

**BROSELEY
LOCAL HISTORY
SOCIETY**



**Journal
No. 35
2013**

CONTENTS

Editorial	...	...	...	...	...	1
Edward Blakeway, Entrepreneur (1718-1811)						
by Paul Luter	...	...	...	...		2
The Pitchyard Pottery, Benthall						
by Hugh Hannaford	...	...	...	...		7
The Loyal Rose of Sharon Lodge, Broseley						
by John Freeman	...	...	...	...		11
A Railwayman's Recollections						
edited by Neil Clarke	...	...	...	...		15
Industrial Archaeology at the IGMT: Past, Present and Future						
by Shane Kelleher	....	...	...	...		18

EDITORIAL

Broseley Local History Society

The Society was originally formed as the Wilkinson Society in 1972 and was renamed in 1997 to reflect its main purpose:

‘the research, preservation and promotion of Broseley’s unique heritage’.

Meetings are held on the first Wednesday of each month beginning at 7.30 pm, at Broseley Social Club; and annual events include a summer outing, an autumn walk and a winter dinner. Members receive a quarterly newsletter and an annual journal. The Society’s collection of artefacts is at present in storage, with some items on display at Broseley Cemetery Chapel.

The Society has a web site which contains information about Broseley, copies of the newsletter and articles from previous journals. This can be found at *www.broseley.org.uk*

The Journal

The journal is published annually. The five articles in this issue represent the ongoing research and reminiscences of Society members and others, and we are grateful to individual contributors. Our thanks also to Steve Dewhirst for design and typesetting.

Contributions for the next issue would be welcome and should be sent to the editor, Neil Clarke, Cranleigh, Little Wenlock, TF6 5BH.

Edward Blakeway Entrepreneur (1718-1811)

by Paul Luter

This is an edited version of the Annual Wilkinson Lecture given on 6 March 2013.

Edward Blakeway was born in 1718 at Cotwall, in the parish of High Ercall, the son of the Rev. Richard Blakeway, and was baptised on 8th February 1722. In 1737, Blakeway began a lifelong involvement with drapery when he was apprenticed to the draper, Richard Lloyd of Shrewsbury. He was admitted a burgess of the town in 1746 and became mayor in 1755.¹ However, he subsequently moved away from his obligations in the Shrewsbury area and settled at a new mansion house and farm at Broseley Hall. He had married Sarah Lee, one of his Wroxeter tenants, at Uffington on 6th September 1749.² The couple produced one daughter, who died an infant, and one son Richard; he became a physician in Birmingham and was engaged to marry Mary Wilkinson, the only daughter of John Wilkinson, but sadly contracted consumption during their engagement and died at Broseley in August 1776.

In 1757, Blakeway was instrumental in forming two companies, namely the New Willey Company and the Snedshill Coal Company. His partners in the New Willey Company were John Wilkinson, Brooke Forester of Dothill, Wellington, William Ferriday senior of Madeley, John Skrymsher of Shrewsbury and Thomas Goldney III. They leased the Willey furnace, previously held under lease by Isaac Wilkinson, Thomas Goldney and Richard Ford. At the same time, Blakeway became a major partner in the Snedshill Coal Company, along with John Wilkinson, William Ferriday and Arthur Davies, coalmaster of Park House, Malinslee.

In January 1760 Aris's Birmingham Gazette published an advert announcing the sale of Blakeway's one-tenth share in Willey Furnaces and his quarter share in the Snedshill Coal Works near Oakengates.³ Several months later, Blakeway, who was very short of capital, put up several other of his holdings for sale, including a half share in Bylet Farm at Wroxeter, which was rented out to Elizabeth Clayton. In March 1760, Blakeway's shares in Willey Furnaces and the Snedshill Coal Works were purchased by John Wilkinson.

After Blakeway's withdrawal, Wilkinson set to work developing iron making facilities at Willey Furnaces site. Following his reading of the Frenchman Reaumur's work, in March 1763 Wilkinson set about

experimenting into what he described as “the physics of the furnace”, developing tuyeres and using chalk, bones and other adventurous additions in the iron making process.⁴ Alongside this, a new engine was developed at the furnaces and engine parts cast as a result of the work of the Scottish engineer, James Hateley. In 1762, records show that Wilkinson won a prize of three hundred guineas from The Royal Society of Arts for developing “the best British Bar Iron” at Willey, a prize he was prevented from receiving by the Quaker, Abraham Darby, who informed the Society that Wilkinson had, rather craftily, already perfected the bar iron before he himself had proposed the competition. Hence, the prize was never paid.⁵ Thus we can discern that the quality of the products being turned out at Willey were second to none in Great Britain in the field of perfecting quality bar iron.

The end of the Seven Years War (1756-63) was a critical blow to the Willey site and by September 1764 the works was in trouble. The details of the sale of Willey Furnaces in March 1765 show that a foundry had been added.⁶ The inventory included “broken cannon and several tons of iron, pots, kettles, furnaces, boilers, finished cylinders, pipes, stoves and grates”, showing the main products made by

To be SOLD,
At the Talbot in Shrewsbury, on Saturday the 23d of
March, 1765, and entered upon at Lady Day next,
WILLEY IRON WORKS; in
the County of Salop; consisting of several
large Blast Furnaces, Buildings, and all Conveniences
and Utensils, for the making of Pig and Cast Iron; be-
ing as large and complete a Foundry, and in as good
Situation for carrying on the Business, as any in Eng-
land; and well supplied with Coal and Iron Stone at
reasonable Rates, and within a Mile and a Half
of the River Severn.
And Immediately after the Sale of these Works, will
be sold a large Quantity of Pig Iron, broken Waste
Iron, Scap Iron, broken and damaged Iron Cannon,
which are now to be seen in Lots at the Works. Also
several Tons of Iron Pots, Kettles, Furnaces, Boilers,
Stove and Kitchen Backs, Furnace Bars and Grates,
Iron Skillets, and sundry other Kind of Castings.
Also several exceeding fine well finished Cylinders,
and Pipes of different Sizes; all which may be viewed
any Time before the Sale, at Willey Works; and at
the Company's Warehouse, at Swinney's Wharf, on
the River Severn.
For further Particulars, enquire of Messrs. Mildred
and Roberts, in Fenchurch-street; or of Mr. John
Wilkinson, in Bread-street, London; or of Messrs.
Reeve, Marsh, Brice and Rudhall, in Bristol; or of
Mr. Ashby, Attorney, in Shrewsbury.

1765 Sale Notice for Willey Ironworks

Wilkinson were ordinance and household cast items. The production of boilers at the site is of note because it is thought by many experts that Shropshire ironmasters did not have the technological ability to produce the type of iron plate needed to make effective boilers at this time. The 1765 advert also noted a large company warehouse at Swinney Wharf.

For whatever reason, the sale of the Willey Works was put on hold, maybe until Edward Blakeway could recover and gain the needed collateral to satisfy his debts and the bankruptcy commission. A further sale auction for the works was advertised in August 1766 and set for the 17th

September 1766. All prospective buyers were asked to contact Mr Joseph Hateley, Clerk of the Works, to be shown around the site. Meanwhile, debts to the company were sent to Messrs Mildred & Roberts of Fenchurch Street, London, John Wilkinson at Broseley and Rogers, Manse & Blasé, Bristol. However, after the sale in September the company changed their Attorney to Mr Ashby of Shrewsbury, who was authorised to act for the company.

Blakeway's other investment, at Snedshill, which involved mining seemed to be progressing. Although the rent payable to the Jerningham estate increased in September 1772 from an initial one hundred to a very extravagant 395 guineas per annum, Blakeway's company invested in a new pumping engine situated at The Nabb, near Oakengates, and laid out a plan for expansion which included sinking pits, driving levels, erecting a fire engine in order to drain water from the mines and a new weighing machine.⁷ However, by this time Blakeway, Wilkinson, Ferriday and Davies were £2-3,000 out of pocket. This put greater strain on Blakeway's already fragile collateral. Nevertheless, they spent a further 300 guineas sinking two deep pits, but the sulphur in the pits proved so strong as to take fire and burnt the men terribly. One man died and men refused to return to the pits. By 1773, little ironstone was being sold at Snedshill because of a price war with the nearby Old Park mines, and by 1775 Davies reveals that "the gentleman Blakeway" had become bankrupt. An advert of March 1777, proposing "a new furnace" at Snedshill, was answered by John Wilkinson who took possession of Blakeway's one-quarter share, and Wilkinson was to develop the Snedshill estate until 1793.

In 1774, the year before his second bankruptcy, Edward Blakeway nominated his brother-in-law, John Wilkinson, as a burgess of the Borough of Wenlock. Undeterred by his unsuccessful investments in the coal and iron industry, he became involved in the developing ceramic industries in the Severn Gorge. In 1783, after the death of Morris Thursfield of the Jackfield Pottery, Blakeway entered the partnership with the remaining partner, John Bill; and they were soon joined by John Rose, the works becoming the Jackfield China Works. Ten years later, Blakeway and Rose were joined by Thomas Turner at Jackfield.⁸ The following year, in 1794, Blakeway along with John and Richard Rose set up a new china works on the other side of the river at Coalport;⁹ and in 1799 they purchased the land, works and stock of the Royal Salopian Manufactory at Caughley.

Blakeway was an active supporter of the Iron Bridge project in the late 1770s and became a partner in the Tontine Hotel. By 1785 he had

become involved in the Madeley Turnpike Trust and was a shareholder in the Shropshire Canal, which was opened to Coalport in 1792. Blakeway supported the building of Preens Eddy wooden bridge, completed in 1780, becoming the principal shareholder with 8 shares, but he sold five of the shares to William Reynolds for £35 in May 1794.

Meanwhile, Blakeway was attending to his family and financial interests. In March 1789, at 71 years of age, he married Catherine, the daughter of the Rev. Stephen Prytherch, vicar of Leighton and Wenlock; and in 1793 he entered into partnership with the bankers Messrs Berrington & Scaley. But it appears that as a result of their banking activities Blakeway and Rose were declared bankrupt in 1803.¹⁰ A valuation of Caughley the following year mentions Thomas Turner in occupation of 114 acres of the estate and that Blakeway Rose & Co. were under the ownership of Ralph Brown and George Forester.¹¹

Whereas John Rose eventually recovered and flourished after the 1803 bankruptcy, we hear little of Blakeway in his remaining years. In September 1809 his daughter Catherine married the Broseley wine



The Tontine Hotel c1865

A tontine is an investment plan for raising capital, devised in the 17th century and relatively widespread in the 18th and 19th. It combines features of a group annuity and a lottery. Each subscriber pays an agreed sum into the fund, and thereafter receives an annuity. As members die, their shares devolve to the other participants, and so the value of each annuity increases. On the death of the last member, the scheme is wound up.

merchant Joseph Prestwich of Pensbury House; and with the death of his carer and unmarried daughter, Tryphena, Blakeway was virtually alone at Broseley Hall. He died two years later in July 1811, aged 93.¹²

¹ J. Morris, 'The Mayors of Shrewsbury, 1737-78' in *Transactions of the Shropshire Archaeological & Historical Society*, vol. xxxvii, 1914.

² Sarah Lee, Blakeway's wife, was the sister of Mary Lee, John Wilkinson's second wife. They were the daughters of Thomas Lee of Wroxeter.

³ Sale of 19 January 1760 at the Raven in Shrewsbury.

⁴ Rene Antoine Ferchault de Reaumur (1683-1757), French physicist, carried out research on the composition and manufacture of iron and steel, including a means of tinning iron.

⁵ R. Dossie, *The History of the Royal Society of Arts*, p.124.

⁶ The sale on 23 March 1765 at the Talbot in Shrewsbury was advertised in *Aris' Birmingham Gazette*.

⁷ The owners of the Snedshill estate were the Jerningham family of Cossesey, Norfolk.

⁸ Between 1796 and 1798, Thomas Turner was experimenting with a new substance known as "she-kaw", a form of Portuguese indigo, to improve the quality of blue-pattern dye upon their wares.

⁹ The Brierly Hill (Shropshire Canal) Tunnel Accounts (Shropshire Archives 245/145) reveal transactions by the company at this time.

¹⁰ *Aris' Birmingham Gazette*, 25 July 1803.

¹¹ Valentine Vickers' papers (SA 515/5/802a) confirm that in 1804 there was a china manufactory at Willey: measuring 2 acres, 1 rood, 24 perches, the works seems to have been for crushing china clay only.

¹² *Shrewsbury Chronicle*, 24 July 1811.

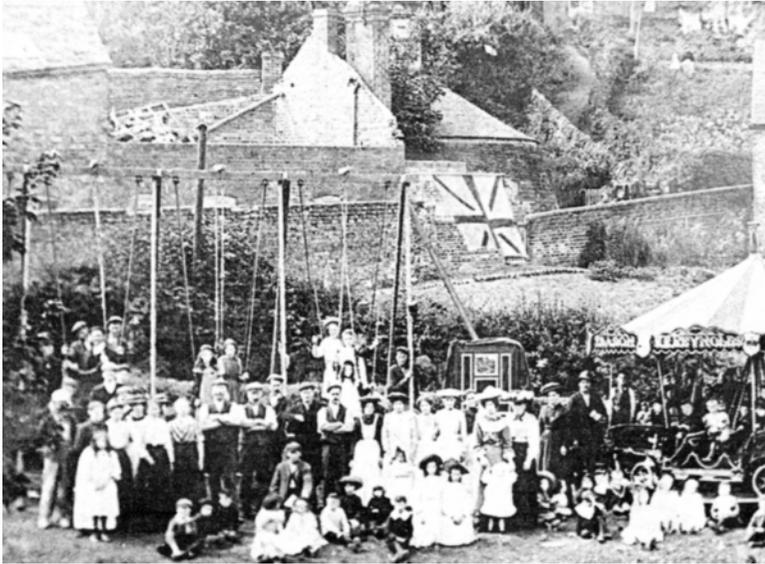
The Pitchyard Pottery, Benthall

by Hugh Hannaford

Clay tobacco pipes were made in Benthall from the later 17th century or earlier using local clays. There are no records of when pottery or pipe-making began at the Pitchyard site next to the New Inn on Bridge Road, Benthall, but the pottery may have been founded in the 18th century. The Pitchyard Pottery, also known as the Benthall Bank Pottery, was leased to Jasper Cox in 1800 and was run between 1814 and 1826 by William Lloyd of Pitchyard House, and from 1826 by his widow. An Elizabeth Lloyd was also landlady of the adjacent New Inn in 1829-35 and this may be the same person. (Benthall, 1957, p159; Stamper, 1998, p251; Piggot, 1829 & 1835,).

The Roden family, who lived in Benthall village and were churchwardens there, had been pipemakers and potters in Benthall and Broseley since at least the mid-17th century and had operated from a number of sites, including the King Street works and the Legge's Hill works in Broseley. Noah Roden I (1770-1829) had perfected the long pipes or "churchwardens" in the 18th century, and supplied London clubs and coffee houses (as well as the local trade). In c. 1829 the Roden family were operating from the Pitchyard Pottery site, and in 1835 Noah Roden II also became landlord of the adjacent New Inn, on Bridge Road. A map of 1835 (Hitchcock 1835) shows the works with a kiln on the site. (Correspondence in HER files for HER 11733; Higgins, 1987, p141; Hitchcock, 1835.)

Edwin Southorn, was the younger of two sons of William Southorn, another Broseley pipemaker. The Southorns at the time operated from the nearby Legge's Hill works on the other side of Bridge Road in Broseley Wood - where in the late 17th / early 18th centuries the Rodens had been manufacturing clay tobacco pipes and slipware pottery. Edwin joined Noah Roden II at his factory on the Pitchyard Pottery site, probably around 1850, apparently following a dispute in the Southern family (but the Rodens and Southorns were also connected by marriage). After Noah's death in 1855, the Pitchyard Pottery was initially operated by his widow, but in 1858 Edwin Southorn took over the business, which by this time was producing clay pipes. Edwin brought about a number of revolutionary changes, and produced some of the finest English pipes of the period. In 1861 the works, then known as the "Broseley Pipe Works", employed 28 people, and in 1871 40 (Hannaford, 1992; Higgins, D, 1987, p141).



Chippy Reynolds funfair around 1908 with a derelict Pitchyard Pottery in the background.

Edwin Southorn died in 1876, and in the late 1870s the factory was run by Hopkins & Co. as the Raleigh Tobacco Pipeworks. By 1882 the Southorn family seem to have taken charge of the site which continued to operate as the “Raleigh Pipe Works” and was said in 1885 to be one of the largest factories of its kind in England. Production on the site apparently ceased sometime between 1895 and 1909. The works, labelled as a “Pipe Works”, are shown on the 1st and 2nd Edition Ordnance Survey 25” maps of 1882 and 1902 as two parallel ranges of buildings joined with a kiln at their northern end. (Stamper, 1998, p254-5; Hayman & Horton, 1999, p91; OS, 1882 & 1902.)

Whether the works were abandoned or whether there is simply a gap in the records for the early 20th century is unclear. Much of the history for the site in the later 19th and the beginning of the 20th centuries has been compiled from trade directories, and it may be that the Bridge Road works were operating under Southorn’s “Broseley Pope Works” from their address at the King Street works in Broseley. Whichever, from about 1922 Wolfson Rowe & Co., operating as the “Salop Pottery”, was making earthenware on the Pitchyard site. On the 1927 OS 25” map, a second kiln is shown on the west side of the main factory buildings, as well as the kiln at the northern end. Between c. 1929 and 1937 the works were operated by the Leigh Pottery Co. Ltd. for the production of

decorative wares. From the late 1930s the Benthall Stoneware Co made sanitary pipes at the works until the 1950s. Pottery production was also restarted here by a Stoke-on-Trent firm in about 1950, but this was a short-lived enterprise. The site is still shown as a “Pipe Works” on the OS 1:10,560 (6”) map of 1954. (Benthall, 1957, 168-9; Clarke, 1993, p63; OS, 1927 & 1954; Stamper, 1998, p254-5.)

From 1959 until at least the late 1980s the site was used as a garage and chemical store. By 1973 the kilns had gone, though the east and west ranges of the former pottery buildings still stood. The remaining buildings were demolished in 2011. (Clark & Alfrey, 1987, p190; OS, 1973; Hannaford, 2012a.)

There have been several archaeological interventions on or in the immediate vicinity of the site. In the early 1950s finds were made in the gardens across the road from the works of slipware plates, dishes and drinking vessels “with crimped edges sometimes known as Welsh dishes”. The slipware included pieces of a “fireclay body, covered with a red or brown slip which in turn was decorated with a white slip poured on with a slip kettle and quill or a comb of quills” (Benthall, 1957, p169). The area was included in the Nuffield Archaeological Survey of the late 1980s carried out by Ironbridge Institute. The two central units of the east range buildings were still relatively intact, though altered in the later 20th century. The west range had been partly demolished by this time, though some walls survived, and a chimney still stood against the west wall of this range. No kilns survived. (Clark and Alfrey, 1987, p190). In 1983 construction work for the garage on the pottery site



The Pitchyard works before demolition. The site is now a small housing development

revealed a large underground chamber. This was recorded by the Ironbridge Gorge Museum Archaeology Unit (archive: Benthall, The New Inn, BE83B) and interpreted at the time as an old water cistern. 18th century clay pipes, earthenware pottery wasters and saggar fragments were also recovered. (Trueman, 1988, p29.) An archaeological watching brief was maintained on the demolition of the remaining structures on the Bridge Road site in 2011 (Hannaford, 2012a) and the remains of part of a 19th-century kiln floor were recorded, indirectly associated with deposits of industrial waste, including pottery wasters and kiln furniture during re-development of the site in 2012 (Hannaford, 2012b).

Notes and References

- Baugh, G C, (ed), 1998: *A History of the County of Shropshire: Volume 10: Munslow Hundred (part), The Liberty and Borough of Wenlock*, VCH.
- Benthall, Sir E, 1957: *Some XVIIIth Century Shropshire Potteries*, TSAS LV, 1954-6, pp159-170.
- Clark, C and Alfrey, J, 1987: *Benthall and Broseley Wood: Third Interim Report of the Nuffield Archaeological Survey*, Ironbridge Institute.
- Clark, C, 1993: *Ironbridge Gorge*, English Heritage/Batsford.
- Hannaford, H R, 1992: *An Archaeological Evaluation at Legges Hill, Broseley, Shropshire*, Shropshire County Council Archaeology Unit Report No. 12.
- Hannaford, H R, 2012a: *A Watching Brief on Demolition Works at The Garage, The Mines, Benthall, Shropshire*, Shropshire Council Archaeology Service Report No. 310.
- Hannaford, H R, 2012b: *A Watching Brief at The Mines, Benthall, Shropshire, 2012*, Shropshire Council Archaeology Service Report No. 325.
- Hayman, R & Horton, W, 1999: *Ironbridge, History and Guide*, Tempus, Stroud
- Higgins, D, 1987: *Pipemaking in Benthall*, in Clark & Alfrey, 1987.
- Pigot, 1829: *Pigot's Directory for Shropshire and Staffordshire, 1829* <http://www.broseley.org.uk/miscfiles/pigot%201829.htm> Date accessed 27/09/12.
- Pigot, 1835: *Pigot's Directory for Shropshire for 1835* <http://www.broseley.org.uk/miscfiles/pigot%201835.htm> Date accessed 27/09/12.
- Randall, J, 1880: *History of Madeley*, Madeley.
- Stamper, P A, 1998: *Benthall and Posenhall Parishes*, in Baugh, 1998, pp247-257.
- Trueman, M, 1988: *Archaeology in Ironbridge 1981-5*, IGMAU, p29.

Hugh Hannaford is Senior Archaeological Projects Officer, Shropshire Council. This article was first published in the Newsletter of the Shropshire Archaeological & Historical Society.

The Loyal Rose of Sharon Lodge, Broseley

by John Freeman

Recently, a framed document found in a shed in Broseley was donated to the Ironbridge Gorge Museum Trust. This relates to the Broseley Odd Fellows, a Friendly Society that operated in the town between 1823 and 1977. The following is a transcription of the dispensation which set up the lodge. (Note: there is little or no punctuation in the text.)



This dispensation, granted by the consent of the grand master, and past and present officers from various lodges, connected with the Manchester district, assembled in Grand Committee at host Thomas Shaws No.1. Alfred Lodge

Lane Delph of the Pottery and Newcastle district in the parish of Stoke on Trent in the county of Stafford witnesseth and the these presents confirm unto the officers and brother of the No.1 Alfred Lodge as far said of the loyal independent order with full authority to open and establish a lodge to be known and distinguished by the title or denomination of the Loyal Rose of Sharon Lodge No.1 of Broseley to hold at the house of host [gap in sentence] Wilkes known by the sign of the Odd-Fellows arms in Broseley in the parish of Broseley in the county of Salop and



they are hereby authorised to appoint officers for the purpose of executing a due performance of these presents and conducting the business of the said lodge on payment of two pound and two shillings for this dispensation and such sum or sums in addition as are customary to be paid for copies of articles bye laws certificates book [so?] on delivery hereof the said Rose of Sharon Lodge shall meet at such times and on such conditions as stated

in the laws of the independent order presented to them from the Pottery and Newcastle grand committee nor shall they initiate any person as a brother of the order except of proper age for a less sum [x] than those laws express but the utmost of their power keep their lodge truly respectable show they wish to open a new lodge they must have the sanction of the provincial grand master and a committee of past and present officers from various lodges in the Pottery and Newcastle district previous to the opening of the same and if leave to given they shall not charge a less sum than two guineas for the dispensation independent of other charges and said dispensation shall contain the usual covenants which shall be by such lodge observed and kept in full force and the said dispensation shall be declared null and void if a dispute arise between host [gap in sentence] Wilkes or any other future host or hostess they may have [?] the officers and brothers of the Loyal Rose of Sharon Lodge or a grievance or dispute of any nature or kind whatsoever occur which they cannot conveniently then settle they must refer the same to a private committee and if it not by them [?] settled to mutual satisfaction the same shall be referred to the provincial grand master and a committee of past and present officers from various lodges in the district who shall settle and determine the same should they wish to remove the said lodge they must show a first course to the satisfaction of the said committee as the propriety previous to the [?] removal the officers and brothers of the said Rose of Sharon Lodge shall not deviate from the principles and regulations of the Pottery and Newcastle district but shall in all and every respect comply with these dispensation presents [?/L] laws and them duly keep and observe and enforce according to the (purport/purpose) true intent and meaning of the loyal independent order or this dispensation shall be null and void and they shall take care that this dispensation be not altered amended or [x] destroyed without consent of the grand master and a committee of past and present officers from various lodges in the district of the Pottery and Newcastle should the said Loyal Rose of Sharon Lodge be at any time destroyed by force or other accident the said Pottery and Newcastle district and its connections will in case of necessity assist in relieving their distresses and [x] and

reinstating the said lodge granted [gap in sentence] at Lane Delph in the parish of Stoke upon Trent in the county of Stafford the 18th day of September in the fourth year of the reign of our sovereign Lord George the Fourth by the grace of God of the United Kingdom of Great Britain and Ireland King Defender of the Faith [?] and in the year of our lord one thousand eight hundred and twenty three by the partie and parties who have subscribed and affixed their hands and seals here as witness ~

Moses Leese	Fletcher Mandley	William Cooper	Thomas Bass
Joseph Myatt	Thos Maudsley	Thomas Ward	John Lowe
Eph Collinson	Thomas Hewitt	Charles Broughall	Samuel Mier(s?)
(Illegible)		Thomas Mason	(Illegible) Cotton
(Illegible) Preston		John Nowell	William Hall
John Woolfe		Rupt Hancock	Thomas (Illegible)
John Hilton		Joseph Jackson	John Maudsley
James Maudsley		(Illegible) Shirley	Rob Harbley /Hartley
James Ellen		Francis Cockson	William Maudsley?

Transcription and photographs courtesy of Joanne Smith.

There is material in IGMT Archives (ref. 1997/4267/1-22) connected with the 'Rose of Sharon' Lodge, which was a section of the Independent Order of Odd Fellows, the Manchester Unity Friendly Society "whose object shall be to assist every brother who may apply through sickness, distress or otherwise, if he be well attached to the Queen and Government, and faithful to the Order". Included in this collection are two small handwritten notebooks, one listing payments made from the Broseley and District Funeral Fund, 1865-75, and the other, with the name of 'Mr Thursfield' on the cover, listing members of the Broseley Lodge for 1873, 1875 and 1876 and notes of a few payments.

A Railwayman's Recollections

edited by Neil Clarke

Following the publication of his book on the Severn Valley Railway in 1968, the author, D. J. Smith, received a series of notes from a former railwayman who had spent most of his working life on the line until its closure in 1964. These eventually found their way into the collection of the Transport Trust, which until recently was housed in the Long Warehouse at Coalbrookdale.

The notes were compiled by a Mr E. Hitchens of Comberton, Kidderminster. He had begun his railway career as a lad porter at Highley Station before the First World War, was transferred to Ironbridge & Broseley in 1928, undertook other duties along the Severn Valley Railway in the 1930s and during the Second World War, and eventually became a guard. I've abstracted his recollections of the time he spent as a porter at Ironbridge & Broseley station, together with the sketch he made of the sidings and crossing gates at Jackfield.

'I was transferred from Highley to Ironbridge & Broseley station at short notice - only a wire from headquarters at Worcester (one was never asked in those days!)...Although it meant me having to lodge, there was no other way out, for we were required to live in the vicinity of our work. A very interesting job it turned out to be. I gained quite a bit of experience in railway work; it was much more varied than I had done previously. The local inhabitants were very sociable and easy to get on with. The station master, Mr Chadwick, was too: he allowed me time to go home most weekends, and I made a few shillings in tips by delivering perishables when they arrived after the draymen had left on their rounds.

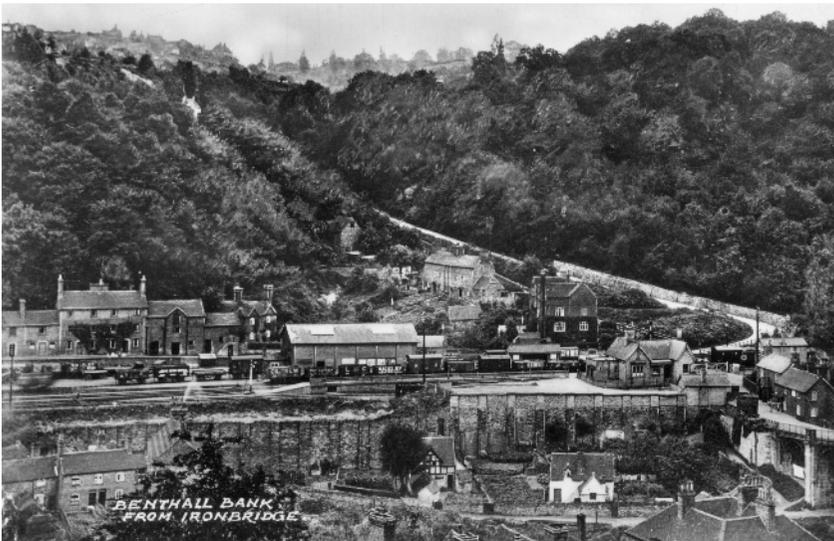
My ambition was to become a signaller, so I asked Mr Avery, the booking clerk, to teach me the single needle instrument, as this was one of the qualifications one had to have in order to get a signaller's post, as well as knowing the rules. I applied for many vacancies, passed all rules and regulations, but never stood a chance.

Things were getting rather slack in regard to traffic; vacancies for promotion were few and went on seniority. When I attained the age of 20, expecting to be given an adult porter's post somewhere, I was informed that was not possible; but I could continue in my lad porter's post and pay, otherwise my services would no longer be

required. I decided to stay on; then one of the draymen went off sick and I was put on to do his job.

This was something new to me: it was a huge horse and I not had much to do with horses. The other three draymen were always willing to tell me anything, and that was quite a lot because they had to start right from the beginning. With their help and plenty of luck I got by. Once, when the river was in flood, I thought that because I had seen one or two horses and carts going through the water along the Wharfage, I would be able to do the same. But my horse refused to go any further than half way, then he stopped. So I decided to turn round and come back. I do not know what would have happened had the horse refused, but everything turned out in my favour. When the Severn was in flood, an unusual sight was the Memorial Footbridge at Jackfield; it then only reached half way across the flooded river and it was not possible to use it until the floods subsided.

During my stay at Ironbridge & Broseley, one day I saw from the station yard a horse and cart which was tipping a load of refuse back a little too far over the bank, and horse, cart, the lot rolled down over and over into the Severn. I saw, too, a woman walk into the engine of a passenger train entering the station from Shrewsbury; although

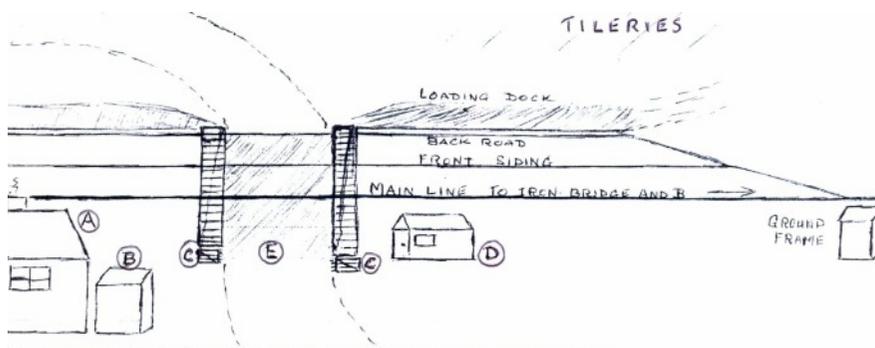


A general view of a busy Ironbridge and Broseley Station

she was knocked some distance, she only received minor injuries to her head. It was reported that a piece of ironwork had fallen from the Iron Bridge, and there was talk of building a new bridge. I had also heard it said that when the bridge was erected, it was possible to see the door of the Tontine Hotel from the opposite side by the toll gate, but that was not in my time. Mr Alf Newton lived at the Toll House and collected the tolls; he also sold cigarettes and tobacco.

From Ironbridge & Broseley I was removed to Bridgnorth and had to find lodgings. After being there for less than a week, I was instructed to report back to Ironbridge. This proved only temporary, then I was removed to Highley, as an adult porter, and worked early and late alternate weeks...

When the trade depression made itself felt, I was informed that I was no longer required in my present post and was 'utilised' at most stations in the Worcester Division, including all those on the Severn Valley line between Hartlebury and Ironbridge & Broseley; also at the two crossing gates at Jackfield. I did a week at each gate from 8.30 am to 8.30 pm daily while the crossing keepers took their annual leave.'



Jackfield No.1 Crossing and Sidings

A - Crossing Keeper's Bungalow B - Ground Frame (locking gate lever and signals) C - Wicket Gates D - Checker's Office and Telephone E - Level Crossing and Gates.

These notes are abstracted from four pages of the 44-page account which Mr Hitchens headed 'Severn Valley Railway Recollections'. Material from further notes he made relating to rail traffic in the Ironbridge Gorge will appear in the next issue of the Journal.

Industrial Archaeology at the Ironbridge Gorge Museum Trust: Past, Present and Future

by Shane Kelleher

This is an edited version of a lecture given to the Broseley Local History Society on 3 April 2013

Whilst the Ironbridge Gorge is widely acknowledged as being the ‘Birthplace of Industry’, appropriately it can also be considered to be one of the cradles of industrial archaeology as a discipline, and in particular the location where the importance and significance of the legacy of our industrial inheritance was first understood and valued. Over the years archaeologists from the Ironbridge Gorge Museum Trust have played such an important role in understanding, valuing, conserving and interpreting the industrial archaeology, monuments, and buildings of the Ironbridge Gorge and beyond. Their work has pushed the boundaries, not only of our knowledge of the important part that this special valley in the East Shropshire Coalfield played in the development of the modern world, but also in developing the methods, techniques and knowledge that underpin industrial archaeology as a discipline today. The purpose of my recent talk to the Broseley Local History Society was not only to herald the archaeologists of Ironbridge’s past, but to also introduce my own role as the Archaeology and Monuments Officer at the Ironbridge Gorge Museum Trust and to highlight a number of current and future projects as the museum’s archaeology department continues to embrace new and cutting edge technologies, contributes to the conservation, management and interpretation of the Ironbridge Gorge’s diverse industrial heritage, and fosters community engagement with both young and old alike, all of which reflect the evolving role of the archaeologist in the early 21st century.

Ironbridge- Birthplace of Industry and the Heritage of Industry

There is perhaps a sense of symbiosis with regards to the significant role that the Old Furnace at Coalbrookdale played in the embryonic years of the Industrial Revolution and in our changing attitudes towards the vestiges of the industrial past and the nascent of industrial archaeology as a discipline. This structure where, in 1709, Abraham Darby successfully smelted iron with coke for the first time, in an event universally accepted to have been one of the key catalysts of the Industrial Revolution was, appropriately, c.250 years later, the first or

one of the first sites where the legacy of our industrial past was valued and deemed significant to save, preserve, interpret and display to the public.¹ The story of our appreciation of industrial heritage and the subsequent development of industrial archaeology as a discipline,² like the development of the Industrial Revolution itself, is of course much more complicated with many contributing factors of varying significance, and was very much an evolutionary process carried out with a revolutionary zeal. What cannot be denied, however, is that the spirit of ingenuity, innovation and dogged determination associated with Abraham Darby (and those who succeeded him in running the Coalbrookdale Company) was very much present in those who campaigned to save the Old Furnace site from being demolished and cleared in the early 1950s.

The fascinating story of the rescue, realisation of the significance, and subsequent interpretation and ‘displaying’ of the Old Furnace in the 1950s, has been expertly documented in a recent paper by Michael Darby.³ This absorbing tale includes some very hastily written heartfelt letters appealing to Allied Ironfounders, the then owners of the site, to spare the Old Furnace from the wrecking ball; a realisation of the significance of the Old Furnace and the Darby family through ground-breaking research carried out by Arthur Raistrick;⁴ and the preparation of the site for a major event which celebrated the 250th Anniversary of Abraham Darby’s major breakthrough in 1709. It



Visitors to the Old Furnace in the 1950s. ©IGMT

could be considered that it was this anniversary event and the associated ‘touristisation’ of the site, including the development of the original Museum of Iron by Allied Ironfounders which created a context within which the Old Furnace could be understood, represents a starting point for the structural and artefactual remains of industry being presented for, and appealing to, a mass audience. It also marked the beginning of major changes in the modern history of the Ironbridge Gorge, which culminated in the designation of the Ironbridge Gorge as a World Heritage Site in 1986 as the first industrial World Heritage Site, and now known worldwide as the symbol of the Industrial Revolution. This is a particularly heart-warming tale when one considers that in the early 20th century Ironbridge was anything but a tourist destination, in fact J.E. Auden described it in 1912 as being ‘an uninteresting and somewhat squalid town...whose banks are here covered in slag and refuse’.⁵

Ironbridge- Cradle of Industrial Archaeology

In the same volume as Michael Darby’s recent article, Sir Neil Cossons noted that the events at Coalbrookdale in 1959 had ‘repercussions that have resonated across the intervening half century’ in that they ‘influenced, directly and indirectly, the setting up of the Ironbridge Gorge Museum...created an understanding that the formative years of what has been called the Industrial Revolution marked an important moment in global history’ and the ‘emergence and subsequent growth of industrial archaeology’.⁶ Coalbrookdale even played a key part in the first published usage of the term ‘industrial archaeology’. This was first used by Michael Rix, a staff tutor in Architectural History at the University of Birmingham’s Department of Extra-Mural Studies, in a 1955 article in the *Amateur Historian* about explorations in Coalbrookdale and the Black Country.⁷ Indeed it was the work carried out by people like Rix, in combination with the realisation of the significance of sites such as the Old Furnace, which led to the Council for British Archaeology convening a conference in 1959 with a view to formulating a policy for recording and preserving industrial monuments.⁸ Further strengthening Ironbridge’s claim to be at the vanguard of all things industrial heritage is the fact that it was the location for the First International Congress on the Conservation of the Industrial Heritage out of which TICCIH grew and continues to prosper.⁹ This tradition of facilitating and enabling external groups with an interest or specialism in industrial heritage continues today with organisations such as the Association for Industrial Archaeology, the Historical

Metallurgy Society and the Tiles and Architectural Ceramics Society having offices or archives/collections deposited at the museum.

Archaeology at the Ironbridge Gorge Museum Trust

The archaeological study of the physical evidence of the recent industrial past has been described as being ‘one of the most important developments in archaeology, at least in Britain, in the second half of the 20th century’.¹⁰ Archaeologists from Ironbridge have been key to this development. Since the very early days they have played a very significant role in the running and direction of the Ironbridge Gorge Museums. In fact, the development of the broad range of techniques utilised in industrial archaeology and our understanding of the history and development of the Ironbridge Gorge can be seen to run tangentially with the development of the Ironbridge Gorge Museums as it grew from a small display of Coalbrookdale Company castings in the original voluntary-run Museum of Iron to the large professional operation that it is today encompassing 10 museums and caring for numerous historic buildings, monuments and landscapes. The museum has a rich history in developing conservation projects which ranged from the clearance and interpretation of the Hay Inclined Plane, the brick by brick relocation of buildings such as a squatter cottage from Dawley and a Thomas Telford designed tollhouse from Shelton to Blists Hill, to the wholesale conservation of the rundown Darby Houses in the 1970s and 80s, the very decrepit Craven Dunnill Works at Jackfield, and the Coalbrookdale Company Offices. These all had varying levels of archaeological involvement, the magnitude of which grew as the discipline matured (as can be seen below) and heritage protection legislation developed. Ironbridge was certainly one of the first areas to undergo a systematic study of its industrial archaeology.

Following the designation of Dawley New Town (later to be renamed Telford)¹¹ in 1963 and the setting up of the Ironbridge Gorge Museum Trust four years later, which sought to preserve and interpret the remains of the birthplace of the Industrial Revolution in the Ironbridge Gorge, a great deal of research was carried out by people now regarded as leviathans in their field such as Barrie Trinder, (Sir) Neil Cossons, and Stuart Smith to name but a few, into the history and development of the area. However, this was tempered by the fact that not a great deal of archaeological recording took place at that time. This was to change in 1978 with the founding of the Institute for Industrial Archaeology.¹² The Institute for Industrial Archaeology



The Craven Dunnill works at Jackfield before extensive restoration and conservation works. ©IGMT

proved to be highly successful, capitalising on a hunger and desire at the time to understand and interpret the remains of industry. In addition to training a plethora of future industrial archaeologists it also set an archaeological agenda for the Ironbridge Gorge. Sir Neil Cossons notes that it was set up ‘as a means of providing a research and teaching base as well as scholarly gravitas to the museum, as an investment in the future of industrial archaeology and a means of ensuring a future source of knowledge and expertise’.¹³ Whilst the focus of the institute has since shifted away from industrial heritage its success can be measured by the success of its alumni ‘who are scattered throughout the world, many in senior positions in museums and heritage agencies’.

It was around the same time that Institute for Industrial Archaeology was founded that the beginnings of an archaeology unit were being developed at the Ironbridge Gorge Museum Trust. This became known as the Ironbridge Gorge Museum Trust Archaeology Unit (latterly known as Ironbridge Archaeology) and was born out of a number of conservation and restoration projects which were being carried out at the time. Paul Belford, my predecessor at the Ironbridge Gorge Museum Trust, has already written an excellent and detailed treatise on the history of the museum’s archaeology unit (including the important role played by Youth Opportunity Programme (YOP)

schemes and the Manpower Services Commission in the 1980s) and its significance in the development of industrial archaeology as a discipline.¹⁴ With this in mind my recent talk didn't go into too much detail about history of the unit, however, I did dedicate my lecture to those Ironbridge archaeologists who came before me, people of great intellect and character such as Kate Clark, Paul Belford, John Malam, Wendy Horton, Richard Hayman and David Higgins, all of whom, with their respective field teams, set the standard for the recording and understanding of our industrial heritage, within and outside of the Ironbridge Gorge.

Archaeologists from the Ironbridge Gorge Museum Trust have been engaged in projects all over the UK, however, perhaps the most important projects with regards to pushing the boundaries of our knowledge of the archaeology of the Gorge and the development of the methodologies and techniques used in industrial archaeology in the 1980s and 1990s were the Nuffield Survey and the Severn Gorge Repairs Project. The Nuffield Survey, which was funded by the Nuffield Foundation, was compiled by archaeologists Kate Clark (who later became the Director of the unit) and Judith Alfrey, who were based at the museum for the duration of the project. Their task



Archaeologists from Ironbridge Archaeology record Wednesbury Forge, Sandwell. ©IGMT

was to create a comprehensive survey of the archaeological resource, including the historical geography and historic buildings, of the Ironbridge Gorge. At the time (early/mid 1980s) this approach was ground-breaking and forward thinking in that it was essentially concerned with creating an inventory of the industrial archaeology of the area which still forms the basis of archaeological understanding in the Ironbridge Gorge today. It is certainly something that I consult on a regular basis. The Severn Gorge Repairs Project was a very different beast. Whereas the Nuffield Survey was principally a desk-based exercise, the archaeological component of the Severn Gorge Repairs Project combined extensive desk-based research with intensive archaeological recording in advance of and during a comprehensive scheme of conservation and repair works.¹⁵ This project came about in the early 1990s as a result of the transfer of a number of historic sites, buildings and monuments from Telford Development Corporation (and the Commission for New Towns) into the care of the Ironbridge Heritage Foundation, a charitable trust set up to hold properties for the Ironbridge Gorge Museum Trust. As many of these structures were in need of repair it was decided that a major multi-disciplinary project should take place as part of the ownership transfer, with the objective being to make the building and monuments safe, using sound principles and techniques of building conservation, and importantly that this conservation should be based upon archaeological recording and interpretation. It was such a methodology, where conservation was led by archaeological interpretation and understanding, which set an example that was to be followed by English Heritage and other heritage bodies, and perhaps more importantly, legislation relating to heritage protection and development since. It is no coincidence that 'Informed Conservation', the English Heritage guidelines for the understanding of historic buildings and their landscapes for conservation, was written by Kate Clark, a former director of the Ironbridge Gorge Museum Trust Archaeology Unit and co-author of the Nuffield Survey Reports.¹⁶

Whilst the Nuffield Survey and the Severn Gorge Repairs Project were key standout projects in the 1980s and 1990s, the first decade of the 21st century was characterised by the sheer number and variety of commercial archaeology projects that, under the directorship of Paul Belford, the rebranded Ironbridge Archaeology carried out. This new iteration of Ironbridge's archaeology unit continued to develop the proud tradition for developing the techniques utilised in industrial archaeology and in challenging various assumptions about the history

of the Industrial Revolution in Ironbridge and beyond. Perhaps the two projects carried out during this time that best reflect this were the excavations at Wednesbury Forge and at the Upper Forge in Coalbrookdale.¹⁷ The developer-funded project at Wednesbury revealed the large-scale remains of a 16th century finery forge the sheer scale of which went very much against the perceived convention that 16th century finery forges were small in size and were concentrated in the Weald in East Sussex and Kent. In a similar vein, the excavations at the Upper Forge at Coalbrookdale, revealed the remains of a Catholic dynasty of innovative ironfounders at Coalbrookdale long before the coming of Abraham Darby. This excavation, formed part of the Coalbrookdale historical archaeology training programme (Chart), and was carried out as a training excavation for students from the University of Birmingham, the University of Bristol and from the Wilfred Laurier University, Ontario, revealed the remains of the first cementation furnace in England, dating to c.1619¹⁸ which formed a significant part played by the Catholic Brooke family in laying the ‘foundations for industrialisation in the Ironbridge area- and it could be argued, for the development of the post-medieval West Midlands iron industry’.¹⁹ Towards the end of the decade the economic downturn and a changing commercial archaeology landscape, allied to a change of direction and strategy with regards to the role of archaeology at the museum, saw a shift of emphasis from external commercial projects to a more curatorial role with a focus on developer-funded and research projects within the Ironbridge Gorge and its hinterland and the collections and structures of the Ironbridge Gorge Museum Trust and public archaeology.

Archaeology at Ironbridge Today- Continuity and Change

Paul Belford has conveniently divided the development of the archaeology unit at the Ironbridge Gorge Museum Trust into three distinct periods.²⁰ He describes the period between 1981 and 1992 as the ‘Golden Age’ characterised by the development of the Institute for Industrial Archaeology, the birth of the archaeology unit and the creation of YOP and MSC schemes. The succeeding period between 1993 and 1999 was very much characterised by the Severn Gorge Repairs Project as the museum’s archaeologists provided an understanding of many of the Gorge’s monuments in advance of and often during substantial conservation works. The next 10 years saw an explosion in the number of developer-funded archaeology projects throughout Britain being carried out by Ironbridge Archaeology,

whilst also continuing its involvement in internal museum conservation projects and developing public archaeology and outreach programmes. As I come to the end of my third year as the Ironbridge Gorge Museum Trust's Archaeology and Monuments Officer, it has become abundantly clear that my role is very much about continuing a proud tradition but also includes a great deal of change as archaeology becomes an integral part of the museum's Academic and Curatorial Department and contributes to the museum's twin roles as an education and conservation charity. This often diverse role encompasses a number of aspects including curatorial, commercial, academia, education and community engagement. One of the most important aspects of my job is to provide advice on the conservation, interpretation and management of the 36 scheduled monuments and listed buildings and numerous other historic structures and landscapes in the care of the museum, including three historic blast furnaces, two lime kilns, historic workers housing, two Quaker burial grounds (at Coalbrookdale and Broseley), stationary engines and even a former Methodist chapel. I also curate the museum's archaeology collections, including the National Slag Collection, contribute to the museum's academic and research output by writing articles and papers and occasionally lecturing at the Ironbridge International Institute for Cultural Heritage. I also co-ordinate the Ironbridge Archaeology Volunteer

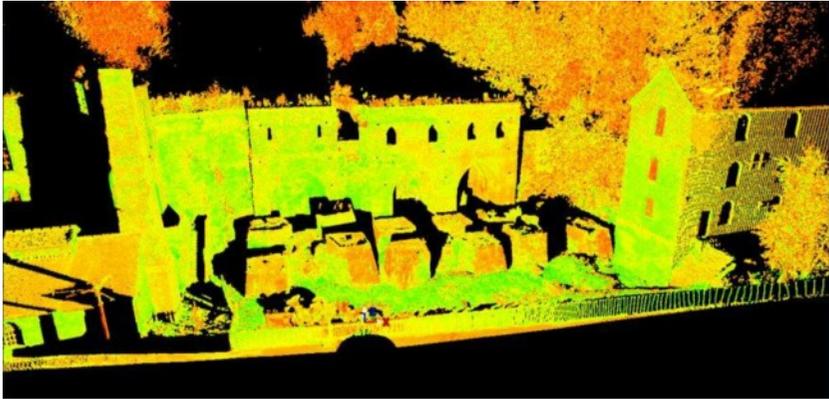


Middleport Pottery, Burslem, Stoke-on-Trent . ©IGMT

Group, line manage the museum's Council for British Archaeology's Community Archaeology Training Placement, and run the Ironbridge Young Archaeologists' Club. I also represent the museum on various councils and committees of relevant external bodies and groups such as the Institute for Archaeologists (IfA), the Historical Metallurgy Society (HMS) and the Association for Industrial Archaeology (AIA) for whom I co-ordinate the 'Archaeological Report Award' and the 'Peter Neaverson Award for Digital Initiative and Innovation'.

In addition to the above, continuing a long and proud tradition, I carry out commercial developer-funded archaeology projects, in the guise of Ironbridge Archaeology, on historical industrial sites and buildings within and outside of the Ironbridge Gorge. Since taking up my position at the museum these have included work on the Iron Bridge, at Blaenavon World Heritage Site, Llanymynech, whilst I am currently advising Telford and Wrekin Council on the potential archaeological constraints in advance of the upcoming Jackfield Stabilisation Project. Perhaps the most significant commercial project, in terms of prestige and time, that I have worked on since I began working at the Ironbridge Gorge Museums, has been creating a comprehensive record of Middleport Pottery, the 'Model Factory of the Potteries', in Burslem, in advance of regeneration works by the Prince's Regeneration Trust. This fascinating site, where 'Burleighware' has been and continues to be produced for well over a century, is being developed as a heritage attraction and is seen as a driver for the wider regeneration of the area.²¹

As well as running and carrying out commercial archaeology projects I am also actively involved in developing new research projects, these include research being carried out with Jim Cooper from Broseley Local History Society on the origins and use of brick beehive shaped watchmen's huts on the Lilleshall Company Railways; research into the history and archaeology of Madeley Wood Hall and its wider landscape in the Lloyds with students from the University of Birmingham and the London School of Economics and our partners at the Severn Gorge Countryside Trust; the Coalbrookdale Quaker Burial Ground, Bedlam Furnaces, and into the links between Thomas Newcomen and Coalbrookdale with members of the Ironbridge Archaeology Volunteer Group. The museum also recently co-organised an international multi-disciplinary conference called Rust, Regeneration and Romance: Iron and Steel Landscapes 2013 with the University of Birmingham, which was attended by over 150 delegates



Laser scan of Blists Hill Blast Furnaces (©IGMT/Nottingham Trent University).

from all over the world, where I presented a paper on our recent archaeological fieldwork at Bedlam Furnaces (see below).

From a curatorial point of view, one of my main roles is to advise on the management and maintenance of the historic monuments and listed buildings in the care of the museum. This takes the form of regular informal inspections and monitoring with a view to assessing maintenance needs, and a more formal 'Monuments Audit'. This audit provides a condition assessment of each monument, followed by recommendations for conservation, and an assessment of priority. The museum is also employing cutting edge technology to help it manage, understand and monitor its historic monuments and buildings. This includes using Geographic Information Systems (GIS) to help understand the relationship between different sites, to overlay sites onto historic mapping and plans, and to try to identify areas of archaeological constraint and potential. This use of technology also includes using LiDAR (Light Detection and Ranging) to try to identify previously unknown archaeological sites and structures, and terrestrial laser scanning to create highly accurate point-in-time surveys of the monuments in the museum's care. In addition to providing advice on monuments, buildings and sites in the care of the museum, I am occasionally asked to contribute advice as and when required on the museum's management of the Ironbridge Gorge World Heritage Site.

Engaging local communities with archaeology (as a subject) and with the archaeology and history of the Ironbridge Gorge is one my

favourite parts of the job. This is achieved largely through public/community archaeology events, particularly during nationwide events such as the Festival of Archaeology. With community engagement in mind I also set up the Ironbridge Archaeology Volunteer Group to help develop community-based archaeology projects and to help volunteers to develop archaeology skills and mindsets. The volunteers have been involved in numerous projects, both in the field and office/stores-based, including helping to catalogue a collection of tile moulds excavated at Jackfield, carrying out a small-scale excavation searching for Thomas Martin Randall's Madeley Chinaworks, and assisting with the Bedlam Furnaces Transect Project. This latter project saw the volunteers use information derived from LiDAR data to map and record unknown or unrecorded archaeological sites in the vicinity of Bedlam Furnaces. This survey also formed the basis of an innovative collaboration with Luce Choules,²² the museum's artist in residence, and was displayed as part of a month-long exhibition about the artist's time at Ironbridge in the Footprint Gallery at Jackfield Tile Museum. 2013 has been a really interesting year for community archaeology at the museum. In April, we appointed Sam Colclough as our Council for British Archaeology funded Community Archaeology Training Placement. Sam has been involved in a number of projects with the Ironbridge



Members of the Ironbridge Archaeology Volunteer Group explore the remains of the Severn Valley Railway . ©IGMT

Archaeology Volunteer Group, helped run our Festival of Archaeology activities, and has assisted in the setting up of Ironbridge's very own Young Archaeologists' Club which had its first meeting in September.²³ We have also launched the Ironbridge Archaeology Seminar Series, where invited speakers talk about something with an archaeological theme. We have had a diverse range of subjects so far including medieval Welsh warfare, technology in the country house, and a report on recent community excavations at Ditherington Flaxmill. In addition, the recently launched Ironbridge Archaeology Workshop Series, which is partly funded by the Council for British Archaeology, seeks to provide professional standard training from subject specialists on a variety of archaeological methods and techniques to volunteers and to those engaged in running and taking part in community archaeology activities.

Ironbridge and Industrial Heritage at Risk

As noted above, it can be argued that Ironbridge, and more specifically the Old Furnace at Coalbrookdale, was the place where our interest in understanding and preserving the heritage of industry began. It is therefore appropriate that Ian Bapty, English Heritage's Industrial Heritage Support Officer (who incidentally is a long-term resident of Broseley), which is a key part of their strategy to improve the lot of 'at risk' industrial heritage in England, is based at the Ironbridge Gorge Museum Trust. This role, which is a joint initiative between English Heritage, the Ironbridge Gorge Museum Trust, the Association for Independent Museums, and the Association for Industrial Archaeology, was created following English Heritage's recent Industrial Heritage at Risk Project (endnote), which interestingly found that only 4% of listed buildings and scheduled monuments in England are industrial in nature, and that these were three times as likely to be at risk than other types of scheduled monument or listed building. Findings such as these were exacerbated by the fact that 86% of people surveyed as part of the project agree that it is important that we value and appreciate industrial heritage, and that 80% think that industrial heritage is just as important as castles and country houses, thus creating a dichotomy between funding provided for industrial sites and the public's perception of its importance. Ian's main role is to provide information and support for industrial heritage sites throughout England and to the organisations that run them.²⁴

Initiatives such as the Industrial Heritage at Risk Project show that we are in really interesting times for industrial archaeology and industrial heritage. The project showed that there is clearly a hunger in the public to both protect and engage with industrial heritage. This is reflected in a plethora of recent TV programmes, and popular publications that have industrial heritage as a key theme or subject. Ironbridge can be especially proud that this mass appreciation of the importance of our industrial past can be traced back to Coalbrookdale in the 1950s, and now that it is the base for English Heritage's Industrial Heritage Support Officer it is at the forefront of protecting and preserving industrial heritage at risk over 50 years later. In addition, archaeologists from the Ironbridge Gorge Museum Trust's are attempting to build upon this interest by engaging the local communities and making them communicate on a much more tangible level with industrial heritage whilst also trying to ignite an appreciation of heritage and archaeology in the next generation through the Ironbridge Young Archaeologists' Club.

Shane Kelleher is the Archaeology and Monuments Officer at the Ironbridge Gorge Museum Trust, an Honorary Research Associate at the Department of Classics, Ancient History and Archaeology at the University of Birmingham, and a Trustee of Birmingham Conservation Trust.

Notes and References

¹ In 1934 the Iron Bridge was designated as a Scheduled Ancient Monument becoming one of the earliest structures scheduled specifically for its industrial significance. Interestingly, it is believed that some of the iron used in the bridge was cast at the Old Furnace at Coalbrookdale thus adding a tangential layer of authenticity to the claim that our interest in preserving and understanding our industrial heritage began at Coalbrookdale.

M. Palmer, M. Nevell and M. Sissons, *Industrial Archaeology: A Handbook*, CBA, 2012, provides an excellent overview.

² M. Palmer, M. Nevell and M. Sissons, *Industrial Archaeology: A Handbook*, CBA, 2012, provides an excellent overview.

³ M. Darby, 'Ironworks to museum: Coalbrookdale 1709-2009' in P. Belford, M. Palmer and R. White (eds), *Footprints of Industry*, 2009, 3-15.

⁴ A. Raistrick, *Dynasty of Ironfounders*, Sessions 1953.

⁵ Quoted in R. Hayman, W. Horton, and S. White, *Archaeology and Conservation in Ironbridge*, CBA, 1999, xii.

⁶ N. Cossons, Foreword in P. Belford, M. Palmer and R. White (eds), *Footprints of Industry*, 2009, xiii.

⁷ M. Rix, *Industrial Archaeology* in *The Amateur Historian* 2:8, 228.

- ⁸ M. Palmer, M. Nevell and M. Sissons, *Industrial Archaeology: A Handbook*, CBA, 2012, provide an excellent insight into the conference.
- ⁹ TICCIH or The International Committee for the Conservation of the Industrial Heritage is still going strong and has recently published an excellent volume entitled *Industrial Heritage Re-tooled. The TICCIH Guide to Industrial Heritage Conservation*.
- ¹⁰ Palmer, M. Nevell and M. Sissons, *Industrial Archaeology: A Handbook*, CBA, 2012, 1.
- ¹¹ Indeed Telford Development Corporation were 'active in ensuring that Ironbridge retained much of its historic integrity as it experienced an economic renaissance in the 1970s and 1980s' (Hayman et al. 1999, xiii)
- ¹² The Institute for Industrial Archaeology was a joint venture between the Ironbridge Gorge Museum Trust and the University of Birmingham. It latterly became the Ironbridge Institute, and was recently renamed the Ironbridge International Institute for Cultural Heritage.
- ¹³ Cossons 2009, xiii.
- ¹⁴ P. Belford, Projects Ongoing: Reflections on Archaeology and Industrial Heritage in the Ironbridge Gorge, in P. Belford, M. Palmer and R. White (eds), *Footprints of Industry*, 2009, 169-188.
- ¹⁵ This work, which was carried out by archaeologists as part of the Severn Gorge Repairs Project, was written up in an excellent volume (see Hayman et al 1999).
- ¹⁶ K. Clark, *Informed Conservation*, English Heritage, 2004.
- ¹⁷ Both sites have been summarised in an interesting article by Paul Belford in *British Archaeology* (see below).
- ¹⁸ Cementation was the earliest method by which steel could be made in bulk from large batches of wrought iron bar.
- ¹⁹ P. Belford, *Rethinking Industrial Origins*, *British Archaeology*, July/August, 2009, 35.
- ²⁰ P. Belford, Projects Ongoing: Reflections on Archaeology and Industrial Heritage in the Ironbridge Gorge, in P. Belford, M. Palmer and R. White (eds), *Footprints of Industry*, 2009, 169-188.
- ²¹ For more about the plans for Middleport Pottery see www.middleportpottery.co.uk.
- ²² For more about Luce Choules' work see lucechoules.wordpress.com.
- ²³ To see more about Sam's work at Ironbridge see her blog ironbridgcommunityarchaeology.wordpress.com
- ²⁴ To learn more about the role of the Industrial Heritage Support Officer see Ian's blog industrialheritagesupport.wordpress.com.
-