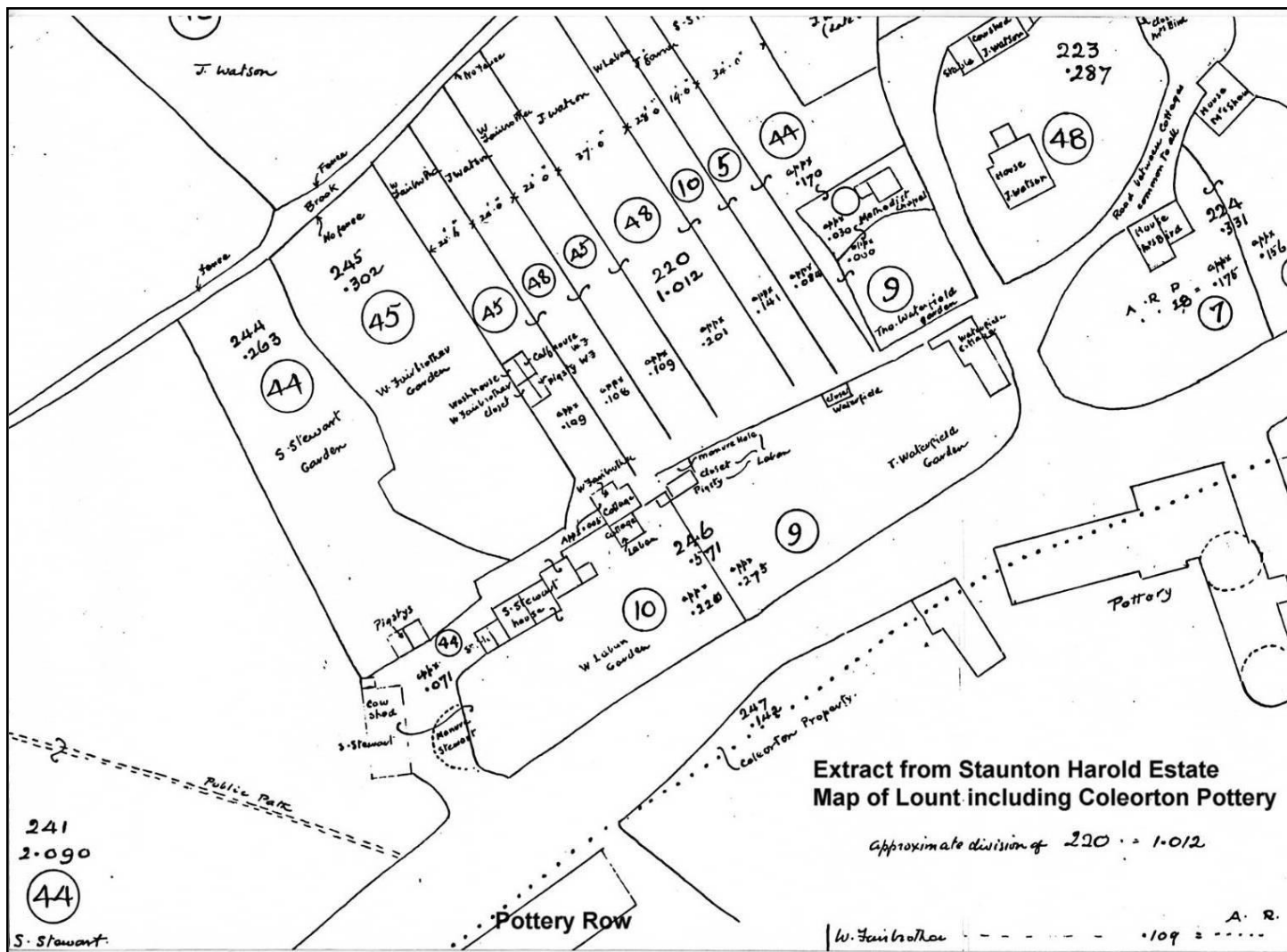
Area 10 acres 1 rood 9 poles

All of the other surrounding plots (3-9 inclusive) were also occupied by James Walker.

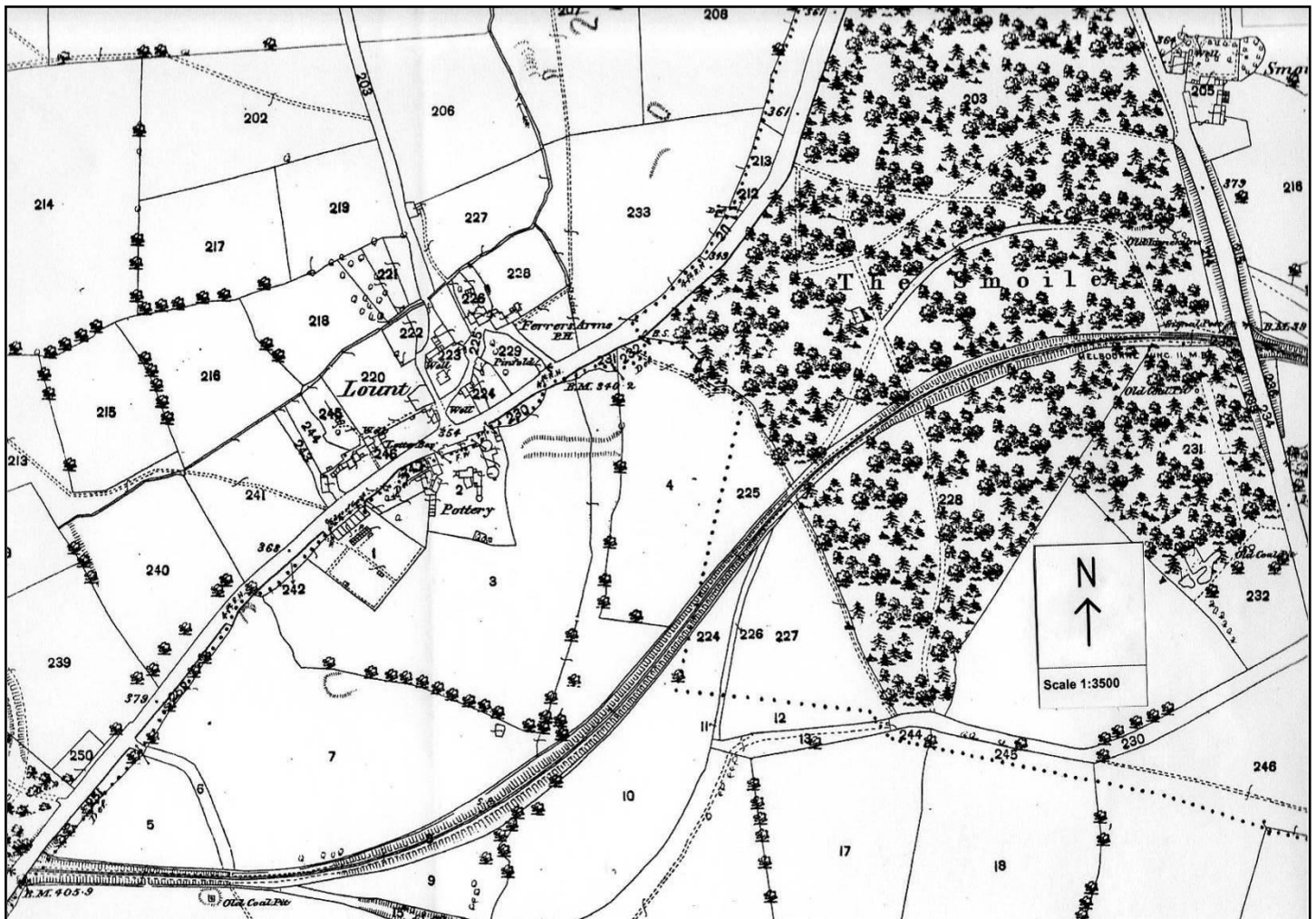
It is assumed that the description of Plot 1 above, refers to Thomas Wilson senior who died in 1840. Thomas Wilson senior is also shown in the 1841 tithe map as the occupier of plot 56 (not shown here), which was half a mile from the pottery towards Ashby and also bordered on the Ashby to Sawley turnpike on the same side as the pottery. It is described as "Middle Pit Close" with both arable and pasture land, and an area of just over 6 acres. **This eventually became the site of a quarry where both clay and coal for the pottery were extracted. The development of the quarry features later in the publication.**



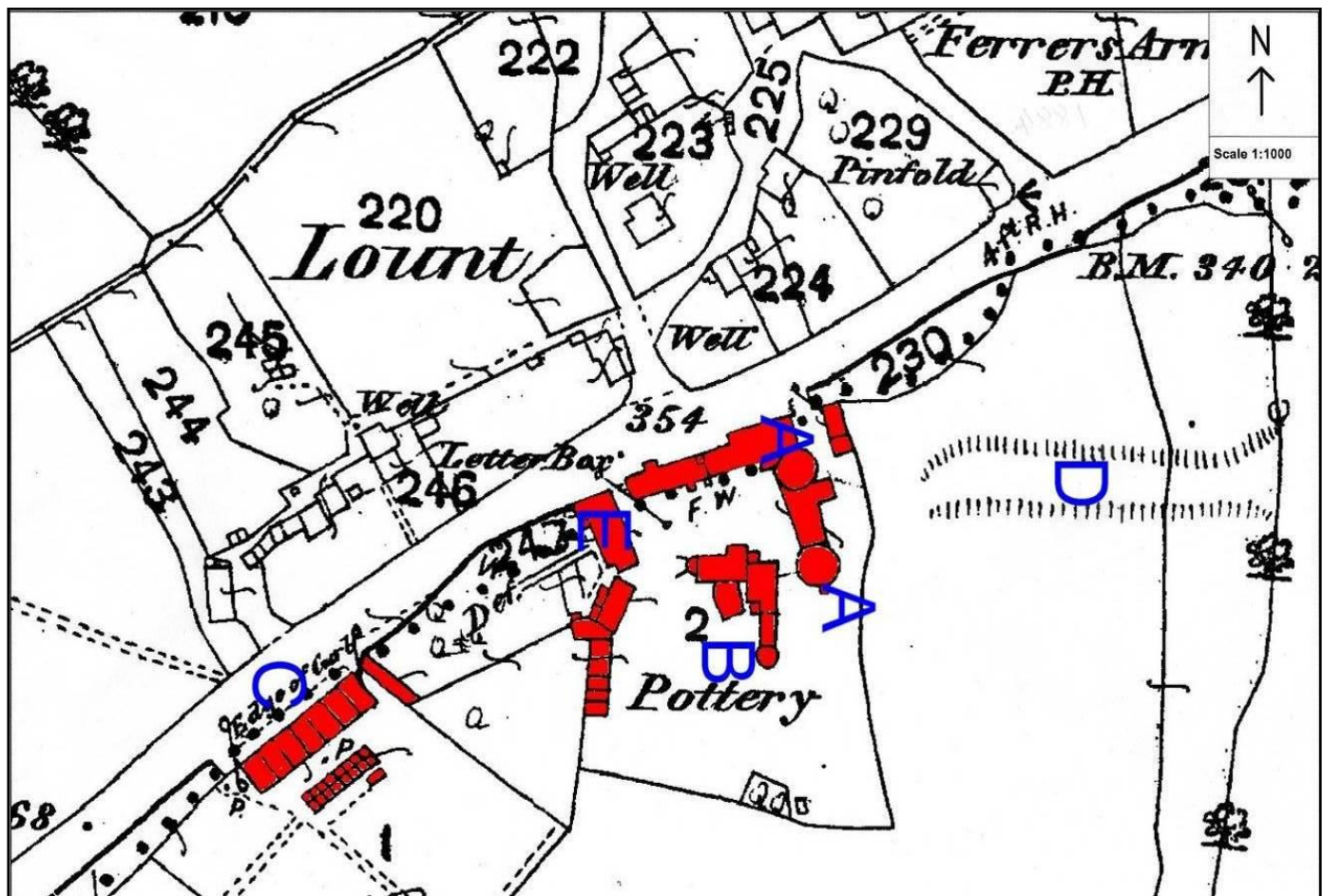
The above is an enlarged extract from an extensive 1862 Midland Railway survey map which shows how the pottery site had developed in the 21 years from the 1841 tithe map.



The above extract of a c.1900 Staunton Harold estate map shows the location of the Pottery and Pottery Row (built for the workers in 1860) just across the main Breedon to Ashby road (former Ashby to Sawley turnpike) in relation to the village of Lount and located just within the parish boundary of Coleorton parish shown by the dotted line.



This extract from the 1885 published O/S Map shows the location of Coleorton Pottery alongside the main Ashby-De-La-Zouch to Breedon Road opposite the Hamlet of Lount, and its geographical relationship to the Ashby to Melbourne branch of the Derby to Ashby Midland Railway and the historically important area known as "The Smoile" where several pits were sunk over a long period of time and the Coleorton Railway once terminated.



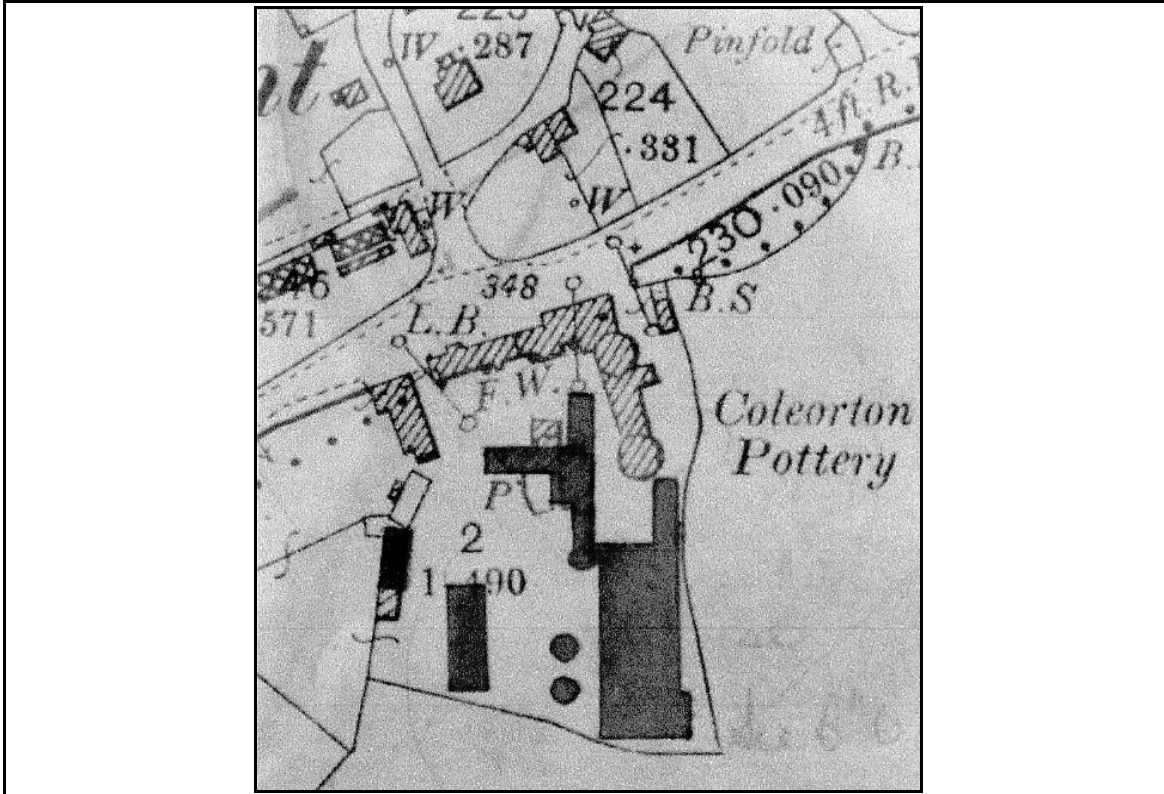
The above is an enlarged extract from the 1885 issued O/S map, and shows in red, the extent of Coleorton Pottery at that time.

Key

- A** - Glost and Biscuit kilns. Neither of these are thought to be the original kilns started in 1835 and evidence suggests that they were built during Thomas Wilson junior's occupation of the pottery from c.1851.
- B** - One of the pottery chimneys.
- C** - Pottery Row, built in 1860 for the workers.
- D** - Thought to be the area where the clay was brought from the clay pit about half a mile away and left to weather.
- E** - Pottery House where the manager lived.

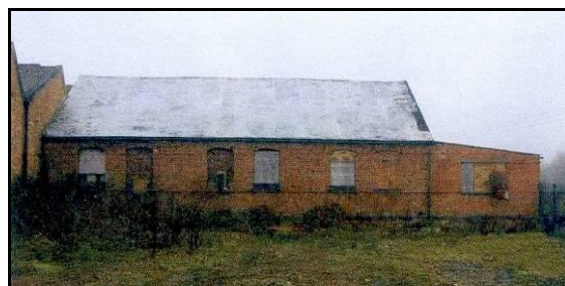
We know from the 1893 sale by auction document for the pottery that The EARTHENWARE MANUFACTORY consisted of two Stones, Bowl House, Cellar, Turning House, Handling House, Throwing House, Hot Houses, Coal house with Warehouses extending over same, Glost and Biscuit ovens, Dipping House, two Saggur Houses, Greenhouse with Wash House over, Dish House and Stone, Slip House, Joiners Shop, Wagon and Straw Hovel, Stables and Hay Barn, Yards, Clay Hearths, &c., with a capital Water Supply laid on from the Reservoir in Spring Wood.

As explained late, the pottery wasn't sold and the lease remained in the hands of the Beaumont till its closure in 1938

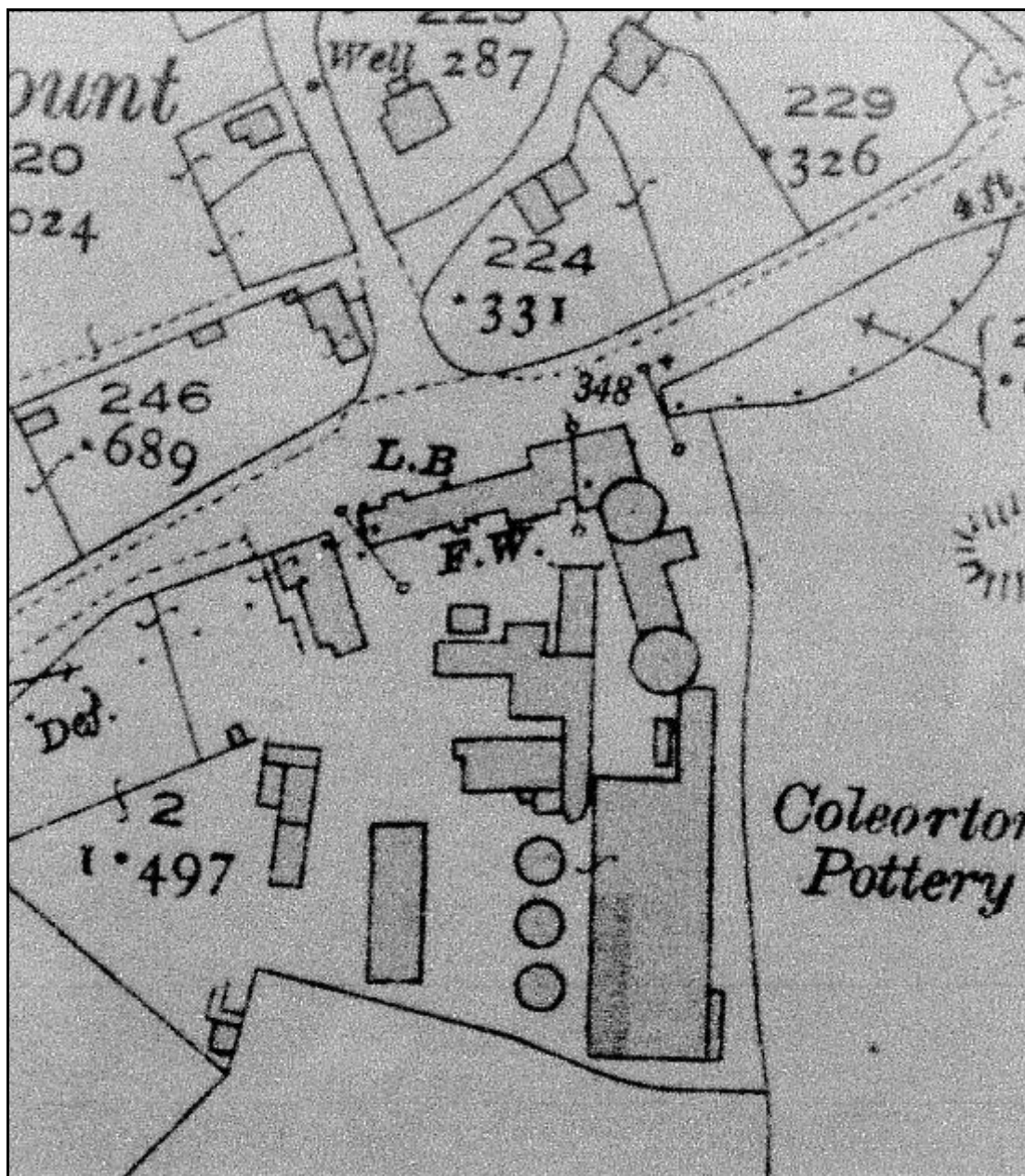


**1903 Ordnance Survey Map (Second Edition)
shows additional pottery buildings and kilns which are shaded**

In the late 1800s to early 1900s, a radical development and expansion of the original group of pottery buildings had occurred. As can be seen on the above map, the development took place mainly towards the southern half of the site. The map depicts two additional kilns and a larger roughly rectangular building to the south-east, with another smaller rectangular building located on the south-west. The L-shaped building, which was part of the original group, has changed and has an extension running northwards. From the evidence available, the significant changes / additions shown to the pottery between the 1885 and 1903 maps suggests these had been made during the c.6 years that Grinhaff & Co occupied the pottery from c.1897 to c.1903. This must have been a significant investment and could well have contributed to their leaving the factory. This was followed by the pottery being closed for a period of seven years. See the later section on the various occupiers of the pottery.



**Photographs of part of what is thought to be the rectangular shaped building prior to demolition after the pottery closed in 1938.
The pitched roofs all had north facing roof lights.**



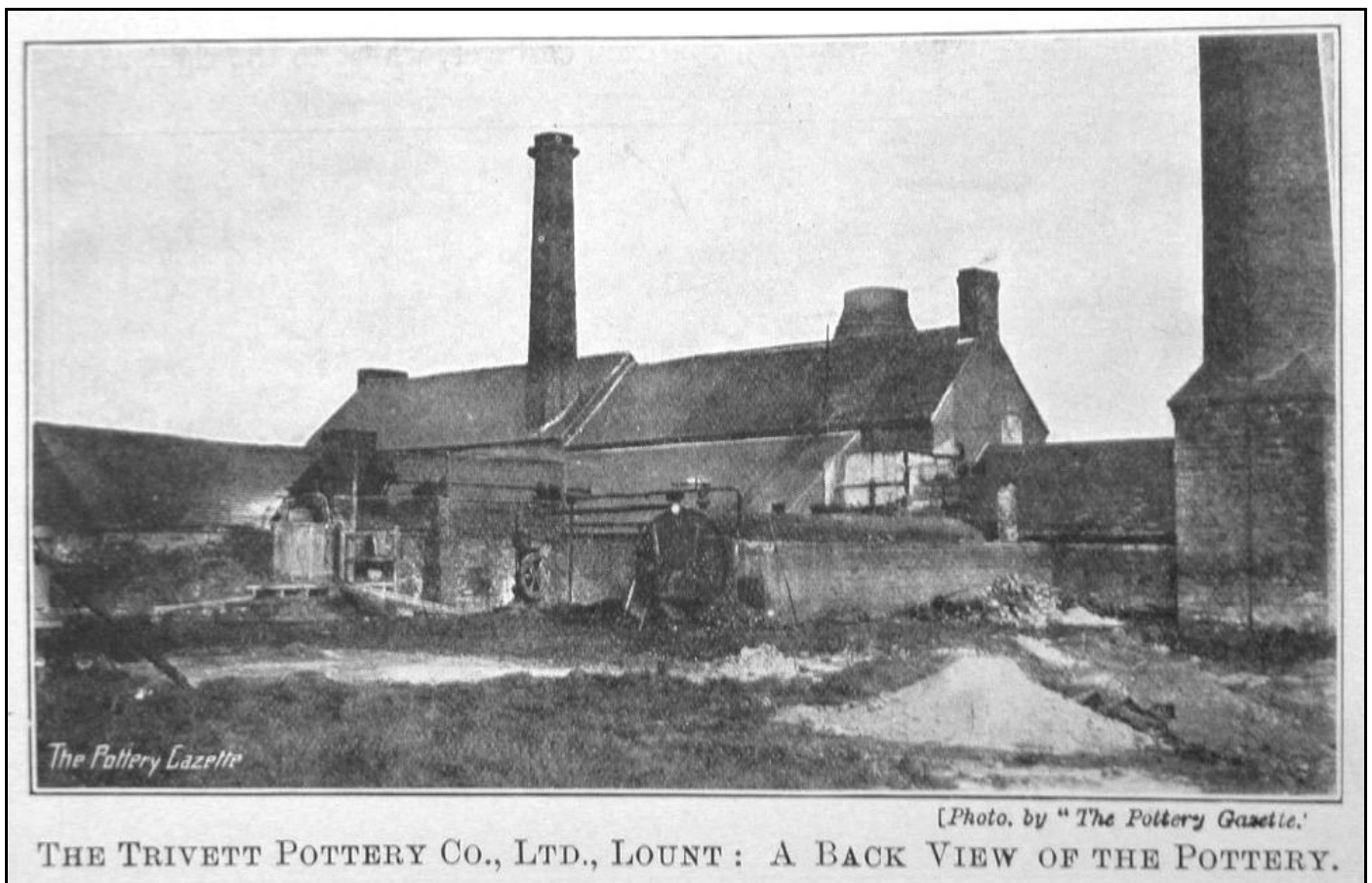
1923 O/S Map

This map shows that further additions / changes to the pottery buildings had been made, and these would have been mostly carried out during the occupation of the "Trivett Pottery Company Ltd" 1911-1918. The two kilns on the 1903 map were re-built by Trivett and the third one was new. All were thought to be of the down draft type.

During the "ULAS" excavation of the site in 2011 / 2012, 6 kilns were identified on the site.

1915 PHOTOGRAPHS OF THE POTTERY

At the time the Trivett Pottery Company first occupied the Coleorton pottery site (1911 to 1918), the factory had not been in use for about seven years and was in a dilapidated and primitive condition and everything was in a parlous state. The following photographs were taken by a representative of the Pottery Gazette who visited the site in February 1915. A further visit was made in the July of the same year by the same representative, who commented that major changes had taken place since his previous visit with six thousand square feet of additional buildings comprising three large new kilns. These are assumed to be the 3 kilns running north to south on the 1923 map. The complete Pottery Gazette reports are included later in the publication.



Note the small up-draft bottle kiln in the corner on the LH side and the boiler



[Photo. by "The Pottery Gazette."]

THE TRIVETT POTTERY CO., LTD., LOUNT : ONE OF THE GLOST OVENS.

One of the large updraft bottle kilns nearest the main road marked A on the 1885 map on page 11 and shown in the photograph below





Office entrance and kiln shown in the preceding photograph nearest the road

EXTRACTS FROM AN ARCHAEOLOGICAL SURVEY OF COLEORTON POTTERY SITE CARRIED OUT BY THE “UNIVERSITY OF LEICESTER ARCHAEOLOGICAL SERVICES” (ULAS)

When an archaeological survey of the site was carried out in 2011/2012 by the “ULAS” on behalf of Bellway Homes in advance of the residential development of the site, a mine shaft was discovered, and this had to be capped prior to the subsequent building of new houses. It is thought that this was originally sunk to obtain coal to fire the first kiln / oven that was built, although no evidence of it having been substantially worked later was found.



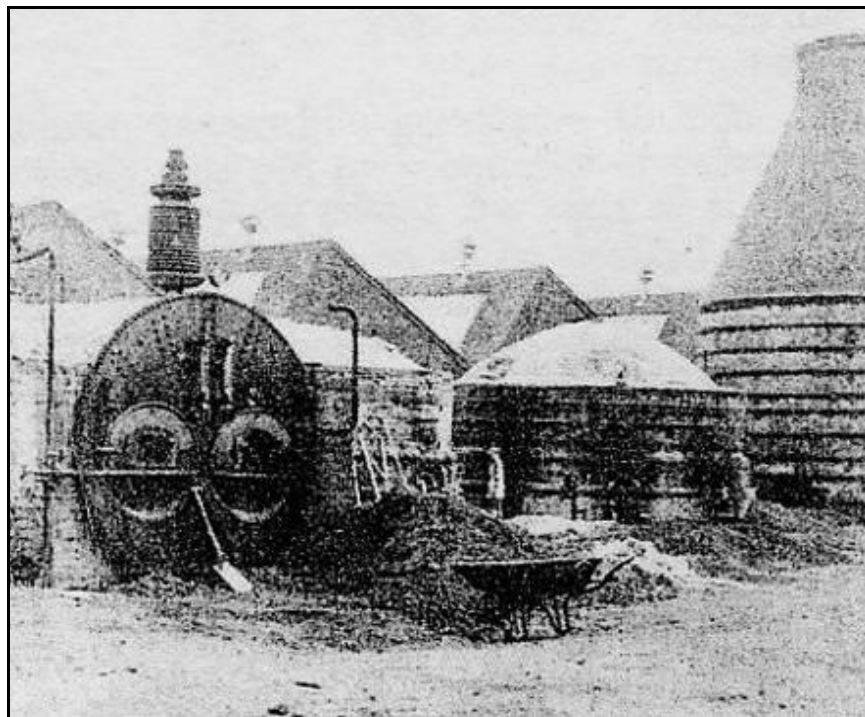
The photographs show the main part of the site that was excavated. The foundations of the two Glost and Biscuit (Bisque) up-draft bottle kilns, shown in the preceding photographs can be seen. These were joined by a workshop, the floor of which can also be observed.

Neither of these up draft bottle kilns are thought to be the original kiln started c.1836 by Wison and Proudman. They were thought to have been built later during Thomas Wilson junior's occupation of the pottery, post 1851.

At the top RH corner of the RH photograph, evidence of the foundations of other kilns can be seen. These are the three kilns shown on the 1923 O/S map on page 13.



A complex subterranean flue connecting the 3 kilns shown on the 1923 map on page 13



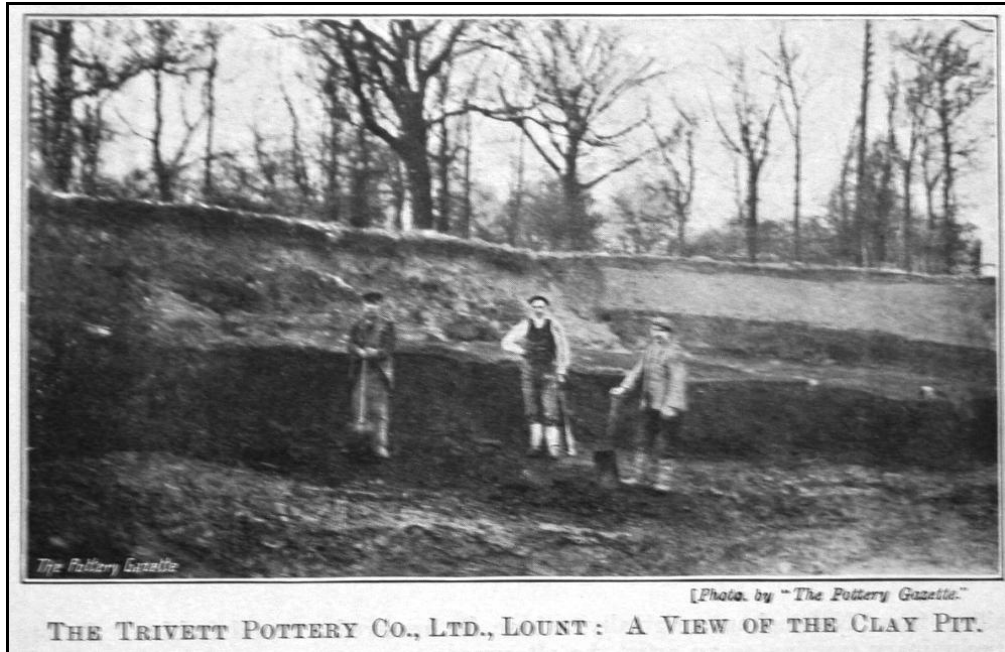
Photograph thought to be c.1915 of the kilns and new boiler shown on the 1923 map on page 13

**Google earth map of Lount & former pottery site in 2010
prior to Bellway Homes residential development of the site**



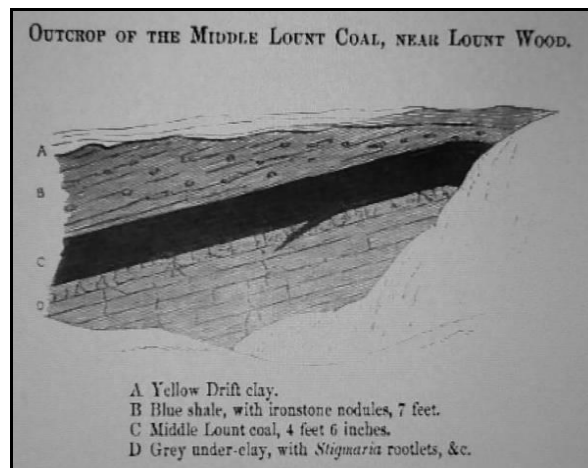
- A** - Former site of “Coleorton Pottery”
- B** - Pottery Row
- C** - Lount Farmhouse where the writers ancestors lived
- D** - The Ferrers Arms
- E** - Previous site of clay tip

COLEORTON POTTERY CLAY AND COAL QUARRY



The above photograph was taken in 1915 by representatives of the "Pottery Gazette" during a visit to Coleorton Pottery.

The pottery itself, was located in this particular area because of the local availability of the raw materials, namely clay, used in the manufacture of the pottery wares, plus an ample supply of coal to fire the ovens / kilns. There were five distinct seams of clay in the quarry, in addition to the seam of coal. Near to the surface were two seams of more common clay, followed by the seam of coal. Below the seam of coal were three more seams of clay. The deepest seam of clay, of which there were substantial amounts, was reported as being suitable for the manufacture of fireproof stoneware.



Taken from "The Geology of the Leicestershire coal-field and of the country around Ashby de la Zouch" by Edward Hull



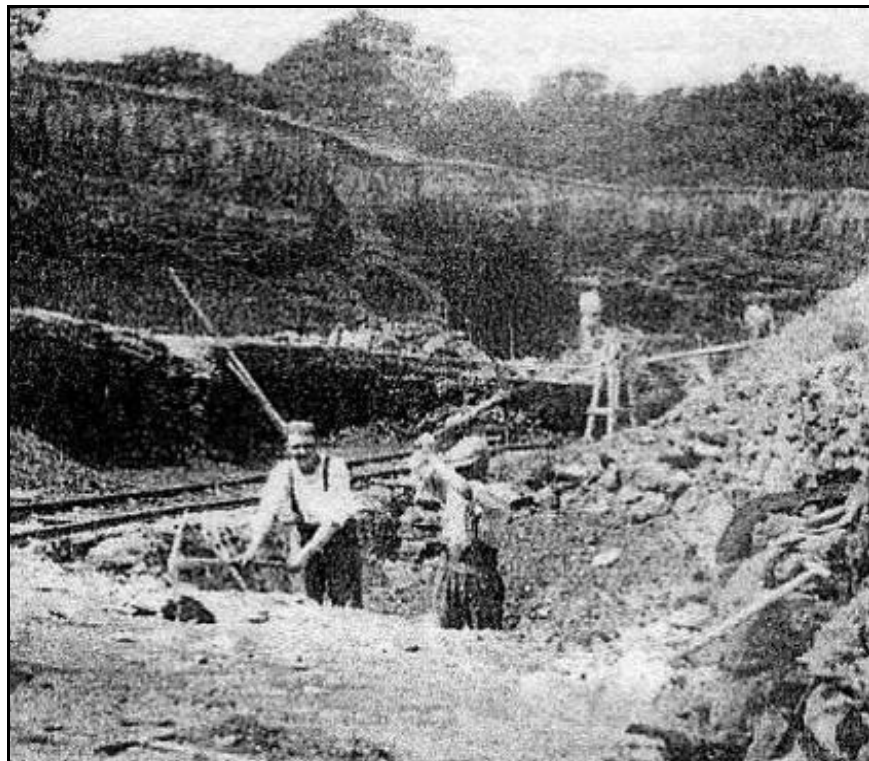
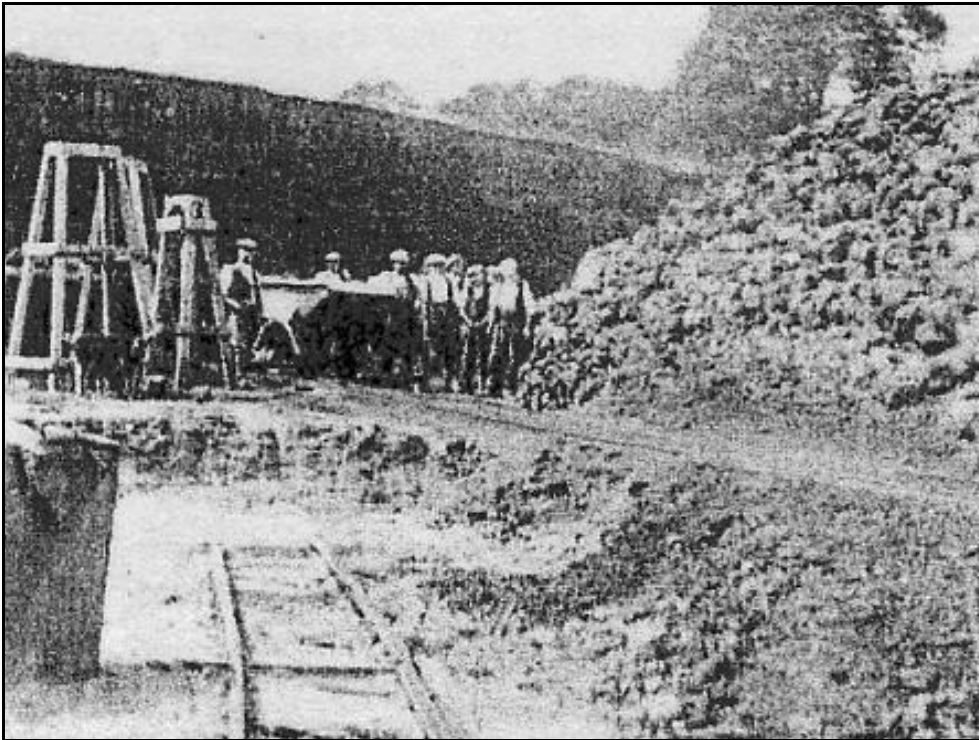
Extract from the 1925 O/S Map -

In the 1841 Coleorton Tithe Map, Thomas Wilson senior was recorded as the occupier of "Middle Pit Close", described as both arable and pasture land, with an area just over 6 acres. This became the site of Coleorton Pottery Quarry which was located about half a mile from the pottery in the direction of Ashby and fronting the former Ashby to Sawley turnpike (now Nottingham Road).

It is worth noting that the quarries act was passed in 1894, and the clay pit was awarded quarry status in 1901.

The above map shows in the bottom left hand corner, the tramway exiting the quarry. Before the Melbourne to Ashby part of the Midland Railway was constructed in 1874 both clay and coal was sent on the tramway all the way to the pottery, but following the construction of the railway it had to be transshipped from the quarry tip by horses and waggons and later by lorries to the pottery.

1929 PHOTOGRAPHS OF THE QUARRY AND TRAMWAY



HOW IT ALL BEGAN

Coleorton Pottery was established by **Sir George Howland Willoughby Beaumont 8th Baronet** (b 16.12.1799 / d 07.06.1845) whose seat was at Coleorton Hall.

In the “Leicester Journal” dated Fri 15th Jan 1836, the following announcement appeared :-

New Pottery -

A Pottery has been established on the Estate of Sir George H. W. Beaumont, Bart at Coleorton, which promises to be a great benefit to this town at large; from the numerous variety of common-ware articles already produced (and the cheap conveyance by the Rail-Way), they will be found of a superior quality to those of the “Ashby Pottery” and much cheaper to the consumer. The railway referred to, must have been the “Coleorton Railway” which had reached the Smoile and provided access to Leicester of course, via the Swannington & Leicester Railway“.

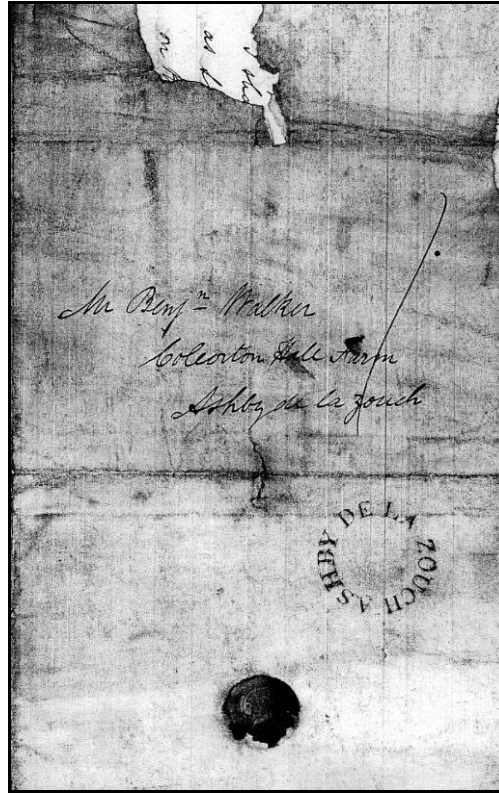
There is reference made in “White’s Gazette and Directory of Leicestershire and the Little County of Rutland 1846” to “Ashby Pottery” being run by Thomas Hall, and located in Wooden-Box (see extract below), which became known as Woodville in 1845. Part of Wooden-Box and Hartshorne were in the parish of Ashby-De-La-Zouch at this time. Numerous potteries were established in that locality, due to the availability of a good bed of fine clay, and a thriving earthenware pottery industry grew up. In 1846, it was recorded that 25,000 dozens of pottery were produced there weekly. Although pottery wares were counted in dozens, it seems that just one piece could be a dozen, if it was large and equated to twelve smaller wares for example. All very confusing.

<p>EARTHENWARE MANUFRS. Brunt Thomas *Harrison Thomas Hall and Son (fancy Rockingham and yellow ware,) Rawdon Pottery Hall Thomas (Rockingham ware, china, & fire bricks,) Ashby Pottery Reed George Simpson (and shopkr) *Thompson Joseph (and fire bricks and tiles,) Hartshorn Pottery *Watts and Standley, Swadlingcote Pottery *Gray Thomas, Church Gresley par POST-OFFICE at Mr W. Cash’s. —Letters from Burton, Ashby, &c., daily</p>

The lease for Coleorton Pottery was assigned on the 30th of April 1838 by Sir George Beaumont, and a Mr Benjamin Walker (sub-lessee), to Messrs. T. Wilson Senior and a Mr. George Proudman. Early pottery was embossed Wilson and Proudman. Extracts from the original, extremely complex and large four sheet lease follow . The complete lease can be viewed at Ashby Museum. The original lease apparently stayed in the hands of the Beaumonts, and was returned to the Beaumont Estate only at the final closure of the Pottery. This meant that the occupiers of the site, only retained possession of the buildings as long as the financial stipulation of the lease was satisfied. In other words, none of the occupiers of the site actually owned the pottery, and the lease went back into the hands of the Beaumont Estate when they ceased business, or went into liquidation.

In April 1835, a Mr. Wills Bailey, who was a renowned colliery owner and surveyor, sent two letters to Mr. Benjamin Walker outlining two proposals he had received for the building of a

pottery on land he was currently leasing from Sir George Beaumont. Benjamin Walker also leased the Smoile (Coleorton) Colliery from Sir George, which was close to the proposed site of the pottery. Wills Bailey was clearly a very close friend of Benjamin Walker and appeared to be advising him on the suitability of the site for a pottery. Benjamin was apparently living at Coleorton Hall Farm at the time, based on the address on the letter.



From the content of the letters, a Messrs Robinson and Riley, who were potters by trade, (turner and thrower respectively) seemed to be the most qualified candidates, although somewhat lacking in finances. Because of their poor financial status, Wills Bailey recommends that a Mr. Mold and a potential brewery partner were perhaps the preferred candidates, but strangely, neither had any potting experience, and their proposal seemed very weak in comparison with Robinson and Riley. Mold had a relative associated with the pottery industry and tests to assess the suitability of the clay were carried out. From this point in time, things moved quickly to establish the pottery, and in Oct 1835 between the 3rd and the 12th of the month, 5,800 common bricks were delivered to the site from Coleorton Brickworks, which was owned by Sir George Beaumont, for the purpose of building a kiln hovel (A history of Coleorton Brickworks can be found on the author's website under subsection "Other Industries"). The cost of the bricks were 25/- per thousand and delivered to **Proudman and Wilson**, so it seems reasonable to assume that neither Robinson & Riley or Mold were successful. The two and a half year time difference between the first bricks being delivered, and the official lease being assigned to **Wilson and Proudman** in April 1838, leaves a few unanswered questions in this respect, but we can assume they were operating the pottery prior to the official lease being signed.

Coleraton Pot. Works

Messrs Robinson & Riley propose that Workshops, Slip-House, & one oven be provided for them, for which they will pay 7½ p Cent as Interest or Rent. And if it should be found advisable to build another oven or two hereafter, they will pay the like Interest on the cost thereof. They think, however, that it will be best to start the Works with one oven only, & to increase the number as circumstances may require. They further propose to take a Lease of the Works for 14 years. They will find all requisite Tools & Implements. They seem perfectly satisfied with the Quality of the clay, & think it superior to any they have seen. They say the Buildings at Lount are quite sufficient for Workshops, & that both the Oven & Slip-House will be erected for a sum not exceeding £130, perhaps for £120, even if the Slip-House be made large enough (which it should be) for two Ovens. They think one Oven will use up 7 Tons of clay & consume 20 Tons of Coal p Week, & if the Works should prove successful that four times that quantity will be wanted.

Both Robinson & Riley are Potters by trade. The former a Turner, the latter a Thrower. I believe Robinson has not any money, having been recently in the Gazette. Riley says he has Property ^{which} he can turn into money to-morrow; & both say they have friends who will help them if wanted.

I think Pot-works cannot fail to be productive of advantages both to Mr George Beaumont & Mr Walker; ~~and~~ ^{as} the speculation will not cost more than £130, it should at all events be tried. There can be no question as to the excellent quality of the clay. The quality of the Coal for Potting Purposes, is, I think, equally unquestionable; & therefore if Robinson & Riley once begin the Works, ~~they will not~~ will not be dependent upon their means.

If the Potters were to erect the Slip-House & oven it might have the effect of crippling them in their trading concerns; & as Mr Walker is only Leffer I think Mr G. Beaumont should erect the necessary additional buildings, for which he will receive 7½ p Cent p Annum on the cost, exclusive of the Rent upon the Materials consumed; amounting, in all probability, to more than £50 a year.

Copy of the Wills Bailey letter outlining the "Robinson and Riley" proposal.

From Ashby Museum archives

Midday Saturday Morning
25th April 1835

My dear Friend

A Person of the name of Mold came to me last night to talk to me about the intended Pot. Works at Coleorton, which he should like to have the refusal of, in the event of his not entering into Partnership with a Brewer in Walthall; & it will be known in less than three weeks whether he does or does not. Mold is well known in this neighbourhood as a very careful steady & industrious man, with perhaps £1500 at his command: he is not a Practical Potter, but he tells me he has a friend who is, & who will join him, & that this friend has also money at his command. Riley, I am told, has two small houses in Walthall, which is all the Property he is possessed of: Robinson, we know, has nothing, & both, in the event of their entering upon the contemplated concern, would be dependent upon their friends for the means of carrying it on. Under these circumstances it is very clear that Mold & his friend would be the most eligible people to take the Works. I have, therefore, told Mold that you will wait three weeks for his final answer, by which time it is possible Sir George Beaumont may

Copy of the 1st page of the Wills Bailey letter outlining the Mold Proposal

From Ashby Museum archives

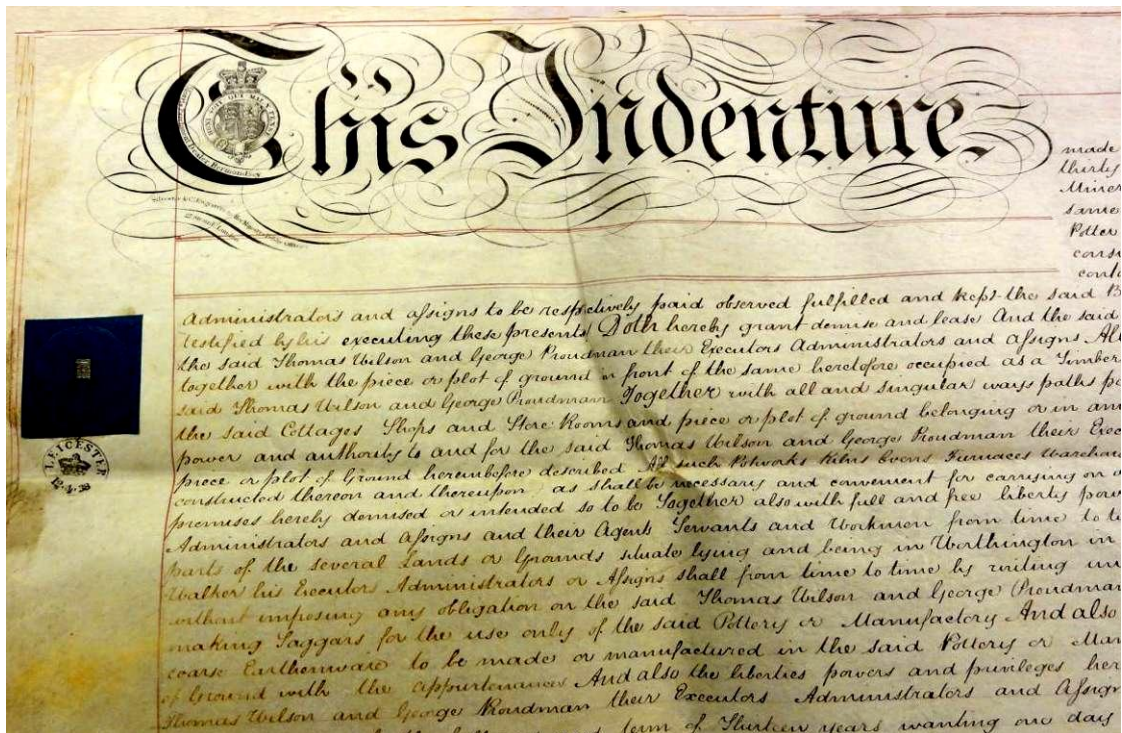
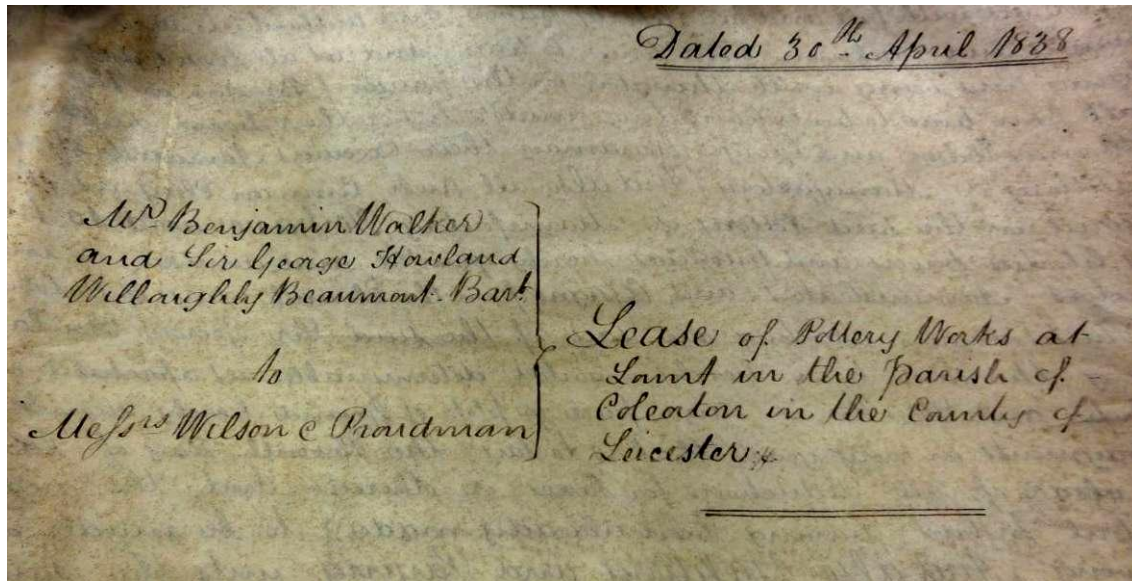
be at
Coleorton; & understanding from you that Sir George will not be
there before, I ventured to give Morda the three weeks, tho' he
should know, he said, before that time, whether he could
breat for the Pot-works or not: he has promised to let George
Bailey or myself know the instant the matter as to the Newway
is decided, & you will be informed of it accordingly: indeed
it is probable that either George or myself will bring him over
to you. Morda told me he was not at liberty then to give me
his friends name, but he assured me he was very respectable, had
money enough, & knew & understood his business well, as a Potter.
I shall inform Robinson that he shall hear from you as soon
as Sir George returns to Coleorton, so that both Parties will be kept
on the Hook, until Morda's determination is known. Morda objects
to take Robinson as a Partner: he did not say so much against
Bailey, provided he had money enough. Believe me
My dear Friend
Yours very faithfully
W. W. Bailey

Copy of 2nd page of the Wills Bailey letter outlining the Mold Proposal

From Ashby Museum archives

THE ORIGINAL 1838 POTTERY LEASE

There follows extracts from the Lease assigned on 30th April 1838 by Sir George Beaumont and a Mr Benjamin Walker (sub lessee) to Messrs Thomas Wilson Senior, and Mr George Proudman - The complete lease is held at Ashby Museum .



Signatories to the Lease

Thomas Wilson

Thomas Wilson

George Proudman

George Proudman

Sir George Howland Willoughby Beaumont 8th Baronet of Stoughton

Sir George Howland Willoughby Beaumont 8th Baronet of Stoughton

Benjamin Walker

Benjamin Walker

DETAILS OF THE VARIOUS LEASE HOLDERS OF THE POTTERY BETWEEN THE YEARS 1838 TO 1892

We can see from the preceding 1838 Coleorton Pottery lease signed on the 30th April 1838 that Thomas Wilson senior and George Proudman in partnership were the first official lessees of Coleorton Pottery.

Thomas Wilson Senior was born in Donisthorpe in 1767, and married Elizabeth Evans on Oct 11th 1801, she was born in Hartshorne in 1778. They had six children, Thomas Junior (b.1804), Elizabeth (b.1807), John (b.1809), Jane (b.1814), Mary (b.1816) and William (b.1818). Their daughter Elizabeth married a George Proudman of Measham in 1835, and their first child, Jane Leonora was born in Newbold in 1836. It can be assumed that this is how the Wilson / Proudman relationship became established, resulting in them **officially** leasing Coleorton Pottery in 1838, although they were clearly both involved with the pottery from its conception in 1835. Thomas Wilson Senior died in 1840 at Worthington Field, and is buried in the cemetery at Breedon-on-the-Hill Parish Church, together with his wife Elizabeth. **His cause of death was described as "decay of nature" (probably a form of dementia), and his gravestone describes the latter part of his life as one of great affliction. See the later photographs of the Wilson family gravestones in Breedon Church cemetery.**

The following appeared in the Leicester Journal - Friday 01 Jan 1841 IN THE AFFAIRS OF MESSRS WILSON AND PROUDMAN NOTICE IS HEREBY GIVEN

That by indenture dated the 16th day of December, 1840, Thomas Wilson and George Proudman, carrying on business at Lount, in the county of Leicester, as Earthenware manufacturers, have Assigned over all their Estates and Effects to Benjamin Walker of Coleorton, in the same county, coal master, and Benjamin Cheatle, of Ashby-de-la-Zouch, in the same county, Auctioneer, in trust for the equal benefits of the Creditors of the said Thomas Wilson and George Proudman, and by the said indenture, it is provided that such of the said creditors as shall not execute the same within the space of 3 calendar months, from the date thereof, shall be excluded from all benefit thereunder.

*And notice is hereby also given,
That the said indenture now lies in the hands of the said Benjamin Cheatle, for the execution of those Creditors who intend to avail themselves of the term thereof.*

The following newspaper report **suggests** that following the above creditor's indenture legal matters being sorted out, Thomas Wilson junior (b.1804) had become the proprietor of Coleorton Pottery prior to January 1842. This is supported to some extent by evidence of invoices and receipts signed by Thomas Wilson junior in 1843 / 44 which appear later in the publication. However, based on good evidence, the author leans towards the view that Thomas Wilson senior's widow Elizabeth took over the pottery following the death of her husband.

Transcribed from the - Leicester Mercury 26th January 1842 DEATHS AT COLEORTON POTTERY Lount (Coleorton) - Death from Suffocation:-

An inquest was held at Lount, on the 19th inst. before J. Gregory, Esq., coroner, on the bodies of William Massey and James Dakin. Mr. Thomas Wilson stated that he was the proprietor of a pottery-manufactory in Coleorton, and that the two deceased worked for him. On Monday night, he left them both at work and between twelve and one o'clock, he was called up and informed that the two deceased were found suffocated in the hothouse - a large room heated by flues, and used for the purpose of drying the newly formed pots in. He got up and hastened down to the room, where he found the two deceased lying on the floor, quite dead. Dakin had his mouth quite full of

*food. In his opinion, they had gone into the room to warm themselves, or else for the purpose of sleeping there all night. It was quite against his orders for anyone to sleep in the room. The men appeared to have become insensible immediately on their closing the door, as they lay very near it. John Eaton, one of the workmen, whose duty it was to see that the room was properly heated, stated that at about twelve o'clock he went into the room, and found the two men lying on the floor quite dead. He otherwise corroborated the evidence of Mr. Wilson, and stated that he had known firemen to sleep in the room, without being attacked in such a manner. **The jury returned a verdict of "Accidental Suffocation."***

Hearsay has it, *but unsupported by written evidence* that there had been some dispute with George Proudman resulting in his eviction from the pottery. The best evidence suggests that he wasn't evicted from the site but was allowed to continue manufacturing pots on the site under his own name, impressed with the mark of "PROUDMAN". Presumably Proudman paid rent / royalty to Elizabeth Wilson for use of the facilities. We know that Proudman did manufacture pottery there as two pottery jugs have recently been located which are impressed "PROUDMAN" mark on the base. Photographs of these appear later in the publication.

In the 1851 census, Thomas Wilson senior's widow Elizabeth (1778 - 1851) was living in Newbold, and recorded as a "Manufacturer of Earthenware" employing thirty persons. Thomas Wilson Junior was still unmarried, and living with his mother, and he described himself as Clerk to his brother. Elizabeth Wilson, died on the 28th June 1851, and is buried with her husband Thomas Wilson senior in Breedon Church graveyard (see later photographs of the Wilson graves.) This would have been the time Thomas Wilson junior took over as proprietor of the pottery, which he continued until his death on Feb 3rd 1877. During his occupation, this was undoubtedly the most successful period in the history of "Coleorton Pottery". In 1861, Thomas was employing 14 men, 6 boys, 3 women and 4 girls and was also recorded as being a farmer of ten and a half acres.

GEORGE PROUDMAN

George Proudman, who hailed from Measham and was born in 1802, remained in the area for some time, and was listed as a pot maker on the records for the death of his son John Holmes Proudman in Whitwick in 1843. He was also recorded as a Yeoman on the birth of his son Bernard in Osgathorpe in 1849. **However, by 1851, he had left Coleorton pottery as he was described as an "Eathenware Manufacturer" employing twenty-four men and boys in Brosely, Shropshire.** His factory, "Ivanhoe Pottery", was in what was then referred to as Jackfield, in the riverside area of the Parish of Brosely. In 1848, Elizabeth Bingham, who was George Proudman's aunt, conveyed various land and property in Witherley and Atherstone jointly to Thomas Wilson Junior and George Proudman. They in turn conveyed the Witherley property in 1849 to John Proudman, presumably George's brother, for £700. It can be assumed that this funded both George Proudman's "Ivanhoe Pottery", and also the further expansion at "Coleorton Pottery" by Thomas Wilson junior. George Proudman only ran the "Ivanhoe Pottery" for about 3 years and he later became a Chemist and Druggist in Wolverhampton, where it is believed he died. Apparently no mark was ever added to pottery produced at "Ivanhoe Pottery" so it has not been possible to identify any as being made by George Proudman.

Thomas Wilson juniors brother John, who was described as a handler at the pottery (presumed to mean either putting the handles on the pottery or involved with the pottery making business in some form), was now living with his wife Ann, and illegitimate son Thomas at Lount.

In 1871, Thomas Wilson junior and his brother John are living at Coleorton Pottery in "Pottery House". Thomas was now employing 20 men, 4 boys, 5 women and 3 girls and his brother John was still described as a Pottery Handler.

Thomas Wilson junior died on 3rd February 1877, and left a substantial estate of about £7,000 to various beneficiaries, but also requested in his Will, a copy of which follows later, that the running

of his business should be taken over in co-ownership by his brothers John (b.1809) and William (b.1818).

John had worked at the pottery already for many years, being described as a handler of earthenware, so he had some relevant experience. William had considerable experience also, because as far back as 1841 he was listed as a journeyman potter living at Backnall's Row, Swadlincote, Derbyshire with his wife Elizabeth (nee Simms) and first born son Benjamin (b.1840). William and Elizabeth were married at St.Peters, Derby on June 5th 1838, and William was described at that time as a turner (presumably of earthenware) on their marriage certificate. In 1851, William (33) and Elizabeth were still living in Swadlincote with their children Benjamin, Thomas, Henry, Jane, Clara and Edith and William described himself as an Earthenware Turner, as was his profession in 1838. In 1861, William and Elizabeth were still living in Swadlincote, and had two further children, George H and Frances B, another daughter, Ellen G was born in Swadlincote in 1862.

By 1869, William and Elizabeth's oldest son Benjamin had emigrated to America and married Mary Ann Case in Salt Lake City, suggesting that both he and his father were Mormons (see the later article describing the visit to Coleorton Pottery in 1879 by Abraham H Cannon).

The 1871 census shows William and Elizabeth were still living in Swadlincote, with some of their children, two of whom, Edith and George were a lathe turner and clay wheeler respectively.

By early 1877, William and his wife Elizabeth had moved to Coleorton Pottery following his brother Thomas's death with their daughters Francis B and Ellen G to join his brother John, in order to facilitate the running of the business. Elizabeth died at the Pot Works on 09 Dec 1878, having suffered from Cirrhosis of the liver for one year, and dropsy for five months. She was buried in Breedon Parish Church graveyard on the 14th of December, with snow on the ground. However, there is no gravestone for her alongside the other Wilson graves. On Aug 29th 1882, William married for the second time to Ann Davis, and at 36 years of age she was considerably younger than him. William died intestate aged 65 on April 25th 1884 of asthma and pneumonia. His new wife Ann of two years, was given administration of his personal estate, valued at around £800.

Within 4 months following the death of Thomas Wilson junior the company now headed by William Wilson held a dinner for the workforce:-

Leicester Advertiser - Saturday 02 June 1877

COLEORTON - TREAT FOR THE WORK PEOPLE

The workmen and women in the employ of Messrs Wilson Bros of Coleorton Pottery, were entertained to dinner at the "Ferrals Arms" by their employers on Whit Tuesday, The dinner, to which about 40 people sat down was presided over by Mr. W. William Wilson and a good repast was heartily partaken of. - After dinner, the usual loyal and other toasts were drunk. The toast "Our Employers" was responded to by Mr. William Wilson who spoke of their recent acquirement of the business, and the satisfaction it gave him to observe the cordial feeling which existed between themselves, as employers, and their work people. The company spent a most enjoyable evening. The wives of the men were also entertained to an excellent tea.

In June 1879 a further dinner was held for the workforce which was recorded in the Burton Chronicle dated June 12th 1879 as follows :-

*The employees of Messrs. Wilson Bros., with their wives, had their annual dinner on Whit - Thursday. After ample justice had been done to the good things provided, Mr. W. Wilson gave the usual loyal and patriotic toast in a right loyal manner. Mr. Wootton then proposed "The health of Mr Thomas Wilson" (it is thought that this may be a miss-print, and should read Mr William Wilson) and begged to offer on behalf of all present their best thanks for his kindness in obtaining a letter - box for the village, and the great pains he had taken in trying for a railway station; and although he failed in the last named matter he was none the less deserving of their hearty thanks. Mr. Wilson in responding, thanked them for the kind manner in which his health had been proposed and the hearty reception they had accorded it. They had been kind enough to mention the trifling service he had rendered them in the matter of the letter-box, and he assured them that nothing would have given him greater satisfaction than he had been of some little service to them and saved them no small inconvenience. **The letter box is shown on the 1885 O/S map and is situated within the Pottery Yard.** He was only sorry he had failed in obtaining a Railway Station for Lount and that he was prevented from taking a more active part amongst them. It afforded him the greatest pleasure to meet them on that occasion, for he thought that these social gatherings of employers and employees were productive of the happiest results: they cemented those feelings of kindness, mutual forbearance and reliance which should always exist between master and man and acted on their business relationships like oil on a machine - making it work smoothly and pleasantly.*

*It was said, "the way to a man's heart was through his stomach", and he thought they would admit - he was sure the ladies would bear him out - when he said that they were none of them more kindly disposed, were never more friendly, and were never more pleased with themselves and all mankind, than when they had had a good dinner; therefore, he hoped that they might all live long to enjoy many dinners together and would never enjoy themselves less than on this pleasant occasion. He was pleased to find that their festive board had been graced by the patronage and presence of a distinguished member of the aristocracy (**was this one of the Beaumonts?**). They had also present the genial face of their old and tried friend John Stewart, who had been with them ever since the works had been started, some forty-five years ago and who, he hoped, might long continue with them - Mr. Wootton begged, on behalf of himself and fellow work-men, to offer their best thanks to their employers for the very laudable manner in which they had found them full employment in these bad times and wished it to be understood that they had done so at serious loss to themselves. He wished his fellow workmen to cooperate with them in turning out their work in the best possible manner, so that their productions might be second to none and by doing so to maintain that pre-eminence of trade that they had hitherto done. - Mr. W. Wilson, in a few well chosen words, gave the men some sound advice and complemented them on their general good conduct. - Dancing was then enjoyed with much spirit until dark, when some good singing brought a most enjoyable day to a happy close, all being well pleased with themselves and all around them. Mr. Stewart ably presiding at the harmonium, Messrs. Wilson and Watson conducting the dance music.*

In 1881, and prior to his brother William marrying for the second time, John Wilson was listed as a widower living in Newbold with his illegitimate son Thomas, an unemployed pork butcher, a housekeeper named Sarah Spencer, and the housekeepers daughter Isabella. John died eight months after William Wilson on the 18th Dec 1884. It is reasonable to assume, that as William died intestate, John took over the running of the pottery for the short period he survived him. John Wilson left a personal estate of £2,171 2s 5d (£1,044 3s 11d net), and named his nephew John Cooper Webb as executor. He left the business in trust to his illegitimate son Thomas.

Thomas seems to have taken over sole responsibility for the subsequent running of the pottery, although being a pork butcher, it is unlikely that he had any experience of the pottery industry at that time. He was listed in the 1891 census and Wrights 1892 Directory of Leicestershire and Rutland as being a manufacturer of earthenware, however, it is claimed that he had little interest

in running the business at that time. By 1891, Thomas Waterfield and Joseph Stewart were managing the factory which at some point became "Stewart Bros" (presumably Joseph and John Stewart), and this company was listed in the 1895 Kelly's Directory of Leicestershire and Rutland.

The Wilsons involvement with the pottery seemed to have ended in 1892 and in the 1901 census, Thomas was describing himself as a farmer. By 1911, Thomas Wilson seems to have fallen on hard times, as the census records him working as a bricklayers labourer, and living as a boarder at George Lane, Lichfield.

The Wilson era was the most significant period in the life of Coleorton Pottery, and it was put up for sale by auction at "The Queen's Head Hotel", Ashby-De-La-Zouch on Nov 30th 1893. This was recorded in "The Burton Chronicle" dated Nov 23rd 1893, and the advertisement features on the next page.

THE 1893 POTTERY SALE BY AUCTION

The Burton Chronicle dated 23rd November 1893, advertises the sale of the pottery in closure of a trust, presumably the one set up by John Wilson's will. The sale included the goodwill of the business, together with the unexpired portion of the lease.

Coleorton Pottery

Lount, Near Ashby-De-La-Zouch

Earthenware & Sanitary Ware Manufacturers

TO BE SOLD by AUCTION, by Orchards and Son, at the Queens Head Hotel, Ashby-De-La-Zouch on the 30th day of November 1893 at 7 o'clock in the evening and subject to conditions to be then produced :-

The GOODWILL of the business now carried on at the COLEORTON POTTERY, Lount by Wilson Bros, together with the un-expired Portion of Lease of the said premises, which includes two dwelling houses in the occupation of Joseph Stewart and T. Shaw with large gardens adjoining; also 7 well built cottages fronting the Ashby Rd offices and store room.

The EARTHENWARE MANUFACTORY consists of two Stones, Bowl House, Cellar, Turning House, Handling House, Throwing House, Hot Houses, Coal house with Warehouses extending over same, Glost and Biscuit ovens, Dipping House, two Saggars Houses, Greenhouse with Wash House over, Dish House and Stone, Slip House, Joiners Shop, Wagon and Straw Hovel, Stables and Hay Barn, Yards, Clay Hearths, &c., with a capital Water Supply laid on from the Reservoir in Spring Wood ([see photograph on next page](#)).

*Also all that close of land, known as "Part Middle Close", containing 3a. 0r. 26p. or thereabouts, with the seam of pot clay and also the seam of coal or slack lying immediately over the said seam of pot clay, now being worked by the said Messrs Wilson Brothers, **together with the Private Lount Railway Sidings and the use of the Hoisting Crane on the Ashby to Melbourne Branch of the Midland Railway. The hoisting crane and Lount sidings are shown in the Smoile on the 1925 map on page 21.***

A good business in the manufacture of Ironstone Earthenware has been carried on by the late Thos Wilson and his successors for nearly sixty years past and the premises and clay are well - suited for further extending this branch of the business and also for the development of the manufacture of sanitary ware, which has recently been tried and with very successful results.

The Vendor will undertake to obtain a renewal of the Lease of the premises to a suitable purchaser, and is selling to close a Trust.

The stock-in-trade and plant are to be taken at a valuation

The lease can be inspected and further particulars obtained from the auctioneers; or from

*Messrs. FISHER, JESSON and WILKINS
Solicitors, Ashby-De-La-Zouch*

No evidence has been found that the pottery was sold to anyone and therefore the lease remained in the ownership of the Beaumont Estate till it finally closed in 1938, prior to the 1940 sale of the remaining parts of the Beaumont estate.



This is a photograph of part of the steam pump which pumped water to the pottery from 'Spring Wood Pool'. It was found in a corrugated iron shed adjacent to the pool. Apparently, the steam cylinders and boiler were recovered during the Lounge site excavations, but photographs of these have not been located by the author.

THE WILL OF THOMAS WILSON JUNIOR 1805 - FEB 3rd 1877

ON the *twenty seventh* day of *April* 18*77*
the Will with three Co-*personal Exors* *Executors* of *Thomas*
Wilson late of *Coleorton* in the County of
Leicester Pot Manufacturer

deceased, who died on the *third* day of *February* 18*77*,
at *Coleorton* aforesaid

was proved in Her Majesty's High Court of Justice in the District Registry attached to
the Probate Division thereof at *Leicester* by the Oath of
John Dalby of *Ashby de la Zouch* in the
said County of *Leicester* Solicitor's Clerk
and *John Wilson* and *William Wilson*
both of *Coleorton* aforesaid Pot Manufacturers,
Brothers of the deceased, the Executors named
in the said Will

Execut—therein named *that* having been first sworn duly to administer.

7,000 Leaseholds
Fisher and Cheate Solicitors
Ashby de la Zouch.
1877

Executors.

This is the last Will and Testament of me THOMAS
Wilson of the parish of Coleorton in the County of Leicester
Pot Manufacturer I appoint my friend John Dalby of Ashby de la
Zouch in the County of Leicester Attornay Clerk and my Brothers
John Wilson and William Wilson Trustees and Executors of this
my Will I direct my Executor John Dalby to expend any sum
of money not exceeding seventy pounds in my funeral expenses
as he in his absolute discretion may think proper and requisite
I bequeath to my Housekeeper Ann Stewart my Mahogany Chest
of Drawers, my best Work box, Sewing Machine and the Bed
Bedsteads Mattress Bolster Pillows and Bed Clothes belonging to
the Bed in which she sleeps and also a legacy of One thousand
one hundred pounds and also a further sum of Ten pounds to buy
herself mourning and I direct that the same articles and sums
of money shall be delivered and paid to her within one calendar
month after my decease and to be free of Legacy duty. I declare
that the Legacy so bequeathed to her shall be in full discharge of all
Wages left by her in my hands and as an acknowledgment for her
long and faithful service. I bequeath the following specific Legacies
namely To my Brother William Wilson my Silver Watch and
Gold Albert Chain. To my Brother John Wilson my other Gold Chain.
To my Sister Jane the Wife of John Webb half Dozen Silver Tea spoons
To my Sister Mary the Wife of William Antcliff half Dozen electro
plated Tea spoons. To my Nephew Thomas Mason Wilson one set
of Gold Studs. To my Executor John Dalby all my Gold Pins
and 2 Gold Watch Keys and I request him to divide the same
among such of my Nephews being children of my Brother William
Wilson and Sisters Jane Webb and Mary Antcliff as he shall think
proper and his division thereof shall be final I bequeath all the
rest residue and remainder of my household furniture and utensils
plate linen china jewellery Trinkets Books pictures and prints unto
my Brother the said John Wilson absolutely subject nevertheless and
charged with the payment of the sum of One hundred pounds in
favor of my Brother William Wilson and my two Sisters Jane Webb
and Mary Antcliff which sum I hereby bequeath to them in equal
shares. I bequeath the following pecuniary Legacies namely To my

(1)



Sister the said Jane Webb the sum of Six hundred and fifty pounds to be paid free of Legacy duty To my sister the said Mary Antcliff the sum of Six hundred and fifty pounds to be paid free of Legacy duty. To my Warehouseman John Stewart the sum of Fifty pounds to be paid free of Legacy duty. To my late Warehouseman Ellen Stewart a Legacy of Five pounds. To Joseph Stewart and Sarah Ann Stewart Nephew and Niece of my Housekeeper the sum of Nineteen pounds nineteen shillings apiece and I direct my Executors to pay over the same immediately after my decease notwithstanding they may be under the age of twenty one years and the receipts of such Minors shall be good discharges for the same I also bequeath to my friend John Dalry a Legacy of Two hundred pounds (to be paid free of Legacy duty) as an acknowledgment for his valuable assistance rendered to me in my business matters. I bequeath all the rest residue and remainder of my personal estate and effects whatsoever inclusive of my Fireproof safe and Books relating to my business unto my Brothers the said John Wilson and William Wilson in equal shares and proportions and it is my wish that they should carry on my said Business together in Copartnership and I also request that my Brother John Wilson shall occupy the House in which I now reside together with one of the Gardens which adjoins thereto at an annual rent of Fifteen pounds. I declare that the Legacies given to my said Sisters shall be received enjoyed and disposed of by them by Deed Will or otherwise as their separate estate free from the debts control or engagements of their present or any future husband and their respective receipts alone notwithstanding coverture shall be effectual discharges to my said Trustees for the same I devise all Estates vested in me as Trustee or Mortgage to my said Trustees their heirs and assigns subject to the trusts and equities affecting the same respectively I declare that the receipts of my said Trustees for all monies paid to them in that capacity shall effectually discharge the persons paying the same from all liability in respect of the application thereof I revoke all former Wills by me made and declare this to be my last. In Witness whereof I have hereunto

(2)

set my hand this seventh day of October one thousand eight hundred and seventy four.

Signed by the said Thomas Wilson the Testator as and for his last Will and Testament in the joint presence of us who in his presence at his request and in the presence of each other have hereunto subscribed our names as Witnesses (the interlineation between the fifteenth and sixteenth lines from the top of the first side of the words "one hundred" having been previously made)

Thomas Wilson

L. V. Heathcote Ashby de la Zouch
Jno Wootton Ashby de la Zouch

This is a Codicil to the last Will and Testament of me Thomas Wilson of the parish of Coleorton in the County of Leicester Pot Manufacturer which Will bears date the seventh day of October 1874 Whereas by my said Will I have bequeathed to each of my two Sisters Jane Webb and Mary Antcliff a Legacy or sum of Six hundred and fifty pounds and I have also bequeathed to my Warehouseman John Stewart a Legacy or sum of Fifty pounds Now it is my Will and I hereby bequeath to each of my two said Sisters Jane Webb and Mary Antcliff a further Legacy or sum of One hundred and fifty pounds and I also bequeath to the said John Stewart a further Legacy or sum of Fifty pounds and I declare that such further Legacies shall be paid free of Legacy duty to my two said Sisters Jane Webb and Mary Antcliff and the said John Stewart respectively in addition to the said Legacies respectively bequeathed to them by my said Will as aforesaid And in all other respects I confirm my said Will In Witness whereof I have hereunto set my hand this Nineteenth day of January 1876.

Signed by the said Thomas Wilson as and for a Codicil to his last Will and Testament in the joint presence of us who

Tho Wilson



3

at his request in his presence and
in the presence of each other have
hereunto subscribed our names as
Witnesses

Chas. H. Pratt } Clerks to Messrs Fisher & Chouteau
Jno. Wootton } Solicitors Ashby de la Zouch

This is a second Codicil to the last Will and Testament of me
Thomas Wilson of the parish of Coleorton in the County of
Leicester Pot Manufacturer which Will bears date the 7th day of
October 1874 and the 1st Codicil bears date the 19th day of
January 1876. In addition to the Legacies and bequests contained
in my said Will and Codicil I bequeath to my Cousin Catherine
Evans of Clifton Campville near Tamworth Spinster a Legacy
of One hundred pounds free of Legacy duty. In all other respects
I confirm my said Will and first Codicil. In Witness whereof
I have hereunto set my hand this fourth day of January 1877

Signed by the said Thomas Wilson
the Testator as and for a second
Codicil to his last Will and Testament
in the joint presence of us who in
his presence at his request and in the
presence of each other have hereunto
subscribed our names as Witnesses.

Thomas Wilson

Nathl. P. Potts

Surgeon

Ashby de la Zouch

George Stewart

Coleorton

This is a third Codicil to the last Will and Testament of me
Thomas Wilson of the parish of Coleorton in the County of
Leicester Pot Manufacturer. Whereas by my said Will and first
Codicil dated respectively the 7th day of October 1874 and the
19th day of January 1876 I have bequeathed to each of my
Sisters Jane Webb and Mary Antcliff Legacies amounting in the

(4)

aggregate to Eight hundred pounds a piece free of Legacy duty
 Now in addition to the said Legacies so bequeathed by my said
 Will and first Codicil I bequeath to each of my said Sisters Jane
 Webb and Mary Antcliff a further Legacy of Fifty pounds free
 of Legacy duty making in the aggregate Eight hundred and fifty
 pounds a piece In all other respects I confirm my said Will and
 Codicils In Witness whereof I have hereunto set my hand this
 20th day of January 1877.

Signed by the said Thomas Wilson
 the Testator as and for a third Codicil
 to his last Will and Testament in the
 joint presence of us who in his presence
 at his request and in the presence of
 each other have hereunto subscribed our
 names as Witnesses.

Thomas Wilson

Nathl P. Betts

Surgeon Ashby de la Zouch

George Stewart

Coleorton

1877

Proved at Leicester with three Codicils
 on the 27th day of February 1877 by the
 Oaths of John Dalby, and John Wilson
 and William Wilson the Brothers, the
 Executors named in the Will to whom
 Administration was granted.

The Testator Thomas Wilson was late of
 Coleorton in the County of Leicester Pot
 Manufacturer and died on the 3rd day of
 February 1877 at Coleorton aforesaid.

Under £1000.

Fisher and Cheate Solicitors Ashby de la Zouch.



(5)

THE WILSON FAMILY GRAVES



Thomas Wilson juniors' Gravestone in Breedon-On-The-Hill Parish Church Cemetery which sits alongside other Wilson family graves below.

AFFECTIONATE REMEMBRANCE
THOMAS WILSON
LATE OF
COLEORTON POTTERY
WHO DIED
FEBRUARY 3rd 1877
AGED 72 YEARS

THY WILL BE DONE



Thomas Wilson d.1840
Elizabeth Wilson d.1851



John Wilson d.1884
Ann Wilson d. 1879

SUPPLEMENTARY INFORMATION ON A TYPICAL POTTERY ENVIRONMENT IN 1840 WHICH CAN BE RELATED TO COLEORTON POTTERY IN THE 1800s

Evidence taken in the Staffordshire Potteries at Minton and Boyle Pottery by Samuel Scrivens in December 1840, and refers to the hot house and throwing room conditions.

**No. 2: Thomas Kay aged 46 - Hot House and Throwing Room
temp 94 degrees Fahrenheit.**

I have worked for Mr. Minton 18 years next Christmas. Slip-making is the fore of my service, I now look to the ware in the hot-house; besides that I beat the clay in the adjoining room; beating clay is tremendous hard work; I stand near the open door to do that; the hottest work is in the hot-house; don't keep a thermometer there; heat rises from 90 deg Fahrenheit to 120 deg; 'tis not so hot now by a deal as in the morning; we cool it now for the ware. I am paid by the quantity of work done; my average wages are about 15s per week. I have a wife and 7 children; only one is a potter. I come to work at 6 in the morning, sometimes at 5; it depends what goods are in heat; leave at 3, 4, 5 and 6; and afterwards to do a little job-work for another master, and earn 4s or 3s a week. Don't find the great change of heat affects my health; it sometimes affects others; very few live to any age in such employment, 'tis the hardest business of potting. I live at Harford Bridge; do not go home for dinner; I take my dinner in the throwing-house; get bread and cheese, no ale; but get some meat at home at night; can't read or write.

- Turning houses are where the vessels are finished on a lathe to apply bands etc., if required, following a period of drying.
- A slip house is where the slip is produced that is applied to the wares to provide the glaze after firing.
- Dipping houses are where the glaze is applied to the wares.

Evidence taken in the Staffordshire Potteries at Minton and Boyle Pottery by Samuel Scrivens and refers to the dipping house conditions. Dec 1840.

No. 13: John Talbot aged 24

*I have been in this department 2 years; have 9 persons working with me male and female. My business is to dip the ware as it comes from the biscuit ware house, the process does not take a moment, but my hands and arms are always wet with the solution or mixture; I do not know what the mixture is composed of exactly; it is chiefly lead; they tell us there is no arsenic, but we have our own thoughts about that; it destroys our health. We are obliged to be very careful by keeping ourselves clean and out of the dust. We have no washing-rooms, but bring the water in a small vessel from a pump in the yard. There are boys employed with me; their ages are from 13 up to 17. We come at 7 o'clock in the morning and leave at four, on account of its being bad stuff to work in; **we work the effects off with opening medicine frequently**, or it would soon all be over with us; We get better pay here than in any other department of the bank; it is considered of greater risk. I get 27s per week; the boys 3s 6d, and 4s. Everything that is made in the factory goes through our hands. I have often observed the effects of persons working with me during my 2 years; it affects women more than men: they have not died but have been very ill, and have never returned to it again; their places have been filled up by others. Some constitutions that are strong can stand it some time; it has never made me ill. I live at Lane End about 3 or 4 miles off and can't afford time to go home for dinner, I always take it here, as you see me, upon the work-bench; we have no rooms we can all meet together to dine in; I should much better like it if we*

had, and places wash in. I am married and have 2 children.

- A Biscuit oven is within the Conical Kiln where the wares are given their first firing
- A Glost oven is within the second Conical Kiln where the wares are given their second firing after the glaze has been added.
- A Saggar House is where the “Saggars” are stored. A “Saggar” is a large pan, basically made of fire clay, in which the wares are put before they are placed in the Bisque Kiln oven for a first firing. A kiln oven can contain several thousands of these.

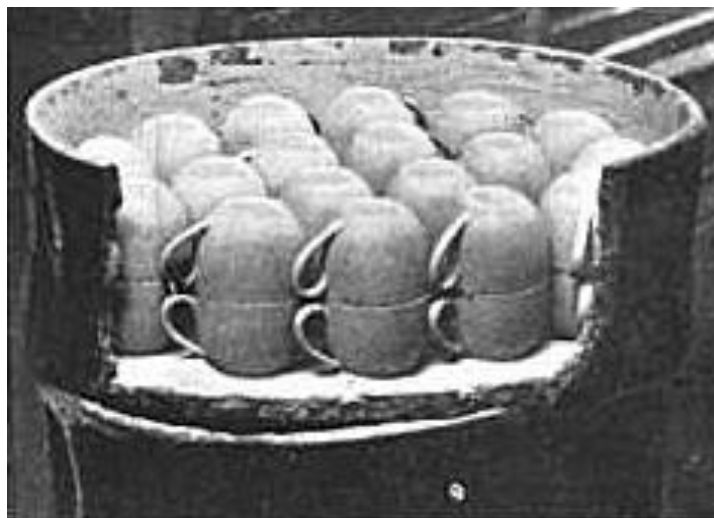
Making Saggars was a skilled profession, however, making the bases was a less skilled job, hence the saying “A saggar makers bottom knocker”. The bottom knocker made the base of the saggar from a lump of fire clay which he knocked onto a metal ring with a wooden mallet or mawl. The saggar maker then made the finished item using his thumb to make a joint between the base and side. They are used to protect pottery from marking by flames and smoke during firing in the oven.



Pottery lads in 1921 with two mauls, the tool used for bottom knocking.



Loading Saggars into a kiln



Cut away section of a Saggar loaded with pots

The following is taken from Charles Scriven's report on child labour in the 1840's. Evidence was taken in the Staffordshire Potteries at Minton and Boyle's Pottery and refers to the handlers house / room and the ovens. Dec 1840.

- **The handlers house / room is thought to be where the handles for the pottery wares were made**

No. 4: Herbert Bell, aged 12, looks very pale and phthisical (a phrase used to describe someone consumptive and wasting).

I have worked in the room 4 years as a handler, I come at 6, and leave at 6 in the evening. I live about a mile off; I do not go home to breakfast; I go home to dinner; am allowed half an hour for breakfast and 1 hour for dinner; I work in the same room with my father; father gets so much a week piece-making; does not know what father earns; all I get goes to him and mother; have a mother and sister, one works at the china - works.

I get no holidays; remember now, that I get about 5 weeks in the year; a week at Martilmas (St. Martin's day?), 2 weeks in August and 1 at Whitsuntide; all the other boys get the same and a day at Christmas. I get meat at home, and have clothes enough; I get a strapping sometimes: think I deserve it, father is good to me; have got a cough, have had it 3 or 4 years; feel it more in winter; I do not think jumping on the moulds hurt me; feel no pain from it; I do not like it; I want to go into another room; I like potting; would rather be a potter than a tailor or shoemaker; I never do night work. Master and overseer are very good to me; they never beat me.

No. 5: Joseph Bevington, aged 10, looks very pale and phthisical

I have been at work 12 months in the handle room; father works there; I get 2 s a week, father takes it to me; I got 3 brothers and sisters; I come at 7 in the morning, and leave at 6 in the evening, I never work over-time. I get holidays at Michaelmas, Easter and Martilmas - about 4 or 5 weeks altogether; Can read; can't write have been to Jentvale Sunday School and a day school at Oakhill; handle making is very hard work; it never hurts my stomach or chest. I've got a cough and hoarseness. Father straps me sometimes, when I'm a bad boy, but he's good to me generally. I get beef and bacon, and tato's (potatoes) for dinner everyday. I live at Oakhill and sometimes go home to dinner, sometimes get it at the works. Get some play at dinner-hour in the yard with the rest of the boys, and at breakfast-time; leave work at 4 o'clock on Saturdays, and go to Sunday-School, now, at Jentvale

THE OVENS

No. 7. George Burton, aged 9 - Oven Temp 100 Deg Fahrenheit

I work in the oven as stoker, and carry coal to the fires; begin work at 6 o'clock and leave at 5; I do not attend at night; the oven-man, Henry Reach, does that from 9 o'clock at night to 5 in the morning; he then goes home, and comes again at 9, and remains all day till 5 again. He's the fireman; there are 6 as takes it in their turn, so that one man only sits up 4 nights a-week. His father does the same work as him. I don't know how much wages: I get, a-week; all goes to father; he sometimes gives me a penny, sometimes two pence. I can't read, can't write. I went to a Sunday School; don't go now; there is no school belonging to the works. I am in good health; I have a good appetite; I get bread and cheese for dinner, sometimes tatoes and bacon; never get ale. I feel the cold on coming out of the oven; 'tis very hot there; I get very thirsty there. This is all the clothes I got; I have no change at home for Sunday. Overseer is kind to me, so is master. I never get a; strapping, except from father sometimes.

No.14 William Hell, aged 13.

I find it pretty hot in the oven and get 2s per week. Samuel Jones is the man who works with me; he is very good to me, never scolds or straps me; I give my money to my mother; my father is a plumber, and gets often drunk, and my mother is often in great distress; she has 10 of us to support; 4 do no work; they are too young; can't read; can't write; don't go to Sunday-school; never went to day school; don't know the reason why, except that mother's so poor and haven't got no clothes. I am very happy in my work, but don't get enough to eat and drink; I get mostly dry tatoes and salt; I have had no dinner today; never get meat; never get bread; Father works at burslem, but seldom brings home any money for mother.



An internal photograph of Coleorton Pottery c.1930 which still portrays a poor working environment in the utilitarian ware shop

POTTERY ROW AND POTTERY HOUSE BUILT BY THOMAS WILSON JUNIOR IN 1860 FOR THE EMPLOYEES - PLUS RESIDENTS INFORMATION

Next to the southerly entrance to the main factory site was "Pottery House", and further along the road towards Ashby-de-la-Zouch is "Pottery Row" (please refer to the earlier maps). This was built in 1860 for the workers families at the pottery. Part of it, which is still recognisable from the original building, is still in existence today with a commemorative plaque on the wall which states TWCP 1860. The TWCP presumably stands for Thomas Wilson (junior) Coleorton Pottery.

Pottery Row originally consisted of seven terraced houses, two up and two down. and the writers grandfather and grandmother, Samuel and Ada Stewart raised four children in one of the cottages.



Pottery Row in 2012

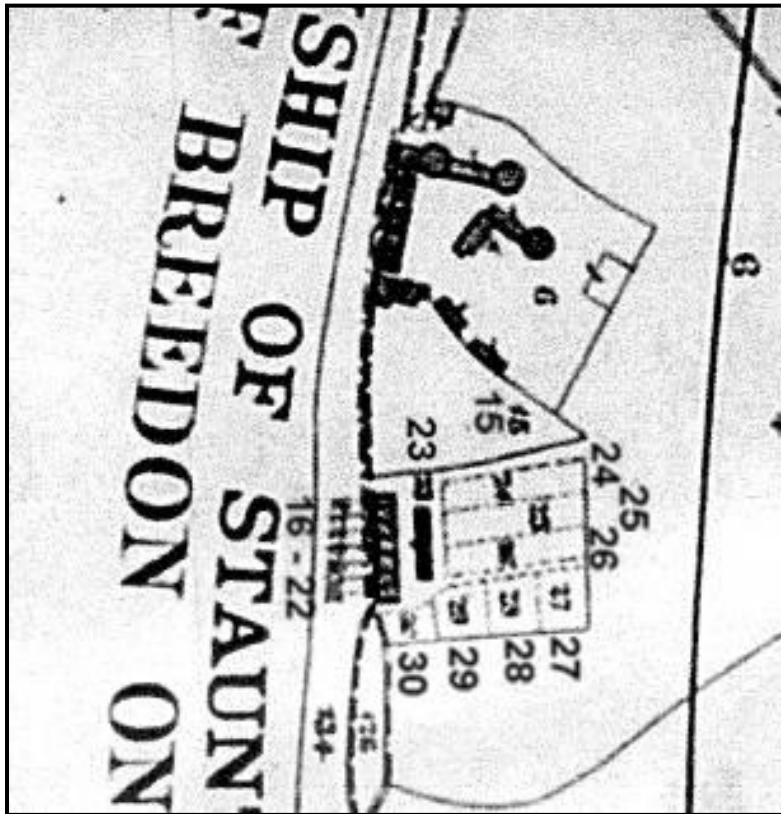


Pottery Row in the 1970's



Above are the only known photographs showing "Pottery House" before it was demolished, which were taken from the hamlet of Lount. The LH one is taken from "Half Acre Cottage", and shows it fronting the main road with other pottery buildings at the rear. The RH one is taken from "White Cottage" with Thomas Waterfield's house across the road on the RH side. His wife apparently smoked a clay pipe and Thomas was manager at the pottery c.1890. Waterfield's cottage is not there anymore, but "Half Acre Cottage" and "White Cottage" have survived in the hamlet of Lount.

**AN ENLARGED EXTRACT FROM A LARGE 1862 RAILWAY
SURVEY MAP WHICH INCLUDES DETAILS OF POTTERY ROW
RESIDENTS**



POTTERY ROW OCCUPIERS (Heads) – Nos 16 to 22

- No.16. Thomas Wilson (Pottery manager) and John Wilson
- No.17. James Wright
- No.18. Isaac Harvey
- No.19. Thomas Bromley
- No.20. Joseph Lord
- No.21. Joseph Harrison
- No.22. John Eaton

Each of the above had their own Backhouse (Lavatory) – Block numbered 23

GARDEN PLOT OWNERS

- No.24. James Wilson
- No.25. James Wright
- No.26. Isaac Harvey
- No.27. Thomas Bromley
- No.28. Thomas Lord
- No. 29. Joseph Harrison
- No.30. John Eaton

These would have been the first families to occupy 'Pottery Row'
after it was built in 1860

We can see from information given on the preceding Railway Survey Map that two of the families that were amongst the first occupants of 'Pottery Row' were the *Harrisons* and *Eatons* who prior to moving to Pottery Row are recorded in the 1851 and 1861 Coleorton Censuses as living next to each other in what was known as 'Rough Park', an ancient area of woodland and former deer park, possibly dating back to the early 1600s, which was part of the former Beaumont estate. **The cottages were situated just north of New Lount Colliery pit banks, but they were demolished a number of years ago.**

In 1851, John and Ann Eaton and Joseph and Sarah Harrison (nee. Stewart) both had 5 children which had grown to 7 and 8 respectively by 1861 when both families were recorded as still living next to each other in Rough Park and members of the family are recorded as working at Coleorton Pottery.

From the 1862 Railway Survey Map, we can see that both families had moved into Pottery Row meaning that they were each living in a two up / two down terraced cottage with nine family members. The Harrisons were recorded as having 4 pot makers in the family and the Eatons three.

By 1871, the Eatons had left Pottery Row but Joseph Harrison (54) is still living there as a widower with three of his children - John (26), Joseph (18) and Louisa 16. Joseph (54) and John (26) are both given as pot makers.

By the 1891 census, John Harrison (46), son of Joseph above is living with his wife Hannah (44) and 8 children in Pottery Row. Father John and his eldest son Joseph (16) and eldest daughter Sarah E (17) are recorded as 'Potters'. Presumably, John had got married and stayed in the same cottage as his father lived in.

SUPPLEMENTARY INFORMATION ON THE HARRISONS

Joseph and Sarah Harrison had a son Joseph who was born 25th December 1852 in Coleorton, presumably Rough Park. He was christened at St. Mary's Church on 23rd January 1853. This Joseph married Matilda Wescombe, an 18 year old spinster on 16th November 1873 in Church Gresley. She was born in Castle Gresley and was the daughter of Courtney Wescombe, a brick maker.

In 1884 they emigrated to Australia (destination Sydney) with five children as generally assisted passengers on the S.S. Abergalie, arriving July 6th 1884. In 1891, their address was 133, Burwood Rd, New South Wales.

Joseph died at the age of 77 in 1930 at Doonside, in the Paramatta District Nr. Sydney.

COLEORTON CENSUS INFORMATION RELATED TO COLEORTON POTTERY ROW RESIDENTS

1901 COLEORTON CENSUS - RECORDED AS THE POTWORKS - PRESUMABLY 7 OF THE FAMILIES WERE LIVING IN POTTERY ROW

Name	Relationship	Age	Status	Employment	Place of Birth
Jabin Smith	Head	41	Married	Sanitary pipe maker	Blackfordby
Lucy Smith	Wife	42	Married		Staffs
Mary Smith	Daughter	20	Single	Lathe Leader (operator?)	Woodville, Derbys
Lilly Smith	Daughter	18	Single	Wheel turner (for potter)	Woodville, Derbys
Aaron Smith	Son	15		Sanitary pipe fetler	Woodville, Derbys
Emma Smith	Daughter	13			Woodville, Derbys
Pricilla Smith	Daughter	11	Scholar		Woodville, Derbys
Sarah J Smith	Daughter	9	Scholar		Coleorton
William Smith	Son	7	Scholar		Coleorton
Lucy Smith	Daughter	5	Scholar		Coleorton
Jessie Smith	Daughter	3			Coleorton
Annie Smith	Daughter	2 months			Coleorton

John Harrison	Head	56	Married	Potter (dish maker)	Church Gresley, Derby
Hannah Harrison	Wife	54	Married		Worthington
Joseph Harrison	Son	25	Single	Sanitary pipe maker	Worthington
Walter Harrison	Son	19	Single	Colliery labourer (Leader)	Worthington
Caroline K Harrison	Daughter	18	Single	Servant domestic at home	Worthington
Laura A Harrison	Daughter	17	Single	Earthenware factory hand	Worthington
John W Harrison	Son	14		Colliery horse driver below ground	Coleorton

Samuel Stewart	Head	21	Married	Potter (bowl tuner)	Newbold
Ada Stewart	Wife	22	Married		Coleorton
Samuel M Stewart	Son	2			Coleorton
Annie E Stewart	Daughter	9months			Lount

George G Harvey	Head	33	Married	Potter turner	Coleorton
Annie Harvey	Wife	27	Married		Ashby de la Zouch

William Fairbrother	Head	47	Married	Potter (fireman)	Staunton Harold
Harriett Fairbrother	Wife	54	Married		Coleorton
Elizabeth Fairbrother	Daughter	17	Single	Earthenware pottery hand	Coleorton
William Winfield	Nephew	13		Sanitary pipe hand	Worthington

Aurthur Illsley	Head	29	Married	General labourer	Woodville, Derbys
Selina Illsley	Wife	25	Married		Gresley, Derby
Lizzie Illsley	Daughter	7	Scholar		Woodville, Derbys
Maggie Illsley	Daughter	4	Scholar		Woodville, Derbys
Aurthur Illsley	Son	2			Woodville, Derbys
Thomas Illsley	Son	1month			Lount
Agnes Burrows	sister	16	Single	General servant domestic	Blackfordby
William Neville	Boarder	18	Single	Pipe machine worker	Ticknall, Derbys

Charles Ball	Head	34	Married	Potter (warehouse man)	Breedon on the Hill
Annie Ball	Wife	33	Married		Coleorton
George E Ball	Son	11	Scholar		Worthington
Charles W Ball	Son	8	Scholar		Worthington
Edwin Ball	Son	5	Scholar		Coleorton

John Grinhaff	Head	29	Married	General labourer Worker	Newhall, Derby
Mary J Grinhaff	Wife	24	Married		Sutton Bonnington
Rose Grinhaff	Daughter	11months			Lount
Annie Johnson	Boarder	15	Single		Appleby

Charles Hall	Head	40	Married	Potter Own account	Worcester
Catherine S Hall	Wife	39	Married		Worcester
Beatrice A Hall	Daughter	18	Single		Worcester
Priscilla K Hall	Daughter	16	Single	Dressmaker at home Own account	Worcester
William C Hall	Son	12	Scholar		Longton, Staffs
Frederick Hall	Son	10	Scholar		Longton, Staffs
Leonard J Hall	Son	6	Scholar		Church Gresley, Derby

**1891 COLEORTON CENSUS - RECORDED AS 'THE POTWORKS'
- PRESUMABLY 7 OF THE FAMILIES WOULD HAVE BEEN
LIVING IN POTTERY ROW**

William Shaw	Head	44	Married	Pottery caster	Worthington
Harriet Shaw	Wife	36	Married		Long Whatton
Annie Shaw	Daughter	10		Scholar	Worthington

Joseph Stewart	Head	37	Married	Pottery Manager	Staunton Harold
Mary Stewart	Wife	38	Married		Newton Burgoland
Mary E Stewart	Daughter	13	Scholar		Coleorton
John J Stewart	Son	8	Scholar		Coleorton
Elsie M Rose	Niece	8months			Atherstone, Warwick

James Kent	Head	30	Married	Potters thrower	Longton, Staffs
Elizabeth Kent	Wife	26	Married		Longton, Staffs

William Laban	Head	28	Married	Potter	Coleorton
Mary Laban	Wife	28	Married		Staunton Harold
Joseph B Laban	Son	4	Scholar		Coleorton
James W Laban	Son	2			Coleorton

Isaac Harvey	Head	68	Married	Potter	Rugeley, Staffs
Sophia Harvey	Wife	59	Married		Newton Regis, Warwick
George G Harvey	Son	23	Unm	Potter	Coleorton

William Fairbrother	Head	37	Married	Potter	Staunton Harold
Harriet Fairbrother	Wife	44	Married		Coleorton
Fanny Fairbrother	Daughter	14	Scholar		Worthington
Harriet Fairbrother	Daughter	10	Scholar		Worthington
Elizabeth Fairbrother	Daughter	7	Scholar		Worthington
Mary Fairbrother	Daughter	6	Scholar		Worthington
James Fairbrother	Brother	40	Married	Prison Officer	Staunton Harold

James Fletcher	Head	40	Married	Potter	Woodville, Derby
Mary Fletcher	Wife	39	Married	Potter	Fenton, Staffs
Julia J Fletcher	Daughter	18	Unm	Potter	Boundary, Derby
Florence M Fletcher	Daughter	11	Scholar		Bradley, Staffs

John Harrison	Head	46	Married	Potter	Worthington
Hannah Harrison	Wife	44	Married		Worthington
Sarah E Harrison	Daughter	17	Unm	Potter	Worthington
Joseph Harrison	Son	16	Unm	Potter	Worthington
James Harrison	Son	13		Colliery labourer	Worthington
Lewis Harrison	Son	11		Scholar	Worthington
Walter Harrison	Son	9	Scholar		Worthington
Caroline K Harrison	Daughter	8	Scholar		Worthington
Laura Harrison	Daughter	7	Scholar		Worthington
John W Harrison	Son	4			Coleorton

Henry Rennocks	Head	35	Married	Joiner	Worthington
Mary Rennocks	Wife	33	Married		Breedon

**1881 COLEORTON CENSUS - RECORDED AS 'THE POTWORKS'
- PRESUMABLY, THE PROPRIETOR WILLIAM WILSON WOULD
HAVE BEEN LIVING AT POTTERY HOUSE AND 7 OF THE OTHER
FAMILIES IN POTTERY ROW**

William Wilson	Head	62	Widower	Earthenware Master, employing 17 men 11 young women, 3 boys	Bardon Hill
Frances B Wilson	Daughter	20	Unm	Housekeeper	Swadlingcote
Ellen G Wilson	Daughter	18	Unm	Housekeepers assitant	Swadlingcote
William T Wilson	Grandson	8	Scholar		Hanley, Staffs

William Walton	Head	48	Married	Potter	Blackfordby
Mary E Walton	Wife	34	Married		Ticknall, Derby
William Walton	Son	9	Scholar		Woodville
Mary Walton	Daughter	15		Employed at Pottery	Woodville
Phillip H Walton	Son	8	Scholar		Woodville
Ann Walton	Daughter	6	Scholar		Woodville
George Walton	Son	4	Scholar		Woodville
Martin Walton	Son	8months			Coleorton

Thomas Winfield	Head	45	Married	Potter	Blackfordby
Ellen Winfield	Wife	40	Married		Stowlangtoft, Suffolk
Mary J Winfield	Daughter	13		Servant unoccupied	Woodville
Ann Winfield	Daughter	12		Servant unoccupied	Woodville

Issac Harvey	Head	58	Married	Potter	Rugby, Staffs
Sophia Harvey	Wife	49	Married		Newton Regis, Warwick
Issac H Harvey	Son	16		Colliery Clerk	Coleorton
George G Harvey	Son	13		Scholar	Coleorton
John G Boden	Boarder	2			Derby

Joseph Stewart	Head	28	Married	Pottery Clerk	Staunton Harold
Mary Stewart	Wife	28	Married		Newton Burgoland
Mary E Stewart	Daughter	3			Coleorton

David F Coldough	Head	46	Married	Potter	Church Gresley, Derbys
Ann Coldough	Wife	49	Married		Overseal
Samuel H Coldough	Son	8	Scholar		Woodville

George Stewart	Head	28	Married	Pottery Fireman	Thringstone
Emma Stewart	Wife	31	Married		Measham, Derbys
Jane E Stewart	Daughter	9	Scholar		Staunton Harold
Sarah A Stewart	Daughter	5	Scholar		Annesley, Notts
Ellen E Stewart	Daughter	3			Coleorton

George Adams	Head	37	Married	Clay Manufacturer	Blackfordby
Harriet Adams	Wife	38	Married		Blackfordby
Ann Adams	Daughter	10	Scholar		Boundary
Fanny Adams	Daughter	8	Scholar		Boundary
Harriet Adams	Daughter	4	Scholar		Coleorton

**1871 COLEORTON CENSUS - RECORDED AS THE POTWORKS
- PRESUMABLY, THE PROPRIETOR THOMAS WILSON WOULD
HAVE BEEN LIVING AT POTTERY HOUSE AND THE 7 OTHER
FAMILIES IN POTTERY ROW.**

Thomas Wilson	Head	66	Unm	Earthenware Manufacture employing 20 men, 4 boys, 5 women 3 girls	Hartshorn, Derby
Ann Stewart	Servant	55	Unm	Housekeeper (domestic)	Lount
Sarah Ann Stewart	Servant	15	Unm	General Servant (domestic)	Lount

John Wilson	Head	62	Married	Potter (Handler) Barton, Staffs	Donnithorpe
Ann Wilson	Wife	66	Married		
Thomas Wilson	Son	28	Unm	Potter (Handler)	Breedon on the Hill

Thomas Winfield	Head	35	Married	Potter	Blackfordby
Elizabeth Winfield	Wife	30	Married		Ashby de la Zouch
Mary J Winfield	Daughter	3			Woodville
Annie Winfield	Daughter	2			Woodville

Joseph Harrison	Head	54	Widower	Potmaker	Swadlincote
John Harrison	Son	26	Unm	Potmaker	Church Gresley
Joseph Harrison	Son	18	Unm	Labourer	Coleorton
Louisa Harrison	Daughter	16	Unm	Housekeeper (domestic)	Coleorton

Joseph Lord	Head	48	Married	Potmaker	Coleorton
Pleasance Lord	Wife	47	Married		Thringstone
Edward Lord	Son	18	Unm	Apprentice to Coach builder	Worthington
Joseph Lord	Son	12	Railway Labourer		Worthington
Walter Gramage	Lodger	20	Unm	Navvie	Yeefon, Northamptons
William Blanksly	Lodger	53	Unm	Navvie	Tebbysale, Northampton

Gilbert Illsley	Head	52	Married	Potter	Blackfordby
Maragaret Illsley	Wife	51	Married		Not Known, Staffs
Clara Illsley	Daughter	19	Unm	Potter	Newhall, Derby
Gilbert Illsley	Son	17	Unm	Potter	Newhall, Derby
Harriett Illsley	Daughter	11	Scholar		Newhall, Derby
Frederick Luton	Lodger	28	Unm	Navvie	Winterbourne, Glos

Isaac Harvey	Head	48	Married	Potter	Rugeley, Staffs
Sophia Harvey	Wife	40	Married		Newton Regis, Warwick
Charles Harvey	Son	22	Unm	Potter	Worthington
Lizzie Harvey	Daughter	13	Scholar		Ibstock
Isaac Harvey	Son	7	Scholar		Coleorton
George Harvey	Son	3			Coleorton
Mary Harvey	Daughter	5	Scholar		Coleorton

William Johnson	Head	46	Married	Potter	Swadlincote
Sarah Johnson	Wife	25	Married		Shoreditch, Middlesex

1861 COLEORTON CENSUS - POTTERY ROW HAD ONLY JUST BEEN BUILT SO FAMILIES WERE LIVING ELSEWHERE IN COLEORTON PARISH

Lount Field	Thomas Wilson	Head	56	Unm	Pot manufacturer employing 14 men, 6 boys, 3 women, 4 girls. Farmer of 10.5 acres of land	Hartshorne, Derby
	John Webb	Visitor & Nephew	12	Scholar		Burton on Trent, Staffs
	Ann Stewart	Servant	45	Unm	House keeper	Swannington
	Ruth Gough	Servant	16	Unm	House servant	Shepshed

Rough Park	Joseph Harrison	Head	45	Married	Pot Maker	Swadlingcote
	Sarah Harrison	Wife	42	Married	Domestic	Lount
	Ann Harrison	Daughter	20	Unm	Pot Maker	Gresley, Derby
	Elizabeth Harrison	Daughter	18	Unm	Pot Maker	Gresley, Derby
	John Harrison	Son	16	Unm	Pot Maker	Gresley, Derby
	Sarah Harrison	Daughter	14		Domestic	Gresley, Derby
	Mary Harrison	Daughter	10		Domestic	Coleorton
	Joseph Harrison	Son	8	Scholar		Coleorton
	Louisa Harrison	Daughter	6	Scholar		Coleorton

Rough Park	John Eaton	Head	45	Married	Pot Maker	Gresley, Derby
	Ann Eaton	Wife	41	Married	Domestic	Lount
	William Eaton	Son	19	Unm	Pot Maker	Lount
	Rebecca Eaton	Daughter	16	Unm	Domestic	Coleorton
	John Eaton	Son	12		Coal Miner	Coleorton
	Thomas Eaton	Son	10		Pot Maker	Coleorton
	Ann Eaton	Daughter	8			Coleorton
	Emma Eaton	Daughter	6			Coleorton
	Frederick Eaton	Son	2			Coleorton

1851 COLEORTON CENSUS - POTTERY ROW HAD ONLY JUST BEEN BUILT SO FAMILIES WERE LIVING ELSEWHERE IN COLEORTON PARISH

Lount	John Wilson	Head	41	Married	Handler of Earthenware	Donnithorpe, Derby
	Ann Wilson	Wife	45	Married		Bardon under Needwood, Derby
	Thomas Wilson	Son	8	Scholar		Lount

Moor	William Vickers	Head	33	Unm	Rail labourer	Coleorton
	Mary Vickers	Sister	36	Unm	Working at Pot Works	Coleorton

Rough Park	John Eaton	Head	38	Married	Potter	Swadlincote, Derby
	Ann Eaton	Wife	31	Married	Domestic duties	Lount
	Hannah Eaton	Daughter	13		Working at Pot Works	Worthington
	William Eaton	Son	9	Scholar		Lount
	Rebecca Eaton	Daughter	6	Scholar		Coleorton
	John Eaton	Son	2			Coleorton
	Thomas Eaton	Son	6months			Coleorton

Rough Park	Joseph Harrison	Head	35	Married	Potter (dish maker)	Swadlincote, Derby
	Sarah Harrison	Wife	32	Married	Domestic duties	Lount
	Ann Harrison	Daughter	10	Scholar		Church Cresley, Derby
	Elizabeth Harrison	Daughter	8			Church Cresley, Derby
	John Harrison	Son	6	Scholar		Church Cresley, Derby
	Sarah Harrison	Daughter	4			Church Gresley, Derby
	Mary Harrison	Daughter	8months			Coleorton
	John Burton	Visitor	3	Scholar		Ashby de la Zouch

Rough Park	William Hale	Head	55	Widower Pauper (formerly coal miner)		Loughborough
	Mary Honton	Sister in law	66	Widow Pauper		Sheepy
	William Toon	Lodger	26	Married	Assistant at Pot Works	Coleorton
	Ann Toon	Lodger	24	Married	Lace worker	Coleorton
	James Toon	Lodger	9 months			Coleorton

THE AUTHOR'S ANCESTORS INVOLVEMENT WITH COLEORTON POTTERY



**The "Stewart Family" of Lount
1901**

A		B		
Samuel Stewart Snr		Sarah Ann Stewart		
b.1854 m.1876 d.1932		b.1855 m.1876 d.1929		
6	3	8	2	1
John (Jack) Stewart	William Stewart	Sarah Ann Stewart Jnr	Samuel Stewart Jnr	James Stewart
b.1885 m. NM d.1928	b.1881 m.1903 d.1960	b.1889 m.1913 d.1964	b.1879 m.1898 d.1955	b.1878 m.1900 d.1964
7	5	10	9	4
Hannah Stewart	Gertrude Stewart	Frederick Robert Stewart	Clarrie Maria Stewart	Annie Elizabeth Stewart
b.1886 m.1909 d.1968	b.1884 m.1908 d. 1968	b.1894 m.1917 d.1967	b.1891 m.1919 d.1991	b.1883 m.1903 d.1982

**This photograph was taken from the rear of Lount Farmhouse opposite Pottery
Row on the occasion of Samuel and Annie's Silver Wedding Anniversary**

Directly opposite pottery row, is the entrance to Lount Farm (built c.1834), which the writer's great and great great grandfathers Samuel Stewart (1854-1932) and Samuel Stewart (1818-1891) respectively leased the farm and surrounding fields from the Staunton Harold Estate (see map on page 8). The farmhouse, which incorporated a stable at one end, and a milking parlour at the other, hasn't changed a great deal, however, the cowshed which was on the left of the drive opposite the Stewart manure heap has now been replaced by a modern residence, and on the site of the old pig sty are now garages

At the same time the writer's great grandfather, Samuel Stewart (1854-1932) (see photograph on the following page (A)), was working the farm, his occupation in 1883 was given as a **potter** on the birth certificate for his daughter Annie Elizabeth. He was listed in the 1891 census as a **pottery trimmer**. It was not unusual at that time for farmers and publicans to have had two or more jobs. He was also recorded as a shopkeeper in several trade directories. In 1901, he was listed as being an **ovenman (fireman)**. This was a key position in the pottery industry, and one of the best paid. If the ovens were not maintained at the correct temperature, then the pottery would not have been correctly fired in the kiln. Due to the pottery not being in production in the early 1900's, Sam had to be content with running his small farm. However, when the Trivett Pottery Company Ltd started up in Feb 1911, he got a job there as **ovenman (fireman)** again. He is shown in the photograph on page 59, along with two of his sons outside the pottery. It was related by the family, that Sam's wife Annie spent a lot of time at the pottery, even though she was not employed there....she acted as an unpaid "tea lady", providing refreshments and snacks for the workforce. No doubt she did get paid for the latter.

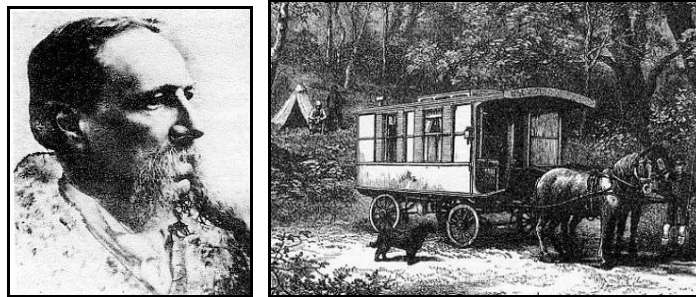
Thomas Stewart (b.1847 d.1891), the younger brother of Samuel Stewart, was recorded in the 1861 census as being a **potter** at the age of **14**.

In 1901, the writers grandfather Samuel Stewart (1879-1955), who was one of the ten children shown in the photograph on the following page (2), was living in Pottery Row with his wife and four children (Annie, Samuel, Clarrie and Ada), who were all born there. **Samuel's wife Ada Marson, was the daughter of the Coleorton master nail maker Charles Marson. She was in service at age fifteen at his fathers farm in 1893, and that is presumably how they met.**

In 1901, Samuel Stewart's (1879 - 1955) job was listed as a **potter bowl turner**, which was a skilled profession. This was at the same time his father was **ovenman (fireman)**. As already stated, in the early 1900's, the pottery was not in production, and Sam went to work at the local "Lount Pipe Works" as a "sanitary pipe hand" in order to supplement his income (see page 70). About 1903, Samuel Junior, his wife Ada (nee Marson) and their four children, had moved from Pottery Row to live with Charlie Marson's widowed wife Hannah at the thatched cottage in Stoney Lane, Coleorton. The 1911 census which was taken early in that year, now lists his occupation as a coal miner. However, when the Trivett Pottery Co Ltd started up, he like his father, returned to work there (see photograph on page 82). In the 1891 census, Samuel older brother James was recorded as working at Coleorton Pottery as a **potter** at the age of thirteen, where he stayed till 1900 when he got married and went to work at the colliery due to lack of work at the pottery. Samuel's younger brother John (Jack) started at the pottery after leaving Staunton Harold School at thirteen, and in 1901 at the age of fifteen, was employed as a **dish maker**, a semi-skilled job. He also went to work at the colliery. We know James also returned to work for the Trivett Pottery Company Ltd in 1911(see photograph on page 82), but we are not certain whether John did, as at some point he had become disabled, having thought to have been kicked by a horse.

A VISIT TO COLEORTON POTTERY BY WILLIAM GORDON STABLES IN 1885

There follows a vivid description of Coleorton Pottery which is an extract taken from a publication entitled "The Gentleman Gipsy - A Journey through Ashby and Lount". The writer **William Gordon Stables**, novelist and writer of books for boys, was born in 1840. He studied at Aberdeen Grammar School and Aberdeen University; then he voyaged extensively as a surgeon in the Navy between 1863 to 1871. Between 1874 and 1910 he wrote nearly 150 books, as well as contributing articles to many magazines. He began living for part of every year in his coach built caravan - "The Land Yacht wanderer" - writing as he went with his coachman and horse Pleablossom pulling the caravan. The directly translated extract below, comes from his journeys of around 1300 miles between April and September 1885.



June 27th - On the way from Twycross to Ashby-De-La-Zouch

Ashby-De-La-Zouch lies above us and before us at last, and strangely picturesque it looks. Rows of queer shaped trees are on each side of us; up yonder, in front, is a graveyard on a brae land; further to the right a tall church spire, and flanking all, and peeping through the greenery of trees, is the ruined castle. Market day in Ashby, and we are mobbed whenever we stop to do some shopping.

The church here is well worthy of a visit, so too is the castle, but the tourist ought to refresh their minds before spending a few days here by once more reading Ivanhoe.

It was hard uphill work from Ashby; drag, drag, drag; horse tired, Pleablossom limping, and all weary.

*At the hill-top we came into quite a highland country, and then we could catch glimpses of lovely scenery and far off blue hills. The effect of the sunlight on the green oak woods and the yellow ashes was very charming. **Lount** at last; a humble Inn, quiet, kindly people, and a little meadow.*

*"How still the morning of this hallowed day!
Hushed is the voice of rural labour,
The plough boy's whistle and the Milkmaid's song".*

June 28th

*The country is indeed a highlands in miniature. I might describe the scenery in this way; Take a sheet of paper and thereon draw irregular lines, across and across, up and down, in any conceivable direction. These lines then shall represent blackthorn hedges bounding fields of flowering grass and hay. Place trees in your picture anywhere, and here and there, a wood of dwarfed oak, and dot the field-nooks with picturesque looking cattle-huts. **In the centre let there be a cluster of irregularly built brick-tiled houses and the domes of a pottery works.** This, then, is **Lount** and it's surroundings, where we are now bivouacked. But to complete the sketch there must be footpaths meandering through the meadows, with gaps in the hedges for rustic styles. Nor must the cattle be forgotten.*

And all the country visible from this point is broken up into round hills, and each field is a collection of smaller hills, shaped like waves of a storm-tossed ocean.

How still and quiet it is! And above the green of fields and the woods is a blue, sunny sky. Larks are singing up yonder, their songs mingling sweetly with the chiming of the church bells that come floating over the hills, rising and falling as the breeze does, now high and clear, now soft and far away like.

I had the caravan half-filled this morning with bright eyed wondering children. A parent brought me a red cotton handkerchief. "T" missus, he explained, "was makin oop a pie, and thought upon thee loike". It was kindly, and I couldn't refuse the gift, though gooseberry pies form no part of the wanderer's menu.

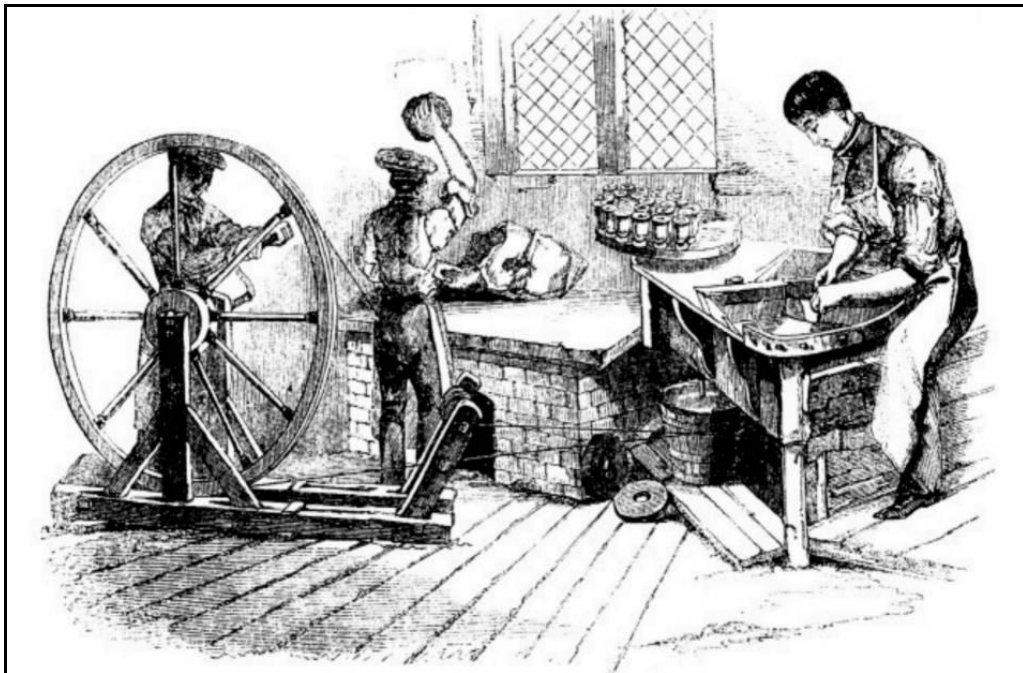
Ten o'clock pm - The full moon has just risen over the dark oak woods; a strangely white dense fog has filled all the hollows - a fog you can almost stretch out your hands and touch. The knolls in the field all appear over it looking like little islands in the mist of an inland sea.

The corncrake is sounding his rattle in the hay-fields - a voice of the night is he - and not another sound is to be heard

Passed a garden a few minutes ago whilst walking out. Such a sight! Glow-Worms in thousands; far more lovely than fire-flies in an Indian jungle. To bed.

June 29th

We got underway by 8.30, after a brief visit to "Coleorton Pottery". This place has an ugly enough appearance outside, but is very interesting internally. The proprietor kindly showed my coachman and me over the works. We saw the great heaps of blue clay that had been dug from the hill-side and left exposed for weeks to the weather, the tanks in which it is mixed with water, the machinery for washing and sifting it, the clay being finally boiled to the consistence of putty. An old man took dabs of the putty and cast them on a revolving table, smiling as he did so as he watched our wondering looks, for lo! Cups and saucers and teapots seemed to grow up under his fingers, and a whole tea-set was produced more quickly than one could have brewed a cup of tea.



The potter at his wheel

THE VISIT OF ABRAHAM H CANNON TO COLEORTON POTTERY IN 1879

In 1879 / 1880, the pottery, and particularly William Wilson, appeared to be in a parlous state, which is borne out by the article below. Earlier, in the genealogy study of the Wilsons, it mentions William Wilson's first born son Benjamin, who by 1869 had emigrated to the United States, where he married Mary Ann Case in Salt Lake City. The writer understands that both Benjamin and his father William were Mormons, and the following extract from the "Journal of Abraham H. Cannon - Oct 21st 1879 to June 11th 1881", where William is addressed as "Brother", seems to confirm this. Abraham had been baptized a member of the Mormon Church on his eighth birthday, and had received his endowment when fourteen years old. He had been called on a mission to Europe at the Oct 1879 general conference of the church. Upon arriving in England, his work was concentrated mostly in the areas where the counties of Derbys, Leics and Notts meet. We can only assume that this visit to Coleorton Pottery was as a result of Benjamin and his fathers relationship with the Mormon Church in the USA, and through Benjamin's subsequent marriage to Mary Ann Case.

Friday, Nov 21st :-

It was snowing quite hard this morning, and is very cold. We had breakfast at Bro. Horkley's and I was then reading until about dinner time when we went about a mile to sister Heath's home where we had dinner. On returning to Bro. Horkley's we found Bros. Cliff and Terry there and after spending about an hour talking with them, we went to the station, distant about one mile and a half and took the train for Ashby-De-La-Zouch five miles away **and from there walked three miles to Lount to the house of Bro. Wilson who is the proprietor of Coleorton Pottery ; we were covered with snow on arrival at this place. We had tea soon after arriving, and during the evening we were amused and interested in hearing Bro. Wilson's two daughters and son sing. Dunbar played the accordion and a music box played a number of tunes. About ten o'clock we had supper and retired to bed about eleven. It was very cold this evening. Bro. Wilson was a poor man not very long ago and a brother dying left him this pottery and house ; but lately trade being so bad, he has suffered two heavy losses and he will loose all if he remains here, in my opinion ; his daughters feel very conceited.**

Saturday, Nov 22nd :-

As soon as we arose we had breakfast, and then went around through the pottery with Bro. Wilson. It surprised me to see the process of making pottery ; the clay first has to be laid out on the ground for some time, it is then taken into a room where it is wet and worked thoroughly, after which it is laid out and dried, and then it is taken to the room where it is to receive it's form, and here it is again thoroughly worked by hand by a woman., to get all the air out of it. It is now ready to be made into the different articles, some articles being moulded others made by turning machine ; after being dried in air, the articles are put in a furnace and burnt, and then they are dipped in a kettle of glaze, and are again burnt, after which they are ready for market.

There are quite a number of girls and women engaged here, besides the men, and the work, some of it, is very hard. I did a little writing before dinner ; about two o'clock we started for Whitwick, four miles distant, and went to the house of Bro. Freeston where there was a letter awaiting me from Sarah. On our way here, Bro. Dunbar mistook Thringstone for Whitwick, and we went about three quarters of a mile out of our road. After having tea and remaining for a while at Bro. Freestons we went to Bro. Domelo's home where I wrote letters to Pres. Budge and Bro. John Nicholson. Had supper here and remained all night. Snowed some this morning, and has been very cold all day.

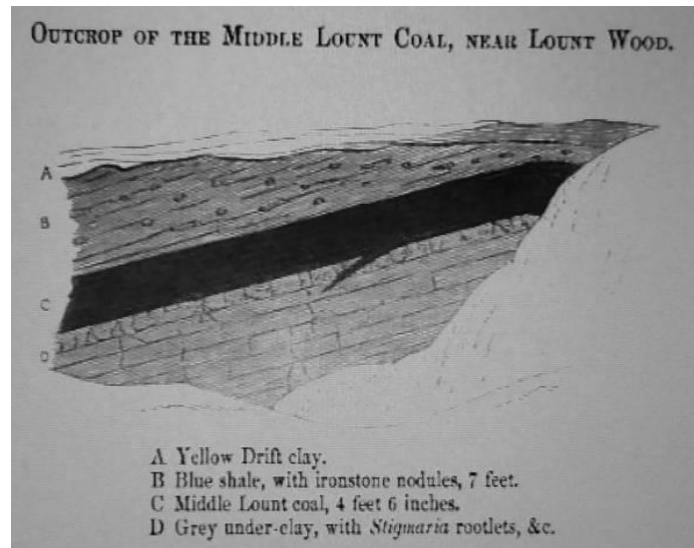
COAL MINING IN THE LOCALITY OF COLEORTON POTTERY IN THE EARLY 1800's

In 1830, Benjamin Walker (sub lessee on the 1838 Coleorton Pottery lease) opened a colliery in the North-West corner of Smoile Wood (close to the pottery) on land leased from Sir George H. W. Beaumont, 8th Baronet. This was known as Coleorton Colliery. It was recorded as still operating in 1857, by which time the adjacent Lount Colliery in Worthington Rough was in operation also. Smoile (Coleorton) & Lount collieries closed in 1864 & 1868 respectively.

From c.1834, coal from the Smoile and lime from Cloud Hill Quarry was transported by the "Coleorton Railway", to join up with the "Swannington to Leicester Railway" at Swannington Incline. It was Sir George Beaumont who made strong representation for "Coleorton Railway" to be extended through Newbold to its terminus in the Smoile, due to his own mining interests.

It has not proven possible to exactly define the boundaries of the Beaumont Estate in this area, but we do know that Sir George H. W. Beaumont 8th Baronet, owned most of the land in the area known as the Smoile. Sir George withdrew from active mining operations in the 1840's, and leased his land to other prospective colliery developers / owners etc.

INFORMATION ON LOUNT COAL AND CLAY DEPOSITS TAKEN FROM "THE GEOLOGY OF THE LEICESTERSHIRE COAL FIELD AND OF THE COUNTRY AROUND ASHBY-DE-LA-ZOUCH" BY EDWARD HULL 1860



Numerous pits were opened between Lount Colliery and Lount Wood and there were three types of coal seams available in this area :-

Roaster (No.1.)

This is a thin seam averaging only 2 feet in thickness, but of excellent quality. It has been got to a small extent at Lount. The position of the outcrop of this and the higher seams I got from the information of an intelligent miner, who had worked in all the pits, which are numerous between Lount Colliery and Lount Wood. I was informed by Mr. Holdsworth, of Swannington Colliery, that the Roaster was found in the cellar of Staunton Harold Hall. The late Earl Ferrers had caused a coal seam to be laid open alongside the lane leading from Lount to Staunton Harold Hall, in a position one hundred yards north of the brook. The dip was found to be north, and a few yards further towards the deep of the coal. A pit was sunk for the purpose of proving it's quality, when it was found that the seam had disappeared, hence there would appear to be a roll-over of the beds, accompanied by a fault. Faults are breaks in the strata, accompanied by vertical displacement. This coal may be the Roaster described as being under the Hall.

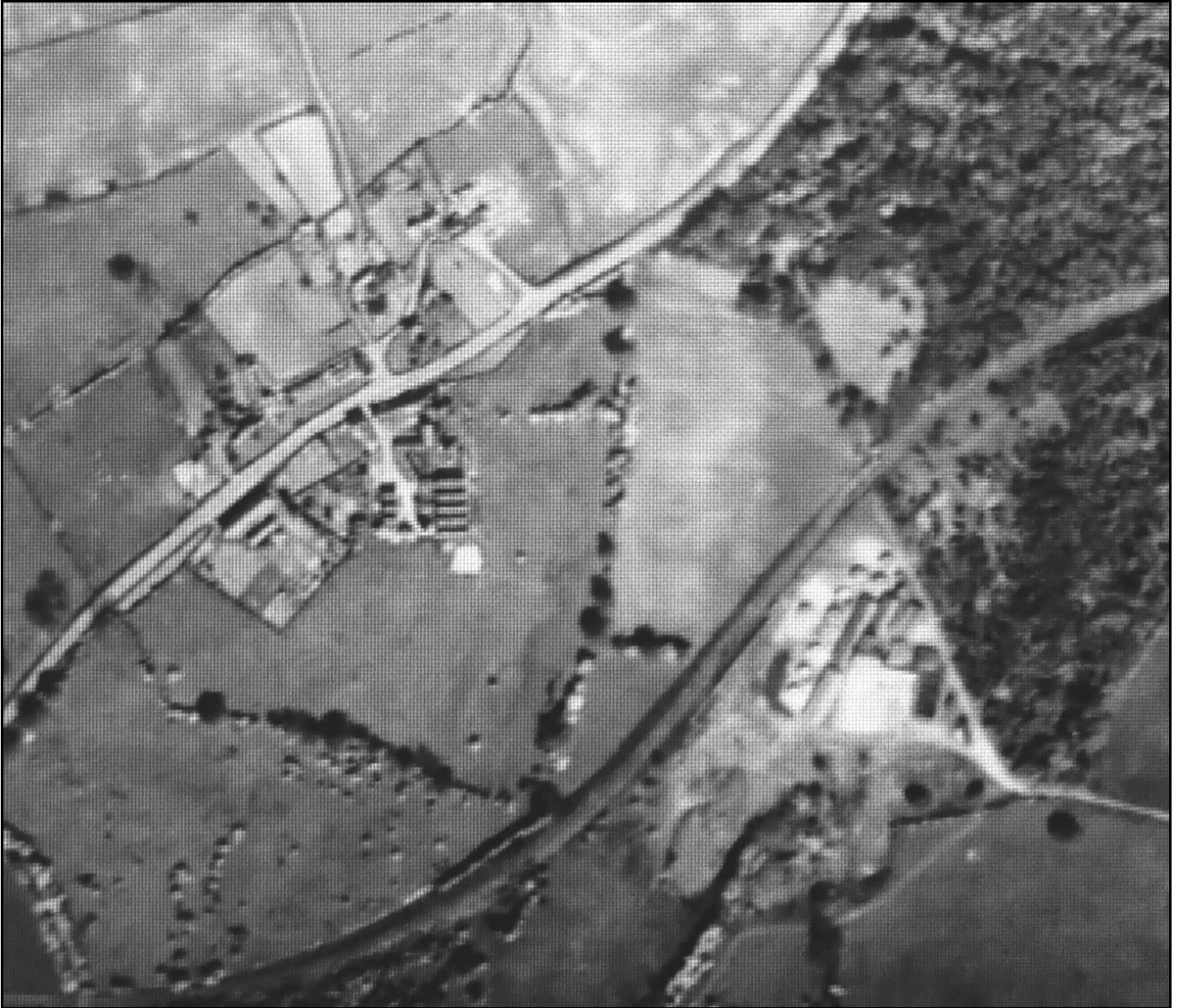
Nether Coal (No.2.)

This seam is 70 yards deep at Lount Pits, and it's thickness is four and half feet .

Middle Coal (No.3.)

This seam at Lount is four and a half feet thick and the same at Lount Wood and Coleorton Moor. Its outcrop is exposed to view in an open work at the east side of the Ashby and Nottingham road near Lount Wood, where it is laid open for the potter's clay on which it rests. This clay is full of rootlets which run downwards from the bottom of the coal. This seam together with the Nether, and to a small extent the Roaster, has been almost worked out over the district, near the outcrop. Old pits and banks are numerous over and around Lount and Smoile Woods.

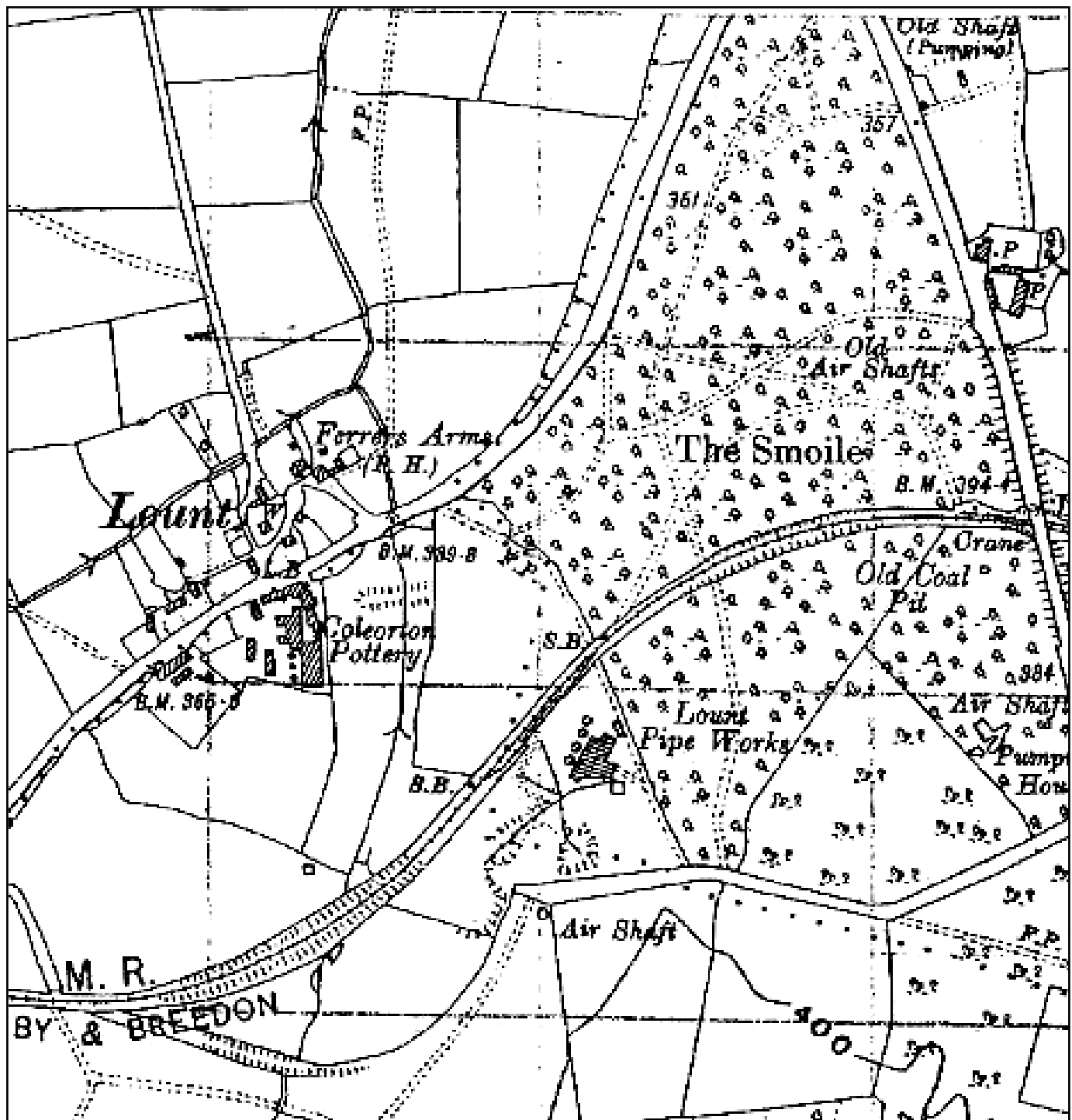
LOUNT PIPE WORKS (WITHIN THE PARISH OF COLEORTON)



This is an extract from an aerial photograph taken in 1948 showing the geographical relationship of "Lount Pipe Works" to the hamlet of Lount and "Coleorton Pottery" which closed as a pottery in 1938. In the top LH corner, Coleorton Pottery is shown to the south of the Ashby to Breedon road (formerly the Ashby to Sawley turnpike) with the hamlet of Lount is on the north side. In the bottom RH corner is the site of "Lount Pipe Works" which had closed as a manufactory thirteen years previous to this photograph being taken. Below is an enlargement of the Lount Pipe Works site.



ENLARGED AERIAL VIEW OF PIPEWORKS



AN EXTRACT FROM THE 1925 O/S MAP

This map is important in that it not only shows the relationship of Lount Pipe Works to "The Smoile" and Coleorton Pottery, but also provides details of the clay pits and tramways on the Lount Pipe Works site. It also includes other geographical features, such as the Melbourne to Ashby section of the Midland Railway, on which the pipe works had its own private sidings'.

The author has found little in the way of recorded information about "Lount Pipe Works" which was located in the parish of Coleorton, just to the south east of Coleorton Pottery. The pipe works were thought to have opened in the early 1900s, and they were initially owned by the "Lount Brick and Sanitary Pipe Company". There is a reference to them being first registered with a capital of £10,000 in 1901, but this requires further clarification. At some point, they were taken over by the "Leicestershire Colliery and Pipe Company Ltd who also owned New Lount Colliery and both the Newbold Brickworks and later Newbold Pipe Works.

The discovery of the 1948 aerial photograph proved to be key to the author's research, in that it shows how the pipe works site developed in size from that shown in the 1925 map when only 4 kilns are depicted. 10 down draft dome topped kilns are shown in the 1948 aerial photograph with the addition of further buildings, making it a sizeable manufactory. It is almost certain that pressed bricks, floor and roof tiles etc were made there, besides sanitary pipes

The 1925 map shows that clay pits existed close to the pipe works with a series of interconnecting tramways, this clay would presumably have been used by the pipe works until New Lount Colliery's clay came on stream post 1924. As there was no coal being mined in the immediate area at that time to fire the kiln ovens, supplies would have been available from further afield, in Coleorton for example, until New Lount Colliery coal came on stream after 1924.

Importantly, Lount Pipe Works had their own private sidings as did the Pottery on the Melbourne to Ashby section of the Midland Railway, thereby enabling them to ship their products out around the country.

After new New Lount Colliery, was opened in 1924, there was a large quantity of high quality stoneware clay to be had, for which there was a considerable demand of course in the manufacture of salt glazed sanitary pipes. "Lount Pipe Works" followed by "Newbold Pipe Works", used this clay which was delivered to both sites by lorries. By May 1929, the latest dry cleaning plant and screen had been erected at New Lount Colliery, and the two shafts were capable of raising 2,000 tons of clay per day. Annual output was now 256,341 tons of coal and 31,851 tons of stoneware clay. By 1933, the clay output had dropped to 6,000 tons and clay production from New Lount Colliery ceased. This no doubt impacted on Lount Pipe Works production and there is a reference to the pipe works closing on the 9th of April 1935 with 100 men affected.

There is a reliable reference to Rolls-Royce storing engine parts in the disused Lount Pipe Works when a Spitfire crashed in the locality in 1943.

Margaret Barkby, a senior citizen of Stoney Lane, Coleorton (b.1919), and mother of the author's wife, recalled that as a girl walking with her parents from Stoney Lane to the Ferrers Arms at Lount, they by-passed the pipe-works kilns, where she vividly remembers the oven fires roaring away.

The author's grandfather, Samuel Stewart was employed at "Coleorton Pottery" in 1901 as a pottery turner which was a skilled job. The pottery was not in continuous production in the early 1900s so *Sam went to work at Lount Pipe Works as a "Sanitary Pipe Hand" to supplement his income.*

OCCUPIERS / LEASE HOLDERS OF COLEORTON POTTERY FOLLOWING THE ATTEMPTED SALE BY AUCTION IN 1893 UP TO ITS CLOSURE IN 1938

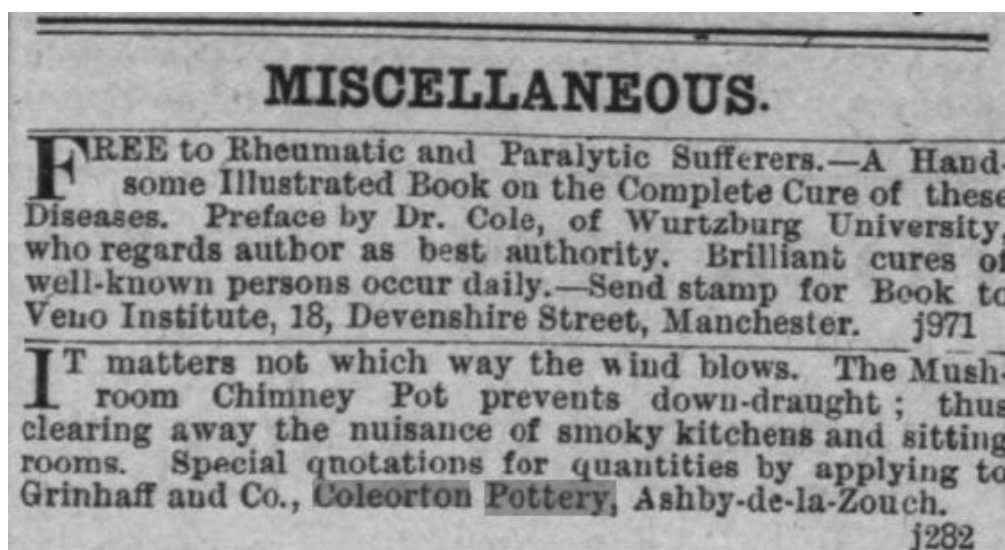
1. **Stewart Bros - Manufacturers of Yellow and Rockingham Ware - Coleorton Pottery.**

By 1891, we know that Joseph Stewart and Thomas Waterfield were managing the factory, as previously described, Thomas Wilson had lost interest in the business and was being described as a farmer only. The 1895 Kelly's Directory of Leicestershire and Rutland lists "Stewart Bros" as the owners. Presumably this is Joseph and John Stewart. The latter was a beneficiary in Thomas Wilson's will, but both worked at the pottery in various positions. It is not thought that anyone purchased the pottery / remaining portion of the lease at the above auction, and that Stewart Bros possibly only rented the property from the trustees.

2. **Grinhaff & Co, Coleorton Pottery c.1897 to c. 1903**

The next recorded occupiers of Coleorton Pottery were Grinhaff. "Wrights directory of Leicestershire and Rutland 1899" lists John Grinhaff as Earthenware, Sanitary Pipe and Ironstone manufacturers, and Bennett's business directory for Leicestershire 1901/2 confirms this. It appears that Grinhaff also made none pottery products like Sanitary Pipes and chimney pots etc., and in the 1901 Coleorton census for the pot works, there are five references to sanitary pipe workers. Local clays were suitable for the manufacture of sanitary pipes, and as can be seen earlier "Lount Pipe Works" with its four kilns was established nearby.

An advertisement in the miscellaneous section of The Lichfield Mercury dated 8th Sept 1899 stated:- *"It matters not which way the wind blows". The Mushroom Chimney Pot prevents down - draught.; thus clearing away the nuisance of smoky kitchens and sitting rooms. Special quotations for quantities by applying to Grinhaff and Co, Coleorton Pottery, Ashby-De-La-Zouch.*



The following 1898 advert lists them as makers of Fireproof Yellow Ware, Rockingham Buff, Lustre, Mottled Ware and Ashby Grained Body. They are also shown as being patronised by "Her Grace The Duchess of Sutherland". It is thought that Grinhaff were previously manufacturers of

pottery elsewhere in the country under the title of Grinhaff Brent and Co., but the author has not been able to find definitive proof of this at the time of writing.

"The Quarries Act" was passed in 1894 and in 1901, John Grinhaff of Lount Pottery, Ashby-De-La-Zouch was included in the list of quarries, so clearly the clay pit had developed to the extent that it was considered necessary to award it quarry status.

There were several advertisements for Grinhaff & Co, Coleorton Pottery in the "Pottery Gazette" at this time, similar to the rather grandiose one below, but a **key fact** regarding this particular advert dated Oct 1st 1898, is that it states the following - **"Also now added the business of THE "MINERVA" ART WARE, lately carried on by MANZONI & CO, GRANVILLE POTTERY, HANLEY."**

October 1, 1898. FANCY TRADES SUPPLEMENT TO THE POTTERY GAZETTE. 1243

GRINHAF & CO., Coleorton Pottery, ASHBY-DE-LA-ZOUCH,
LEICESTERSHIRE FIREPROOF YELLOW WARE, ROCKINGHAM, BUFF, LUSTRE, MOTTLED WARE, and ASHBY GRAINED BODY. (PATRONIZED BY HER GRACE THE DUCHESS OF SUTHERLAND.)

Established 1855.

Also now added the business of THE "MINERVA" ART WARE, lately carried on by
 MANZONI & CO., GRANVILLE POTTERY, HANLEY.



G. & Co. call special attention to their "Minerva" Ware (Old Italian), and would be pleased to send a £5 package of Vases, 4 1/2 in. to 20 in. Flowerpots, 4 in. to 15 in. Plaques, 4 in. to 17 in. Every piece an original design, and each piece stamped on foot.

"MINERVA" WARE (OLD ITALIAN). ALL IN BRIGHT ART COLOURS.

FOREIGN AND COLONIAL AGENTS:—
T. F. BENNETT & CO. (Shipping Agents),
 6, Redcross Street,
 LIVERPOOL.

LONDON AGENT:—
MR. ALBERT B. BARLOW.

PRICES ON APPLICATION.



"VICTORIA" FLOWERPOT.
 In 3 sizes.



"JUPITER" MUG.
 In 3 sizes.

From the Pottery Gazette 1898

Much has been written about the Minerva business and their workers moving to Coleorton Pottery, but the writer has found no solid proof of this. It seems safe to assume, that Grinhaff only purchased the stock that had been produced at Hanley, and transferred it to Coleorton. No **factual** evidence of Minerva Art Ware pots actually being made at Coleorton is available, as far as the writer is aware. The few pots in the Minerva style that have turned up with Coleorton Pottery written on the base, adjacent to the Manzoni mark, were most likely produced in Hanley, with Coleorton subsequently scratched into the soft base. A numerous selection of Minerva style pots are shown in the advertisement on the previous page.

For interest, the background to Minerva is recorded in several journals etc as follows:-

Carlo Manzoni was born in 1855 and studied in Turin from the age of 20 to 29 training as a sculptor. Following this training period, he travelled for a short time in Europe and the United States, finally settling in London in 1885. He lived and started a family in the Kings Rd area of Chelsea, and was a neighbour of Conrad Dressler, co-founder of Della Robbia. In 1893 he joined Dressler and Harold Rathbone at Della Robbia and the family moved to Birkenhead in 1894. This connection with Della Robbia was short lived, possibly due to policy disagreements between the directors. Manzoni left the company in 1895 to form Minerva Art Ware Manufacturers, renting space in the Granville Pottery in Hanley, Stoke-On-Trent. Here he had complete control of materials and glazes and established a good rapport with his workers. He apparently left Minerva Art Ware in June 1897.



A Typical Minerva Art Ware Pot

The writer is not aware exactly how long Grinhaff & Co stayed at Coleorton Pottery, but they had left prior to 1904. The 1901 census records John Grinhaff as a general labourer living in Pottery Row and his father was a potter living in Swadlincote at that time.

3. Mason Cash 1904 - 1910

Mason Cash occupied the pottery in 1904, but it appears that this was only for the removal of the clay resource associated with the pottery, which was taken for use at their factory in Church Gresley. It is believed that the actual Pottery was not operating during this time.

4. The "Trivett Pottery Company Ltd" 1911 - 1918

The next recorded occupiers of Coleorton Pottery, and probably one of the more interesting, was the "**Trivett Pottery Company Ltd**". The lease was assigned to William Oram Trivett of Woodville in the County of Derby, on Feb 23rd 1911 by Sir George Howland William Beaumont (10th Baronet). William Trivett's brother, Mr Louis Oram Trivett, was given as a director, along with Mr. Percy Hill (? spelling), who had been replaced by H J Taylor when the lease and assignment was surrendered on the 24th February 1919 for the sum of £5 to Sir George Arthur Hamilton Beaumont (11th Baronet). Richard Sharper was the secretary of the company throughout. The following was added to the original lease....."Sir George Howland William Beaumont died on the 21st of June 1914 leaving the said Sir George Arthur Hamilton Beaumont the person entitled to the reversion in the within mentioned hereditaments of the lease".



William Oram Trivett was a well known artist and modeller. He was born in Nottingham in 1871, and died in Midway, Derbyshire in 1955. He received a preliminary training as an artist in Nottingham and his painting still appear on auction sites today. He became associated with a Stoneware Pottery named Lovatt & Lovatt in Langley Mill, and then became the "Art Manager" at Bretby Pottery in the early 1900's for several years. He had therefore gained considerable practical and ceramic artistic experience to enable him to successfully operate this pottery. His brother, Lewis Oram Trivett, reputedly put up the finances to establish the business, as he ran a lace making business in Nottingham, amongst other things. The pottery made here was often referred to as Lount Ware which was sometimes stamped on the base, even though the factory was in the Parish of Coleorton of course. However, the registered address of the pottery appeared to have been Lount, Ashby-De-La-Zouch throughout it's life.

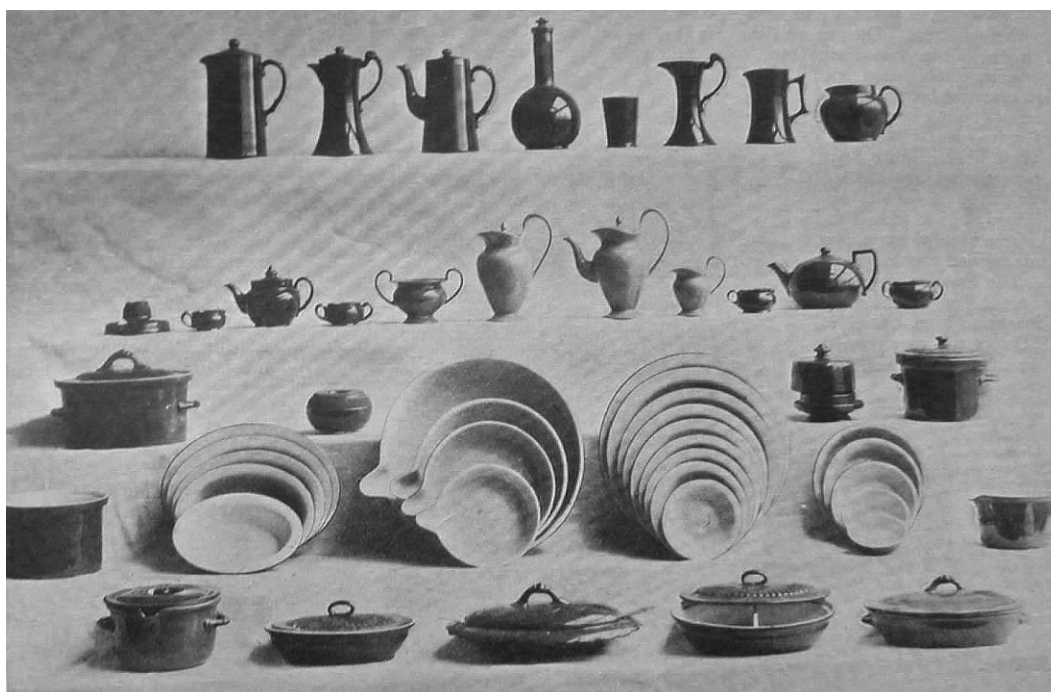
At the time the business was established, the factory had not been in use for about seven years, and was in a dilapidated and basic condition. Even in the late 19th century when the Wilsons were operating the business, records show that it had been run in a fairly primitive manner for the production of his yellow-ware pottery. It would be reasonable to suggest, that the factory was still as described in the 1893 sale document on page 44.

The following is taken from a report in "The Pottery Gazette" during a visit to the pottery on Feb 1st 1915 by one of their representatives:-

The Trivett Pottery Co. Ltd are makers of a comprehensive range of pottery goods, from the most prosaic and utilitarian to the most technically unique and artistic. At their pottery near Ashby they are making from a local clay a multiplicity of articles, from the simplest and plainest kitchen utensils in common yellow ware to the cleverest transmutation and lusted glazes in small vessels and ornaments. Rarely in a small factory, does one come across such a divergence of styles, and until one comes to know the full circumstances, he is inclined to wonder how such a state of things is possible. When one learns, however, that for many years prior to his taking over control of this new pottery company W.O. Trivett was connected with other potteries in the Midlands as a ceramic artist, the explanation at once becomes much plainer. One of the earliest problems approached by the pottery was the production of a range of pottery on the lines of the Flemish, which should be better finished but at about the same price, in self coloured glazes such as green, blue, pink an; such pottery, moreover, to be leadless. The task was not without its difficulties, but by diligent application and unlimited research, these have been gradually but surely overcome during the last three years, and the results are beginning to show themselves commercially. Today, a large variety of articles are obtained in this class of goods, many of the shapes being distinctly antique in character - the series, in fact, taking that designation. Vases in all shapes and sizes, bulb bowls in a peculiarly wide range, and ornamental goods from the smallest pin tray to the largest umbrella stand are obtainable, and useful goods are as well provided for as are the artistic novelties. For quite a small factory the compass of the productions is really remarkable, and it becomes difficult, therefore, to decide under such circumstances what to single out specially for notice. I should be inclined to think that many of the lines will be in great demand in the near future as being not far short of competition with s hitherto drawn from the Continent. Indeed, I was assured that the factory was continuing to work at its maximum capacity despite the war. Amongst other novelties I noticed particularly was a patent fern pot with stand, the former being made with an arched perforated base, so as to provide an air chamber between the pot and the stand. The idea seemed to be a very good one, and as these pots are remarkably cheap, as in fact are many of the lines I inspected, I should be inclined to predict for them a really good sale. The company under notice have made a special range of silver lusted wares, both in table pieces, such as sugars, creams, jugs & c., and decorated pieces, such as vases and fern pots. At the moment the utilitarian wares such as nappies, pie dishes, stew pots, casseroles and the like in plain yellow ware are in the keenest demand, and to any buyers who have a market for such goods, I would recommend that they write to the Trivett Pottery Co. for quotations.

The following adverts and photograph from "The Pottery Gazette" give a good indication of the artistic wares produced at the factory, and later photographs also demonstrate some of the many leadless coloured glazes utilised.





An impressive display of pottery

There are very few examples available of pottery produced at the factory during the Trivett era, but photographic examples of those that have become available, are shown later. Production of the artistic wares made there was particularly affected by the 1st World War, and the company is listed in Kelly's Directory of Leicestershire and Rutland 1912 and 1916 as chemical pottery and stoneware manufacturers. At this time, as well as still producing general domestic and artistic wares, they were also making acid proof chemical ware for war purposes, such as acid valves, used in the manufacture of ammunitions.

All the evidence to hand, suggests that Trivett only used leadless glazes at Coleorton Pottery, which demonstrated that he cared for his workers, and no dangers from lead poisoning in the dipping house would therefore be experienced by them. Lead has been an active ingredient in lead-glazed ceramic wares for centuries. However, it is not until the last 50 years that these products, along with others like paint, came under real scrutiny. Lead migration from ceramic ware was not recognised as a problem, until the time when harvest workers were poisoned by drinking cider from lead glazed pots. Indeed, famous Josiah Wedgwood, knowing that lead glazes for preserving acid fruits and pickles were improper, declared that "I will try to make glazes without lead".

The report on John Talbot earlier, provides an insight into the dangers to health that workers suffered from lead in the dipping house process. In 1896, lead poisoning became a notifiable illness, and 432 cases were reported. In 1898, as a consequence of the number of cases of lead poisoning reported, the government appointed an eminent professor named Professor Thorpe, to investigate the feasibility of substituting leadless glaze for those containing white or red lead. Instead of leadless glazes, he came up with an idea of melting the lead compounds with other materials such as silica, to form a glass "frit" or "flux". These were much safer to use than the previous raw lead compounds, since they were less soluble in stomach acids. By 1913, lead frits and fluxes were commonly used to make glazes and colours. In 1947, the government introduced sufficient penalties on the remaining users of raw lead oxides in glazes and colours to effectively ban their future use.

The following extract is taken from a report in the "Pottery Gazette" about a second visit to Coleorton Pottery on July 1st 1915, by one of their representatives:-
On approaching near to Lount village, one gets a glimpse on the left hand side of the roadway of a number of quaint, old-fashioned, thatched cottages, whilst to the right as one enters the village stands the pottery, with a row of cottages (Pottery Row) more modern and - shall it be said? - more prosaic construction which are used for the work people employed there. I learned subsequently, and it does not seem to be out of order to mention the fact just here, within a short time further accommodation, will be required for the pottery employees, and when this happens it is to be hoped that a kind consideration will be displayed by the architect to the present natural beauties of the village, which ought to be tenderly preserved.

As I walked into the village and up to the pottery gate I was conscious of being regarded curiously by first one and then another. Mid-week visitors are not superabundant in these rural parts. Making my way to the office, I handed in my card, and was quickly referred to Mr. W.O.Trivett, the managing director, one of whose first questions was "How did you get here?" . Explaining that I came by the most inartificial method - Shanks' pony - I was rebuked for not telephoning up from Ashby, and waiting there for the factory pony and trap. One has to live and learn, and I assured Mr.Trivett that his invitation would not be lost sight of on the occasion of my next visit, whenever this might be.

In response to my request for some information in regard to this-out-of-the-way pottery, I was informed that its present designation is "Coleorton Pottery" - named after Coleorton Hall already referred to - that it was started in a very small way some sixty or seventy years ago, and that it was worked in a very primitive manner by a Mr. Wilson for the production of yellow ware. After Mr. Wilson had finished with it, it was worked intermittently by various other people, but never for long periods, and apparently without ever becoming a real success, for it afterwards lay idle for many years. Three or four years ago, however, it was taken over by the present company, equipped with modern appliances, and re-opened under auspices which seem to offer a distinct prospect of success.

Mr. W. O. Trivett, who founded the new concern, had considerable experience in art potting before opening out here, and he had therefore no difficulty in getting sufficient capital to restart the pottery auspiciously. (His brother Mr. L. O. Trivett is the Chairman of the company.)

When the Trivett Pottery Co., Ltd., was formed to re-open the old, disused pottery in question, everything was found to be in a state of crudity. As a matter of fact, there was nothing but the barren buildings that could be made use of. One of the principal problems seemed to lie in the preparation of the clays to enable them to be used for the manufacture, first of yellow ware, secondly, of fireproof ware, and thirdly, of a class of art ware which the founder's artistic sentiments might find a suitable expression. A process of clay purification was resorted to which, though admittedly old fashioned, the company had pinned their faith to, viz., to boil the material rather than to filter press it. There are definite reasons for this choice, which may be said to lie in the fact that local clays are used which have undergone no preliminary handling before being sent to the pottery, and by the process of boiling Mr. Trivett considers that the organic substances in the clay are drastically got rid of, whilst perfect homogeneity is secured at the same time. He considers that it is simply another application of the sun bath which was employed by the old-time Eastern potters, and cites the old Assyrian pavements as an eloquent testimony of the efficacy of such a method.

It seems fitting just here to mention something with regards to the clays actually used. Asked by Mr. Trivett whether I would like to see the clay pit, I enthusiastically accepted the offer. Calling for the pony and trap we were quickly on the way there. The pit is situated about half a mile from the pottery, closely adjoining the highway, but sheltered by the hedgerows and the banks in such a way that no one would imagine in passing the spot that manufacturing clay was being won there. In this clay pit, which is worked by the quarrying method, there are no less than five distinct kinds of clay, as well as a seam of coal. Our first photograph (over page) shows something of the idea. Near the surface are two seams of the commoner clays, then the seam of coal, and below this three other seams of clay. The deepest seam is not at present being used, but this will be given attention later, and from soundings which have been taken of it, it appears that it will be highly suitable for the manufacture of fireproof stoneware, and there is practically an unlimited supply of it.

After which the clay is dug in the manner which may be inferred from the photograph, it is trammed down the workings for some five or six hundred yards to a tip, where it is carted and conveyed to the works to undergo the boiling process already referred to. It is then passed through the pugs in the usual way, and handed onto the workers to be jollied thrown and turned, or pressed after the usual fashion. Before leaving the clay pit to say just a word or two of the pottery, I ought to mention a fact which, I think, may be read with interest in many quarters. Game, within the precinct of the clay pit, is abundant, and the clay-getters, when first engaged are strictly enjoined not to interfere with the rabbits, partridges and pheasants that sally within close distance of them as they work. A somewhat unique situation for a clay pit, surely!

Returning to the factory I was shown by Mr. Trivett through the respective workshops of the factory, which though interesting, I shall not describe in detail just here, for the reason that they were found to be very much on orthodox lines; for instance, there was the thrower at his wheel, with the turning lathes in close proximity, the jollying shop, the pressing shop, the biscuit ovens, the dipping house, the glost ovens, the warehouses, and so on, just as any other pottery. It is worthy of mention, however, that in the dipping house no dangers are run by the workers in the direction of lead poisoning, as Mr. Trivett has applied himself to get good results in all the classes of pottery which he makes without resorting to the use of lead in his glazes.

In the warehouses one was able to form an idea of the widely varying classes of goods manufactured by the Trivett Pottery Co., Ltd. There were art shaped vases and ornaments of numerous kinds, including flambés, lustres, and mottled glazes in many styles of adaptation, which, however, are mostly in the background just now in account of war; there were domestic wares manufactured in fireproof pottery, such as casseroles, dishes, and utility articles generally; and yellow ware in all the usual lines. Even in the prosaic lines an endeavour has evidently been made to get a pleasing contour, and this is as it should be, for an ugly shape, whether in an expensive ornament or a simple stew jar, is an offence to the eye anyway. A special range of green glazed ware, known as the "Trivett Green", showed up strongly, as also did the range known as the "Trivett Antique", on the lines of the Flemish pottery. Mr. Trivett is a firm believer in the principle "British goods for British people", and he would have been prepared to argue this out with me very elaborately from a political standpoint had I not reminded him that I represented a non-political organ.

Our second photograph shows a section of the buildings of "Coleorton Pottery"; but it should be explained that since this view was taken some three or four months ago a good deal of the vacant land shown in the foreground has been made use of as a convenient site for additional constructions. Since my visit to the pottery was made, I understand that some six thousand square feet of additional buildings have been erected, comprising three large new kilns, and that others are to follow. The photograph therefore, although taken fairly recently, is already somewhat out of date.

Our third photograph is one of the glost kiln/oven and its adjoining outhouse, which as will be seen, is very similar to the kind of view one expects to get in visiting potteries generally. The smoke from the kilns of the pottery has not yet exerted any appreciable adverse effect on the rurality of Lount, the natural beauties of the place being still practically unsullied, and no doubt Mr. Trivett will carefully avoid, as far as lies in his power, defacing such a unique little bit of Old England.

I must not omit to mention that the water supply for the pottery is obtained from a lake

three-quarters of a mile away (in **Spring Wood**), and is drawn through pipes having a natural drop of fifteen feet. The lighting is obtained by means of an acetylene plant, which is said to have been found very successful. For an out pottery remotely situated such as this, the acetylene lighting is thought to have advantages even over electricity, which has its limitations and drawbacks.

The energies of the Trivett Pottery Co., Ltd., are being turned in another very important direction, to which reference may be made on some other occasion. I was about to discuss this matter with the managing director when I discovered that I had none to much time to get back to Ashby to catch my train. On the return journey, however, I did not have to walk, for Mr. Trivett, commissioning once more the pony and trap, a smart little turnout, himself drove me back to the station, and landed me there just in time. Much as I appreciated the walk to Lount from Ashby, I appreciated the drive back better, and whenever I may have the occasion to visit this particular pottery again, if ever I do, I shall take care that I ascertain before walking out there whether the pony and trap, and, I should also add, the company's managing director, are otherwise engaged.

c.1914, around 50 people were employed at the pottery. After the factory closed in 1918, for whatever reason, we know that William Oram Trivett, eventually moved to the London area and lectured on pottery and it's many facets for the Greater London Council.



Staff at "The Trivett Pottery Company Ltd" - c. 1912

A - Samuel Stewart Senior, 1854 - 1932

B - James Stewart 1878 - 1964

C - Samuel Stewart Junior, 1879 - 1955

F - Thought to be Mr. William Oram Trivett

Note the tall decorated pot in the foreground

5. The "Clay Ring Company" c.1919 to c.1926

The next occupiers of Coleorton Pottery were the Clay Ring Company, who were based in Ravensbury, Earlsfield, London. It is thought that Clay Ring occupied the factory from c.1919 until Coleorton Pottery Ltd started up in 1927, however, there is no evidence available to verify these dates. There is little evidence to hand of the products manufactured during this period, although there is a reference in the Pottery Gazette to the production of earthenware specialties in connection with gas mantles and lighting equipment. Presumably these were ceramic gas mantle support rings.

An article in the "Derby Daily Telegraph" dated Dec 1st 1921 about the inquest into the death of a cyclist named Fred Bridge, describes him as being the manager of Coleorton Pottery Works.

6. "Coleorton Pottery Ltd" c.1927 - 1935

The following extract is taken from a report in the "Pottery Gazette" following a visit to Coleorton Pottery on September 2nd 1929, by their special commissioner, around this time, there were approximately 100 people employed at the pottery :-

When we first visited Coleorton district at the commencement of WW.1., there could not be seen spanning the countryside a network of overhead cables, such as that by which the Leicestershire and Warwickshire Power Co., now seeks to couple up and serve the modern requirements of a variety of local industries, from coal mining to engineering; nor was there a regular service of omnibuses plying between Burton and the principal Leicestershire and Nottinghamshire towns. The complexion of the district has assuredly changed very much within recent years, and we were not altogether sure, at the first blush, whether we liked the alterations or not; but one has to put up with them - they are inevitable in the march of time.

We should have been very much surprised, on arriving at the "Coleorton Pottery", if we had not found that changes of a marked kind had occurred contemporaneously with the advancement in other directions, for it was a fairly primitive pottery when we previously visited it. If we remember rightly, the clay, in those days, was not filter pressed in order to get rid of the impurities, but boiled be that as it may, no one could complain that it was not dealt with drastically. Again, we must acknowledge that, on occasion of our earlier visit, the factory had only just been reopened after a spell of disuse, and after having been allowed to fall into a derelict condition. Much required to be done to bring it into line with modern requirements, which bespoke ample opportunities for reconstruction, involving a changed aspect.

Now of the story of what has been done; and it is a story which, we venture to think, will not be devoid of interest. When we last referred in the pages of the Pottery Gazette to the operations of this particular pottery, it was being run under the style of "The Trivett Pottery Co., Ltd.," and it was engaged in the production of cane ware on the one hand and a variety of artistic, ornamental pieces on the other. But the exigencies of the War had to be considered, and at the instance of the Government, the manufacture of acid-proof chemical ware was taken up, which effectually ruled out for a time the production of artistic specialties, just as it did at The National Porcelain factory at Sevres, and other similar institutions. Later on there became a demand for earthenware specialties in connection with gas mantles and lighting equipments. To cater for this, a new company came upon the scene, known as the Clay Ring Company, and for some years the Coleorton Pottery was operated to this end.

Mr. W. O. Trivett, who was the mainspring of the pottery when we visited in 1915, and who has spent the greater part of his working lifetime in association with the production of art pottery, particularly in the field of design and art modelling, meanwhile had gravitated to London, and became actively engaged for a number of years as a lecturer on pottery subjects under the aegis of the London County Council, but he recently decided to return to the Midlands and recommence his manufacturing activities. The Clay Ring Company, having ceased to operate, the old factory was once more rendered available to pursue, with modifications and additions if need be, its pre-War bent. A company known as the Coleorton Pottery Co Ltd., was formed, and of this Mr. Trivett is now the art director, whilst Mr R. J. Kemp, whose forte is electrical engineering, officiates as managing director.

The new company, which has applied itself to the production of both utilitarian and artistic pottery of special types, had the advantage from the start of such modernisation as has been effected since the War in connection with the factory buildings and plant. The pottery is certainly altogether better equipped to-day than it was when we attempted to describe its principle features fifteen years ago. As compared with the couple of ovens of which the pottery boasted in 1914, (**incorrect statement?**) there are now five; and, amongst the editions to the premises, we took note of a fine new building, 180 or more feet in length, which serves as a potting shop.

It is a long, straight, one storey building, overhead-lighted in conformity with modern ideas. In addition there is a two storey casting room, a smaller casting room, a saggar-making shop, a fine, large decorating room, which could hold its own with many, a spacious packing-house, and an experimental clay-working department which is mainly utilised by Mr. Trivett and his own immediate helpers engaged on the artistic side. Then again, whilst the number of hands at the factory at the outbreak of the War was not more than fifty, to-day it is somewhere roundabout one hundred.

Important changes have also come about in relation to manufacturing methods. Electricity (**supplied by "The Warwickshire Power Company"**) has been harnessed to many of the clay forming processes. Instead of being driven by steam, the jollies and lathes are now being run electrically, each plant unit being served by an individual motor. The electrical current is taken from the power company's mains at 11,000 volts, A.C., and transformed, in the pottery's own transformer-house, down to 440 or 250 volts, to suit requirements. What strikes one particularly, however, is the fact that the process of manufacture has now been made a thoroughly sequential one. All the old-time jutting to and fro has been eliminated. With an electrical engineer at the helm it has been found possible to devise a straight-line process, from the blungers to the ovens.

A point of particular interest is the fact that the factory is almost self-contained as regards its raw materials. It has its own clay pit, situated about half a mile from the pottery itself, and closely adjoining the highway, from which it is effectively screened by the banks and hedgerows. Here a good brand of potters' clay is won, in close contiguity with a seam of coal. The clay pit is, at one and the same time, the coal mine! Both clay and coal are trollied down a narrow-gauge siding from the quarry face to the tip, from whence they are carted to the pottery near-by. Unfortunately, the L.M.S. Railway alienates the clay pit from the pottery, or the materials might have been trammed right through from quarry to potters shop (**as was the case before the railway was built in 1874**). As matters stand, they have to be transferred by lorry from the tip to the pottery.

The pottery has its own water supply, which is drawn through pipes from an adjoining lake (**in Spring Wood**) on the Beaumont estate. Normally the supply is well in excess of requirements, but at the time of our recent visit, which took place at the tail end of a prolonged drought, the boiler-minder was anxiously watching the water level many times during the space of a working day. The drought has since been broken, and any anxieties in this direction allayed.

When the clay arrives at the pottery it is treated in a Boulton blunger, admixed to some slight extent with imported ball clay - no doubt to improve its plasticity - agitated, sieved, filter-pressed and pugged. From the pug the process is, as we have already inferred, a straight-line one. In the case of the utility ware, such as yellow kitchen goods, the ware passes straight from the jollies to the drying sheds, from thence to the fettling department, and onwards to the stillages, the glazing room, and the ovens. Of the five ovens, there are two up-draught, rarely used nowadays, two down-draught, and a semi-down-draught. The whole pottery is steam heated from a new boiler installation, served by two steam engines.

Lount might be described as a pottery hamlet, for potting has long since been a native craft here. It is significant that the whole of the workers, who are chiefly females, are recruited from the local villages, and learn and master their art almost on their own doorsteps. The employees strike one as being of a bright, healthy, cheery-looking type, and apparently they are amenable to instruction. The pottery has its own domestic house, which is occupied by Mr. Trivett, and there are seven cottages adjoining, but these were erected when the pottery was very much smaller than it is today, and its outlook altogether narrower. To-day the majority of the workers travel daily to and fro between the factory and their homes, and they can now

conveniently live somewhat farther afield, since transport is much more facile to-day than formerly - the "Midland Red" omnibuses stop at the factory gates.

We have said little as yet in regard to the productions of the Coleorton Pottery, and our space is almost gone, so we must get to grips with this important factor. The productions of the factory may be said to consist, to the extent of 50 per cent., of utilitarian kitchen wares, in leadless-glazed, fire proof earthenware, or what is known as "yellow ware". Amongst everyday lines produced by the most economical means are such articles as pressed bowls, cullenders, pudding bowls, lipped milk bowls, round and oval bakers, and round and oval nappies. The other half of the pottery's output is concerned with distinctive lines of artistic impulse, chiefly in the realm of plant pots, hanging pots, flower vases, flower holders, bulb bowls, birds and animals, and specialities for electric lighting, including lamp standards and pendants, for the designing and modelling of the whole of which Mr. Trivett is personally responsible.

Particular emphasis has been laid by the firm upon the electric lighting specialities, and probably not without special cause. Mr. Kemp, the managing director, being an expert in electrical matters, and Mr. Trivett being a facile and imaginative modeller, there is at once a combination of ability which is calculated to lead this department of the work of the pottery into right channels. If we have any criticism at all to make of the modern work of the pottery it is that the popular markets are being rather more catered for than the exclusive. The artistic merit of the ware and the individuality of style which it evinces are alike creditable, and because of this one would like to see a greater proportion of the output of the pottery devoted to those unique effects in glazing of which Mr. Trivett is reputed to be an ardent exponent.

We know that Mr. Trivett is continuously experimenting in regard to new glaze effects, and no doubt the future will reveal the results of many of his current experiments. We are not unaware of his achievements in such ranges of pottery as his "Matrix" and "Encrusta" wares - reduction and oxidation effects whose qualities are entirely dependant upon the atmospheric conditions which prevail in the kilns - and we would like to see a greater proportion of this class of the work figuring in the saleable output of the pottery. There are, no doubt, practical reasons which have rendered this impossible up to the present; but if the Coleorton pottery has, up to now, bowed to expediency and catered for a popular demand during reputedly economical times, may we hope that, as the public spending power becomes freer, with the return of a general industrial prosperity, attention may be given by Mr. Trivett and his co-directors to the creation of a more enduring type of artistic household speciality, of which there is every evidence the management is capable? When that comes about, as we hope and believe it will, we shall feel that our visit to the pottery at Lount, and our present notes concerning it, were fully warranted.

**SUPPLEMENTARY PHOTOGRAPHS AND ADVERTISING
MATERIAL RELATED TO
Coleorton Pottery Ltd 1927 - 1935**



Trivett's artistic wares in the showroom at the pottery



Staff making utilitarian wares for cooking etc.

Photograph supplied by The Magic Attic



37 members of the staff standing in front of the two most southerly kilns of the three running north to south on the 1923 map on page 13

Photograph supplied by "The Magic Attic"

Continued over page

ADVERTISING MATERIAL

— THE —
COLEORTON POTTERY, LTD.

**FIREPROOF
LEADLESS**



**CANEWARE
GLAZE**

Manufacturers of

Fireproof Caneware
Art Ware
Electric Lampstandards
Wall Brackets, Pendants, etc.

FACTORY :—

LOUNT,
ASHBY-DE-LA-ZOUCH,
Leicestershire.

London & District—J. E. HOLT.

60 Shoe Lane,
Holborn Circus,
London, E.C.1.

Manchester & District—H. A. SHORTLAND,

33 Norton Street,
Old Trafford,
Manchester.

Telegrams and } **ASHBY 61.**
Telephone :— }

All Prices in this List are quoted twelve to the Dozen.

THE REASON WHY.



Lebon Cooking Wear is the BEST in the World.

IT is manufactured from Clay taken from the Richest Bed of Fireproof Clay in England.

This Clay is blended by experts to give a body which will withstand any conditions met under ordinary Cooking, whilst careful attention is given to the Ware while it is passing through the Factory to ensure the article giving lasting satisfaction when it reaches the customer.

The Ware is glazed with a Glaze made to fit the Body
This means that it is practically Craze-Proof.

Lebon Cooking Wear will LAST for YEARS.

It is made scientifically.

It has a NON BURNABLE BOTTOM:

It will NOT CRACK in the OVEN.

It RETAINS its COLOUR.

Lebon Ware Pleases the Housewife.

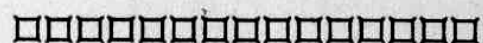
The Shapes are made to suit the use to which they will be put:

The PASTRY BOWLS are made WIDER and SHALLOWER to facilitate stirring and give ease in mixing the ingredients while they possess an ALL ROUND GRIP.

The BAKING DISHES have a FLAT RIM giving greater scope for Decorating the Paste and easier trimming thereof.

The PUDDING BASINS will take a STRING. Note the SLOTS ON THE BOTTOM for the string to lie in.

THERE IS A SIZE FOR EVERYONE.



Ask for "LEBON COOKING WARE"

British Made "Branded" Ware sold at a fixed price everywhere.

STOCK

CANE-COLOURED

BESTS AND

PRESSED BOWL.

	3's	4's	6's	9's	12's	18's	24's	
White inside ...	31/-	23/-	17/6	12/-	10/-	7/9	6/-	per doz.
Stock of Bests : dozs.								
„ Seconds „								

LIPPED BOWL.

	3's	4's	6's	9's	12's	18's	
White inside ...	40/-	32/-	22/-	15/-	12/10	9/6	per doz.
Stock of Bests : dozs.							
„ Seconds „							

ROUND BAKER.

Size ...	6	6½	7½	8½	9½	10½	11½	12½	13½	inch.
White inside ...	1/11	2/9	3/10	4/8	6/-	7/5	9/1	11/3	13/9	per doz.
Stock of Bests : dozs.										
„ Seconds „										
All Yellow ...	1/8	2/3	3/-	3/10	4/8	5/6	8/-	9/11	11/3	„
Stock of Bests : dozs.										
„ Seconds „										

OVAL BAKER.

Size ...	8¼	9	10¼	11½	12¼	inch
White inside ...	4/11	6/-	7/5	9/1	11/3	per doz.
Stock of Bests : dozs.						
„ Seconds „						
All Yellow ...	3/10	4/8	6/-	8/-	9/11	„
Stock of Bests : dozs.						
„ Seconds „						

ROUND NAPPIE.

Size ...	5	6	6½	7½	8½	9	10	11	12	inch
White inside ...	1/4	1/11	2/9	3/10	4/11	6/-	7/5	9/1	11/-	per doz.
Stock of Bests : dozs.										
„ Seconds „										
All Yellow ...	1/1	1/8	2/2	3/-	3/10	4/8	6/-	8/-	9/11	„
Stock of Bests : dozs.										
„ Seconds „										

LIST.

FIREPROOF WARE.

SECONDS.

OVAL NAPPIE.

Size	7	10 $\frac{1}{4}$	inch.
White inside ...	2/6	7/5	per doz.
Stock of Bests : doz.			
„ Seconds „			
All Yellow	2/2	6/-	„
Stock of Bests : doz.			
„ Seconds „			

SQUARE DISH.

Size	7 x 10	inch.
White inside ...	7/5	per doz.
Stock of Bests : doz.		
„ Seconds „		
All Yellow	6/-	„
Stock of Bests : doz.		
„ Seconds „		

CULLENDER.

	6's	9's	12's	18's	24's	
White inside ...	20/-	15/6	12/-	9/4	6/6	per doz.
Stock of Bests : doz.						
„ Seconds „						

PUDDING BOWL.

Size	4 $\frac{3}{4}$	5 $\frac{3}{4}$	6 $\frac{1}{2}$	7 $\frac{1}{2}$	inch.
White inside ...	2/-	2/6	3/-	5/-	per doz.
Stock of Bests : doz.					
„ Seconds „					
All Yellow	1/9	2/3	2/5	4/3	„
Stock of Bests : doz.					
„ Seconds „					

All prices are quoted for Goods Free on Rail, and are subject to cash discount only.

Packages are charged extra, the full amount charged being allowed on return of packages with straw, and two-thirds on packages without straw, providing they are returned within 28 days.

Goods are sent at Railway Company's Risk. In case of breakage the Railway Company and ourselves should be promptly advised.

Sadly, "Colorton Pottery Ltd", went into liquidation (creditors voluntary winding up) in April 1935. The notice of liquidation is shown below. However, as instructed by the liquidators V. B. Boynton, the sale by auction of the machinery, appliances and office furniture did not take place till Feb 8th 1936. There is a record of Mr. R. J. Kemp operating an Electrical Engineering Company at 26-28 Ashby Road, Coalville, Leicestershire in 1937.

TELEPHONE COALVILLE, 133
NOTTINGHAM, 41810

BOYNTON & WAGSTAFF
CHARTERED ACCOUNTANTS.

V. B. BOYNTON, A.C.A.
C. H. WAGSTAFF, A.C.A.

*High Street,
Coalville,
Leicestershire*
AND AT 1, HOUNDS GATE, NOTTINGHAM.

OUR REF.
YOUR REF.

5th April 1935.

Dear Sirs,

COLEBORTON POTTERY LIMITED.
(In Liquidation-Creditors Voluntary Winding Up).

At the Meeting of Creditors called pursuant to Section 238 of the Companies Act 1929, held yesterday, the enclosed Statement of Affairs & List of Creditors were submitted. After a full discussion, the appointment of myself as Liquidator was confirmed, with the following Committee of Inspection -

Mr R.H.Cheatle (Netherseal Colliery Ltd)
Mr R.J.Biddle (South Leics.Colliery Ltd)
Mr G.B.Todd (Edwin Todd Ltd)

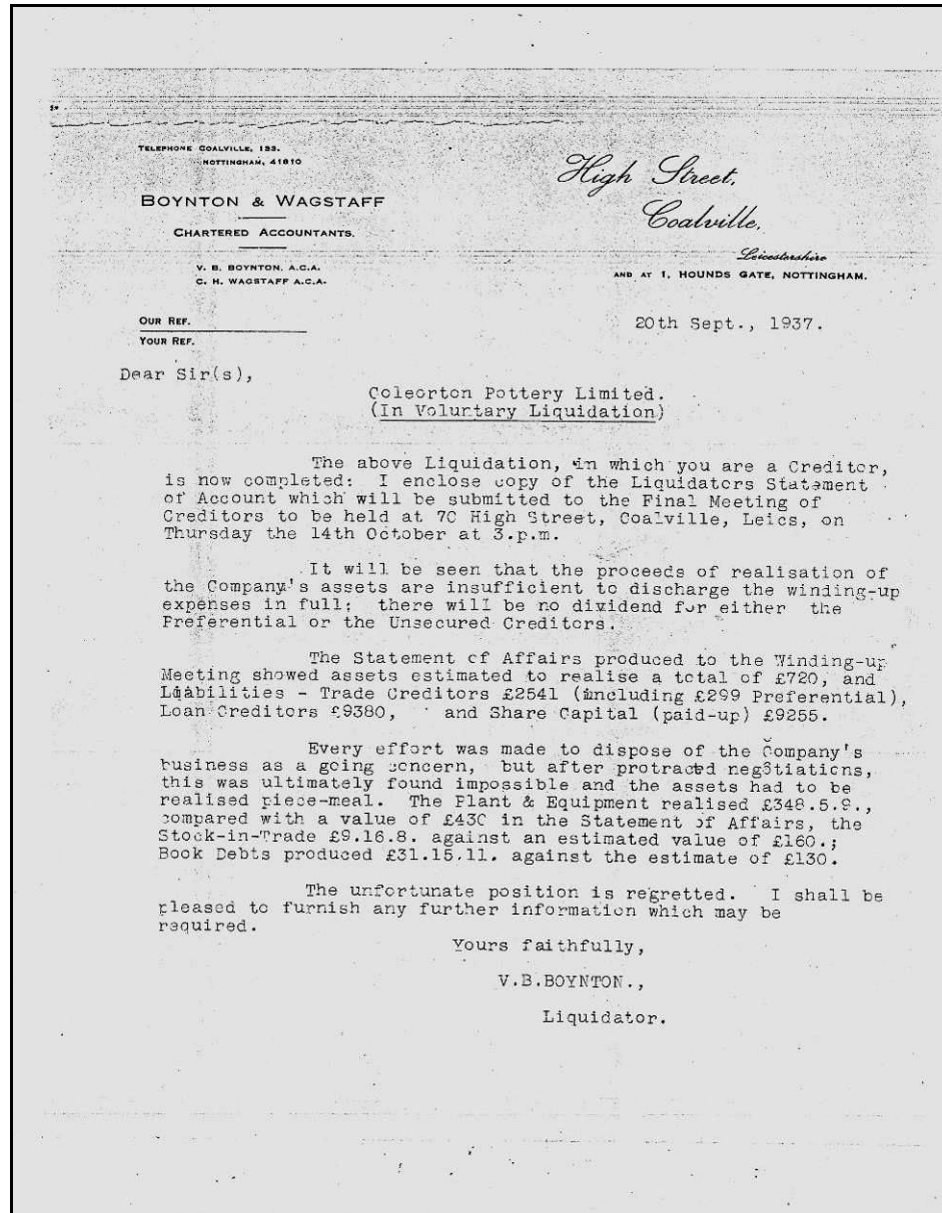
If you have not already sent a Proof of Debt to the Company, will you please let me have a Statement of your account immediately.

Yours faithfully,

V.B.Boynton.
Liquidator.

7. "Coleorton Pottery Ltd" 1936 - 1938

"Coleorton Pottery Ltd" appears to have been re-established to manufacture garden pots and ornaments for the Beaumont family, as they were operating a garden centre at this time. They had a van which travelled the district selling various items, including the pots. Presumably, machinery etc was purchased at the auction described above, to enable this company to operate. After yet another unsuccessful period in the life of Coleorton Pottery, the business went into voluntary liquidation as of Sept 1937.



8. The end of Coleorton Pottery's life 1938

Sadly, "Coleorton Pottery" had ceased to operate by the end of 1937 and it became a food storage warehouse for the firm Bakker Brits Ltd, who held it until 1948. This date coincided with the sale of Coleorton Hall to the NCB. **See page 5 for information on later industrial activity on the site.**

THE MAIN TYPES OF POTTERY WARES MANUFACTURED AT COLEORTON POTTERY FROM ITS OPENING UNTIL THE EARLY 1900s.

Coleorton Pottery is listed in several publications from its inception till the early 1900's as earthenware manufacturers of :-

- Ironstone Cane Ware, or Yellow Ware and Buff.
- Rockingham.

These constituted the standard wares produced in the many potteries in surrounding areas such as the important South Derbyshire potteries.

Ironstone Cane Ware

Cane ware, also known as 'yellow Ware' or 'Derbyshire Ironstone', is well known in archaeological deposits from the 1820's-1830's onwards. Yellow Ware is most commonly associated with the potteries of South Derbyshire, and especially with Thomas Sharpe and Sharpe Brothers of Swadlincote, where it was known as 'Derbyshire Ironstone Cane Ware'. The ware is characterised by a light buff-coloured fireclay body which when glazed is yellow in appearance. Typical vessel forms are related to food preparation (bowls, mixing bowls, dishes), the serving and consumption of liquids (jugs and mugs), storage (jars), and hygiene (ewers and basins), with small numbers of table wares. Decoration is common, and is most typically in trailed or banded slip, often with additional 'mocha' patterns in blue, brown or green. Moulded forms, especially jugs and mixing bowls, were also produced with the relief decoration. Yellow ware production was by no means confined to Derbyshire, with similar wares being made at other manufacturing centres.

Rockingham

Rockingham was the name acquired by a quite different lead-glazed earthenware, that began to be made in 1757. Rockingham glaze, mottled in shades of brown and buff, was originally described as a rich chocolate brown glaze. It was used first at a pottery in Swinton, Yorkshire, which was owned for a time by the Marquess of Rockingham.

Before long, many other potteries in England were using a typical Rockingham glaze on a wide variety of practical and useful earthenware. Coleorton Pottery was recorded as making Rockingham Wares in the 1860's. Rockingham is highly-fired earthenware or stoneware, generally with a buff to yellow paste and a brown mottled and streaked glaze, often characterized by patches of the vessel's body showing through. Rockingham is generally not felt to be a specific ware type; rather simply a type of glaze applied to yellow, buff or (rarely) white-bodied ceramics.

Most of the Rockingham wares produced in the 19th century were quite gaudy. Therein, lay Rockingham's down side. The glaze's over powering nature could make anything look "fancy," so much so, that by the beginning of the 1900's, Rockingham's craze had run its course.

**EXAMPLES OF UNREGISTERED POTTERY MARKS
USED ON WARES MADE AT "COLEORTON POTTERY"
BY THE COMPANIES WHO OCCUPIED THE SITE UNTIL
1938**

It should be noted that an official pottery mark was never registered for any pottery produced on the Coleorton Pottery site



During the Wilson and Proudman era from 1838 to 1840 an embossed "Wilson and Proudman" mark was used as shown above



During the Wilson eras from c.1841 to 1892 the pots were stamped 'Coleorton Ware' as above



The mark of George Proudman who was renting space at Coleorton Pottery from Elizabeth Wilson who was running the pottery from c.1841 to c.1849.



This piece of pottery featured later is impressed "Lount Ware, Ashby de la Zouch, England"



During the time William Oram Trivett was working at Coleorton Pottery his pottery was impressed, printed, or embossed as above. He also referred to the pottery as Lount Pottery



An example of Coleorton Pottery Wares made by Coleorton Pottery Ltd between Feb 1936 and it's voluntary liquidation in Sept 1937, as part of a range produced for the Beaumont family, who were operating a garden centre at this time

EXAMPLES OF POTTERY MADE AT COLEORTON POTTERY SHOWN IN CHRONOLOGICAL ORDER



An example of a glazed yellow ware "Wilson Proudman" jug made at Coleorton Pottery in the style of what was known as "Dog and Hanging Game" pottery. Note the handle in the form of a greyhound, which was a typical feature of this style of pottery. It is difficult to put an exact date on this, but it would have been made between c.1838 and c.1840 by Wilson and Proudman when they were in partnership

Photograph kindly supplied by Ashby Museum



This quart flask appeared on an American auction website, and described as having a raised double eagle & serpent in a brown and tan mottled glaze, and de-bossed "Wilson & Proudman". This would have been made between c.1838 and c.1840.

**TWO EXAMPLES OF GEORGE PROUDMAN YELLOW WARE POTTERY
MADE WHILST HE WAS RENTING SPACE AT THE POTTERY BETWEEN
c.1841 AND c.1849 FROM ELIZABETH WILSON WHO WAS RUNNING
COLEORTON POTTERY DURING THIS PERIOD**



Victor Collins writing in the Stamford Mercury Fri June 12th 1981 describes this jug in his possession as being impressed 'PROUDMAN' on the base and having relief mouldings of eastern men playing musical instruments on both sides.



Photograph of a small yellow ware jug supplied by Terry Ward who recently purchased it on the internet. The base is impressed "PROUDMAN"



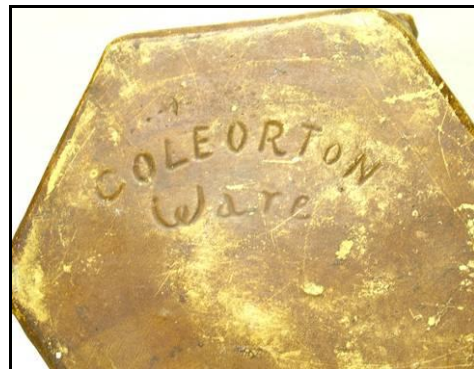
Example of a pair of tree bark tulip vases (22.5 cm high) which were from a “range” in different sizes produced during the Wilson era from c.1841 to c.1845 & c.1849 to 1892. Exact date of manufacture not known.





The above vases, similar to those on the previous page, were recently discovered at Doncaster Market. They are described as “Tree Bark Vases” and are 28cm tall. Although glazed internally to waterproof them, the outside appears to be unglazed and painted with black and brown colours to simulate tree bark.

Photographs and description kindly provided by John and Jenifer Giblin.



A moulded pottery hexafoil dish, 26cm. wide, with 3 “Putti Heads” made during the during the Wilson eras from c.1841 to c.1845 & c.1849 to 1892. The inserts are thought to have been made at a later time and are marked “Lount Ware, Ashby-De-La-Zouch“, England which was a marking used during the “Trivett Pottery Company” occupation of the pottery 1911-1918.



Mermaid and Merman vases also made during the Wilson era

The above photographs were kindly supplied by Mr. P. Marsden



Photograph kindly supplied by Mr. R. Mayne.



Photograph kindly supplied by Mr. P. Marsden.

The above large bowls are very interesting, in that, although they are from different sources, and viewed from different angles, they are of similar design and dimensions (approx 40cm dia by 15cm high) . The top one is fully glazed and painted and the other is only glazed internally and are marked 85 and 85 C respectively on the base. They were thought to have been made late in the Wilson era c.1845 to c.1892. The base is pressed with the familiar "Coleorton Ware" mark (see the next page for photographs of the bases)



Base of finished grape bowl



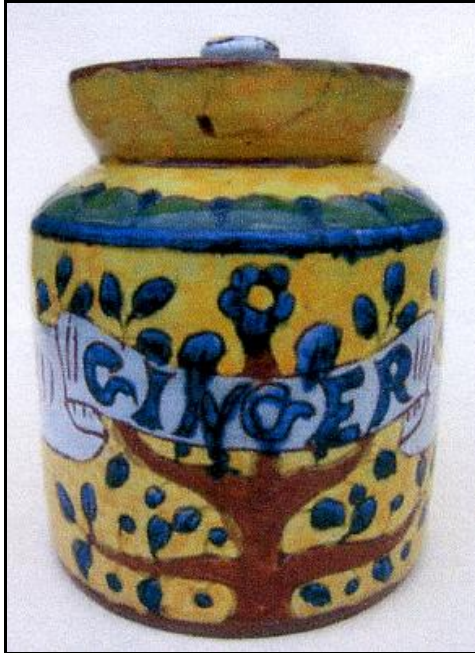
**Base of unfinished grape bowl
(see previous page)**



**A rectangular multi-hole flower pot/vase made at Coleorton Pottery with hanging grape design, and face in centre. Made during the Wilson eras
(See casket on following page for further details)**



This multi-hole flower vase shown on the previous page clearly used the same base mould as the above lidded casket. Based on the marking on the lid it would have been made during the Wilson eras



A “Ginger Pot” made at “Coleorton Pottery”, thought to be by Grinhaff & Co c.1897 - c.1903.



A Teapot stand, 18cm diameter, hand drawn and painted with incised slip. This was styled in the manner of Minerva Pottery described earlier but of much inferior quality, and made at Coleorton Pottery when occupied by Grinhaff & Co c.1897 - c.1903.

Unfortunately no photographs of the undersides are available



“Leadless Glaze” blue vase and green/gold candlesticks made at “Coleorton Pottery” during the “Trivett Pottery Company” era., 1911-1918. Probably from the antique range. The pottery was mostly referred to as “LOUNT WARE” during this period.



Various green “Leadless Glaze” LOUNT WARE. Made at Coleorton Pottery during the Trivett Pottery Company era, 1911-1918.

Above photograph kindly supplied by John & Jenifer Giblin.
(see next page for photograph of base)

This collection of Pottery was presented to Ashby Museum by John and Jenifer Giblin via the author



(base of pottery shown in bottom photograph on previous page)



Green and Gold "Leadless Glaze" LOUNT WARE candlestick by the "Trivett Pottery Company", 1911-1918. Probably from the antique range.



This blue glaze fluted vase with evidence of silver on the surface and embossed Trivett, is thought to be from the range of Trivett Antique Lustre Silver Ware produced by the Trivett Pottery Company Ltd 1911 - 1918.

Photographs kindly supplied by John & Jenifer Giblin



Green "Leadless Glaze" LOUNT WARE. Made at Coleorton Pottery during the Trivett Pottery Company era, 1911-1918. The pottery was mostly referred to as LOUNT WARE at this time.

The above photographs were kindly supplied by Mr. P. Marsden



Blue "Leadless Glaze" LOUNT WARE. Made at Coleorton Pottery during the Trivett Pottery Company era, 1911-1918. The pottery was mostly referred to as LOUNT WARE at this time.

The above photographs were kindly supplied by Mr. P. Marsden



An example of Coleorton Pottery Wares made by Coleorton Pottery Ltd between Feb 1936 and it's voluntary liquidation in Sept 1937, as part of a range produced for Sir George Beaumont, who was operating a garden centre at this time

Photographs supplied by Ashby Museum

FACTORY GATE PRICES FOR COLEORTON POTTERY WARES

**Bill / Receipt for Pottery Supplied to
Sir George H W Beaumont 8th Bt., at Coleorton Hall
in 1843 and signed by Thomas Wilson Junior**

Coleorton Pottery					
To George H. W. Beaumont Esq					
1843	To	Thos Wilson	\$ s d		
Dec ^r 23 rd	4 Large Yellow Jugs	4. 8	}	6	4
	4 Rockingham " @ 3d each	1. 0			
	4 " " " @ 2d each	0. 8			
March 14	1 Large Chimney Pipe			12	0
April 15	2 " " "			1	4 0
May 17	11 Loads of Shards @ 10d per load			9	2
June 13	1 Beaded Chimney Pipe			8	0
				<u>£ 2 19 6</u>	
June 20 th 1844. Received the above of Wm H Knight.					
Thos. Wilson					

Dec 23 rd	4 Large Yellow Jugs	4. 8			
	4 Rockingham Jugs @ 3d each	1. 0	6	4	
	4 Rockingham Jugs @ 2d	0. 8			
Mar 14 th	1 Large Chimney Pipe		12	0	
Apr 15 th	2 Large chimney Pipes		1	4	0
May 17 th	11 Loads of Shards @ 10d per load			9	2
June 13 th	1 Beaded Chimney Pipe			8	0
			£2	19	6

Document kindly supplied by Ashby Museum

**Bill / Receipt for Pottery Supplied to
Sir George H W Beaumont 8th Bt. at Coleorton Hall
in 1844 and signed by Thomas Wilson Junior.**

		<i>Coleorton Pottery</i>	
<i>Sir George H.W. Beaumont Bart</i>		<i>Ld & Co</i>	
		<i>To Tho^{rs} Wilson</i>	
<i>1844</i>			
<i>June 29th</i>	<i>1 Round Large Teapot</i>		<i>10</i>
	<i>1 Oval " "</i>		<i>8</i>
	<i>2 Plain " "</i>	<i>1</i>	<i>6</i>
	<i>1 " Cream jug</i>		<i>3</i>
	<i>1 Sugar Basin</i>		<i>1 1/2</i>
	<i>6 R. Mugs</i>		<i>6</i>
	<i>2 Yellow jugs</i>		<i>8</i>
	<i>6 " Large Cake stands</i>	<i>9</i>	<i>0</i>
	<i>4 " Ship^d Bowls</i>	<i>5</i>	<i>0</i>
<i>July 15th</i>	<i>2 " Large Ewer jugs</i>	<i>5</i>	<i>0</i>
	<i>2 " " " Basins</i>	<i>4</i>	<i>0</i>
		<i>£1 7 6 1/2</i>	

<i>23rd Dec^r 1844.</i>	<i>Received the above of</i>
<i>Wth Geo^d Knight.</i>	<i>Thomas Wilson</i>

June 29 th	1 Round Large Teapot		10
	1 Oval Large Teapot		8
	2 Plain Large Teapots	1	6
	1 Cream Jug		3
	1 Sugar basin		1 1/2
	6 Rockingham Mugs		6
	2 Yellow Jugs		8
	6 Yellow Large Cake stands	9	0
	4 Yellow Ship Bowls	5	0
July 15 th	2 Yellow Large Ewer Jugs	5	0
	2 Yellow Large Ewer Basins	4	0

		£1	7 6 1/2

Document kindly supplied by Ashby Museum

Wilson Bros retail price list 1889

In the March 29th 1963 edition of the **Burton Mail**, the following Coleorton Pottery price list was recorded as part of an article on "Measham Ware", which was a type of pottery produced with a brown glaze and which was popular on canal boats and known as Rockingham Ware. Mason Cash were a main source for these teapots, as Coleorton Pottery possibly were. A selection of Measham Ware made by Mason Cash, can be seen at Sharpe's Pottery Museum in Swadlincote.:-

Wilson Bros of Coleorton Pottery, Ashby De La Zouch revised retail price list for Rockingham teapots - Feb 13th 1889.

Plain, 12's to 36's -	10s. per dozen
Pressed, 12's to 36's -	11s per dozen
Figured (large) -	no price
Black lustre, 12's to 36's -	10s. 6d. Per dozen



A typical Rockingham Ware teapot

WHEN LOUNT HAD ITS OWN RAILWAY STATION - RECORDED AS 'LOUNT'S POTTERY STATION'

On the 12th of June 1879, Coleorton Pottery held their annual dinner, and during the proceedings, thanks were given to Mr. Wilson for obtaining a letter-box for the residents, which was situated in the pottery yard. In reply, Mr. Wilson said "that he was only sorry he had failed to obtain a Railway Station for Lount".

We know that in 1893, based on the "Coleorton Pottery Sale by Auction" document of 1893, that the pottery had its own private sidings on the Midland Railway and the use of the hoisting crane on the Ashby / Melbourne branch of the Midland Railway. However, this was close to the bridge on the Melbourne Road, and would have been used purely for the loading of goods onto wagons. Presumably the pottery wares would have been hand carted to this point for loading. There is a record of a meeting at which Earl Ferrers was present when an application for a station at Lount was made, but this was turned down at the time.

However, at some point, the people of Lount got their wish for a station, although it would have been in a fairly basic form. We know this from a handbook written by Henry Oliver and John Airey, and first published in 1894. This had a rather lengthy title – "Hand Book and Appendix of Stations, Junctions, Sidings, Collieries on Railways in the U.K. showing the accommodation at each Station, Maximum Crane Power, County and Railway of which situated and exact position". The station is listed in this handbook as "Lount's Pottery Station", which is rather a misnomer as the pottery was officially "Coleorton Pottery". The following maps show what we believe to be the location of "Lounts Pottery" station. Extensive studies of the site, maps and other reference material have led to this conclusion.

The handbook does not record any facilities at this station, so we can safely assume that it would have been what was known as a "halt or request stop". A standing platform only would have been provided, usually constructed from sleepers, and would have only needed to be one carriage wide.

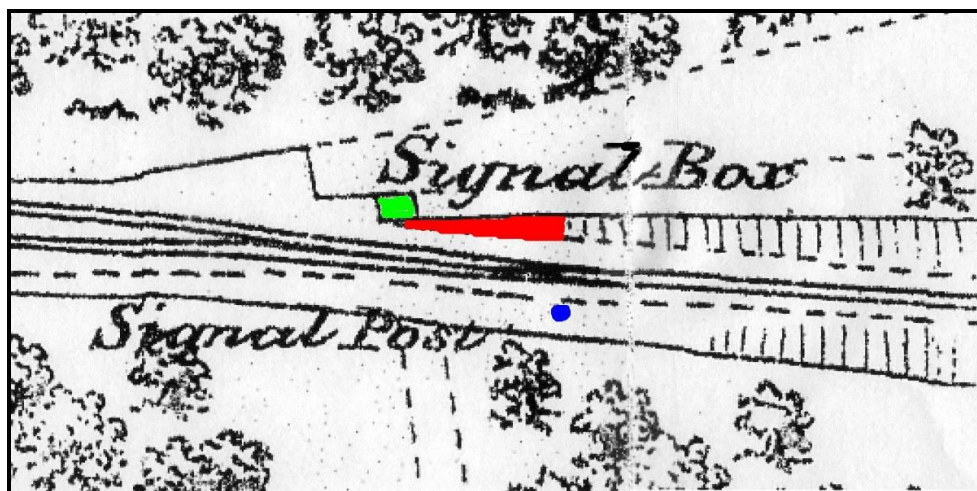
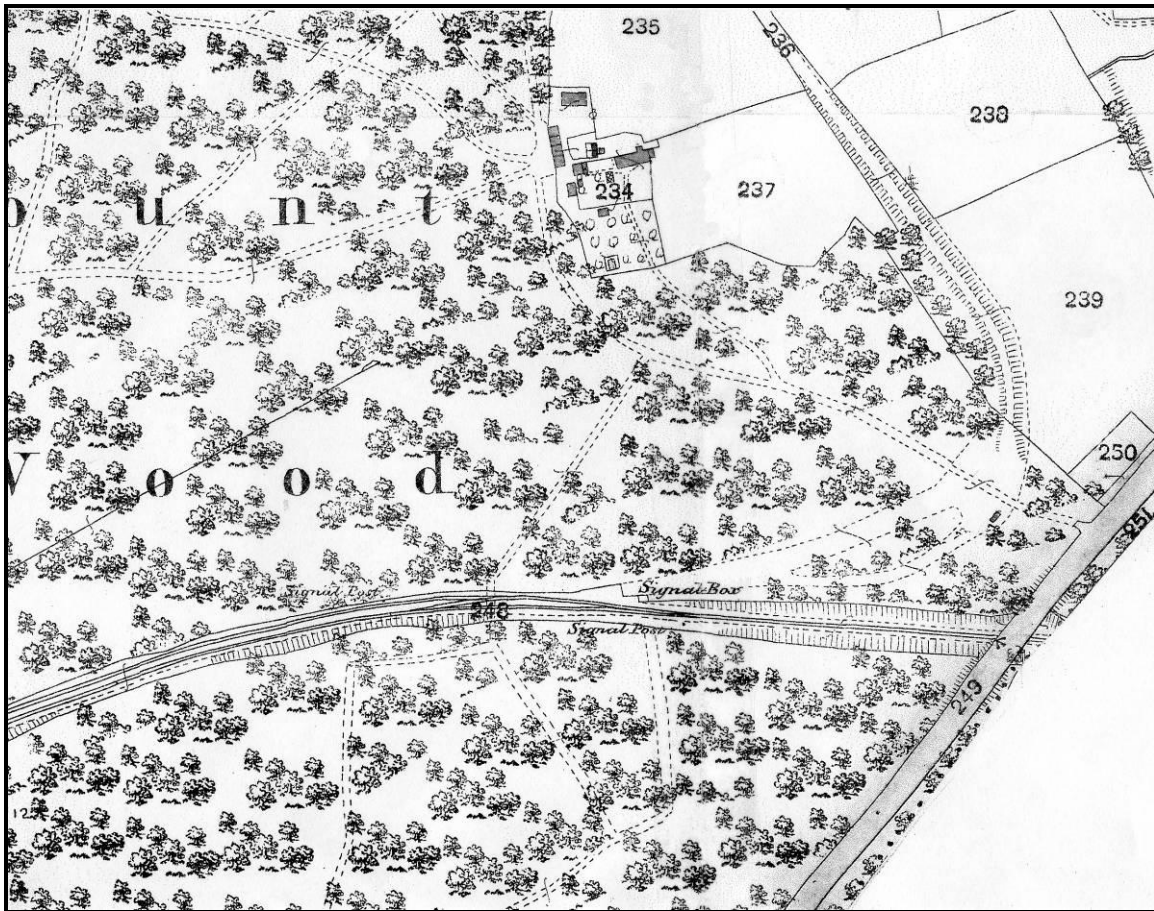
It can be assumed that it was given the name "Lount's Pottery" station as the main user would have been the "Coleorton Pottery" personnel and visitors, or the loading of small packages onto the carriage for delivery elsewhere. It was also very convenient for the pottery and the residents of Lount, as both were only a few yards down the road.

The above is further confirmed in a synopsis of Midland Railway minutes which stated the following:-

.....Actually, there may have been a fifth station at Lount, but of this there is some mystery. During construction of the line's last section in 1873, the planning committee was unsure whether a station, midway between Worthington and Ashby, would be viable. The order was made, therefore, for a temporary wooden platform with a wooden booking shed to be provided (like Worthington) and a permanent station then built should traffic demand. It was to be sited at a point where the Heath End Colliery siding joined the main line, about ¼ mile south of Lount village, and west of the Ashby Road.

Despite this arrangement, the station never appeared in the Midland Railway timetable after the branch opened, but there is further reference in company minutes of January 1875, stating that a station should be provided at Lount and that a plan should be submitted for approval. Whether this was to replace the temporary one, or the temporary one was cancelled, and this was to be the first, is unknown, but there is no further reference in minutes, and again there is no entry in any Midland timetable. The assumption must be that a proper station was never built.

The 1881 surveyed O/S map below, shows a general view of the Midland Railway track (248) which passed under the main Ashby to Breedon road (249) through a tunnel. Note the branch tramway (236) using wooden sleepers, which ran up to John Lancasters Colliery at Heath end (236) which closed early 1881. The second map is an enlargement of the area centred on the Signal Box and Signal Post, which is where it is thought the Halt / Request Stop would have been located.



Green designates the Signal Box, Blue the Signal Post and the red area is where it is thought the 'Halt / Request Stop' was situated.

A SELECTION OF RESEARCH SOURCES USED

- 1846 - Thomas Wilson Pottery (History, Gazette and Directory of Leicestershire and Rutland).
- 1848 - Post Office Directory
- 1854 - Thomas Wilson - (Melville & Co Directory & Gazetteer of Leicestershire).
- 1855 - Thomas Wilson, Ironstone Cane Ware manufacturer, Lount (P.O. Directory of Derby's, Leicestershire and Rutland, Nottinghamshire).
- 1861 - Thomas Wilson, Ironstone Cane Ware manufacturers (Gazetteer & Directory of Leicestershire and Rutland 1861).
- 1863 - Thomas Wilson - Ironstone manufacturers (History, Gazette and Directory of Leicestershire and Rutland).
- 1870 - Thomas Wilson and Co - Manufacturer of Leicestershire Ironstone Cane Ware, Rockingham Buff, Mottled (Harrod and Co Directory of Derbyshire & Leicestershire).
- 1874 - Thomas Wilson and Co - Ironstone, Mottled, Cane Ware manufacturers (Wrights Directory of South Derbyshire and Leicestershire).
- 1877 - Thomas Wilson - Ironstone Cane Ware manufacturers (History, Gazetteer and Directory of Leicestershire & Rutland by William White).
- 1879 - Wilson Bros - Listed as Yellow Ware manufacturers under an agent to the trade, William Harris Junior of London, in the 1879 Pottery and Glass Trade Journal.
- 1887/1888 - Thomas Wilson Bros - Earthenware manufacturers, manager John Stewart, (Wright's Directory of Leicestershire)
- 1891 - Wilson Bros - Ironstone Cane Ware manufacturers (Kelly's Directory of Derbyshire and Leicestershire).
- 1892 - Thomas Wilson Bros - Earthenware Manufacturers, manager John Stewart, (Wright's Directory of Leicestershire and Rutland).
- 1895 - Stewart Bros - Manufacturers of Yellow and Rockingham Ware - Coleorton Pottery (Kelly's Directory of Leicestershire and Rutland)
- 1899 - John Grinhaff and Co - Earthenware, Sanitary Pipe and Ironstone manufacturers, Coleorton Works (Wrights Directory of Leicestershire and Rutland).
- 1899 - Grinhaff and Co - Yellow and Rockingham Ware manufacturers (Kelly's Directory of Leicestershire and Rutland).
- 1899 - Advertisement in Lichfield Mercury re Grinhaff & Co.
- 1901/1902 - Grinhaff J - Coleorton Pottery Works (Bennett's Business Directory for Leicestershire).
- 1912 - Trivett Pottery Company Ltd - Earthenware manufacturers, Lount (Kelly's Directory of Leicestershire and Rutland).
- 1916 - Trivett Pottery Company Ltd -Chemical Pottery manufacturers, Lount (Kelly's Directory of Leicestershire and Rutland)
- 1921 - An article in the "Derby Daily Telegraph" dated Dec 1st 1921 about the inquest into the death of a cyclist named Fred Bridge, describes him as being the manager of Coleorton Pottery Works.

One of the main sources for my research was the Pottery Gazette held at Stoke Pottery Museum

Various newspaper reports proved invaluable and appear throughout the publication

Evidence taken from Samuel Scriven's 1840 report on conditions in Staffordshire Potteries, particularly at Minton and Boyle Pottery proved extremely useful in my research.

A GLOSSARY OF SOME OF THE MORE COMMON POTTERY MANUFACTURING TERMS

Blunger (Boulton Blunger) -	A machine for mixing water with clay. The clay is fed into a hopper, and goes through a system of angled rotating blades to mix it with water.
Ball Clays -	These sedimentary clays commonly exhibit high plasticity and high dry strength and are often mixed with other clays. They will withstand high temperatures. Sedimentary clays are those formed by the decomposition of igneous rocks.
Biscuit / Bisque firing -	Preliminary firing prior to glazing which is carried out in a biscuit kiln.
Bottle Kiln -	A large kiln that is wide at the bottom and narrow at the top in the form of a bottle.
Dipping / Dipping House -	This is dipping pottery in a glaze suspension prior to firing in a kiln.
Earthenware -	A pottery that is normally created by low temperature firing. Pots are porous prior to glazing. Earthenware is softer and more easily broken than stoneware.
Glaze -	A coating that has been cured to the glassy state and has been fused onto a pot. It also refers to the material or mixture from which it is made.
Glaze Firing -	A firing cycle in a kiln to the temperature which the previously applied glaze will melt to form a glass like surface coating.
Glost / Glost Firing -	A term often used to describe the glaze firing described above and carried out in a Glost Kiln.
Impressed mark -	Stamped into leather hard clay with a tool.
Jolly or Jigger -	Mould or profile used when uniform shapes have to be made repetitively on a wheel
Lead Glaze -	A clear glaze containing a lead component.
Lustre -	A metallic oxide film applied to pots to produce a pearly metallic finish after subsequent firing in a reducing atmosphere.
Pugg / Pugg Mill -	A process where clay is put through a pugg mill in order to homogenise it and make it suitable for the manufacture of ceramic wares. The clay leaves the pugg mill as a round firm extrusion
Saggar -	A lidded or covered ceramic box made from fire clay to protect wares from direct flames, smoke, fuel ash or cinders during the firing process.
Slip -	A suspension of clay, clay body or glaze in water. It is of a creamy texture and used for decorating, joining (eg., handles onto cups) and for casting in moulds.
Slip House / Slip Casting -	This is a technique for mass production of pottery, especially for shapes not produced on a wheel. Handles are a typical example.
Rockingham Ware -	A highly-fired earthenware or stoneware, generally with a buff to yellow paste and a brown mottled and streaked glaze.
Stone Ware -	A vitreous or semi vitreous ceramic material, traditionally made primarily from none refractory clay, and which is inherently non-porous. Stoneware can be left unglazed and will still hold water, but it is usually glazed on the inside
Throwing or Throwing House-	Where pottery (normally round objects) are formed or shaped on a potters wheel. The clay is thrown onto the centre of the wheel, and the potter shapes it by hand to the desired form.
Yellow Ware -	A light buff-coloured fireclay body which when glazed is yellow in appearance. Normally used for domestic wares such as bowls, mixing bowls, jugs etc. Also known as Ironstone Cane Ware or Derbyshire Ironstone.