

Archaeological Excavation

Tennant Square
Stockton-On-Tees



TA22/02

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September 2021

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Summary

This report describes the methodology and results of an archaeological excavation undertaken by Tees Archaeology working with local volunteers at Tennant Square, Stockton-On-Tees. The site is centred on National Grid Reference NZ 44511 19476. The fieldwork was undertaken in September and October 2021: the commissioning client was Stockton Borough Council. The work was part of the Stockton Northern Gateway Townscape Heritage Project.

The site lies on the former site of Norton Road Congregational Church that dates to 1845. The building was demolished during the late 1970s. The land was then landscaped to form a small enclosed park comprising a grassed area, shrubs, two trees bounded by a brick wall and iron railings.

The excavation took place ahead of a new landscaping scheme for the site.

The archaeological excavation revealed the north-east corner foundation of the church together with an insight into its construction, materials used and its demolition.

1. Introduction

An archaeological excavation was located at Tennant Square at the north end of Stockton High Street on the west side of Norton Road (Figures 1 – 3, 23 & front cover). The works were undertaken by Tees Archaeology between 28th September and 8th October 2021 for Stockton Borough Council. The fieldwork was carried out by Janice Adams, Robin Daniels and Rosie Banens of Tees Archaeology and a team of 40 volunteers engaged with the project together with assistance from Fiona Riley, Eleanor Blythe and Donna Hetherington of Stockton Borough Council and Chris Corbett of Teesside Archives, who provided information and support during the site open days.

The excavation was part of a Stockton Northern Gateway Townscape Heritage Project.

2. Location and Geology

The site is located on the west side of Norton Road at the north end of Stockton High Street within a small enclosed park area at NZ 44511 19476 (Figure 23). The excavation area was roughly rectangular in shape and measured broadly 10.5m x 5.5 m, located at the east side of the park. It was bounded by a low brick wall topped with iron railings. The land is flat circa 14m above Ordnance Datum.

The geomorphology of the area is predominantly Triassic strata of the Sherwood Sandstone Group, which are overlain by glacial till and raised marine deposits.

3. Historical and Archaeological Background

The earliest map that clearly depicts the north part of Stockton on Tees is Brewster's 1828 map of Stockton (Figure 6). This shows the land on which the church once stood as open ground bordered the tree lined Norton Road to the west no properties are indicated within the site. Mr. Tennant's Sailcloth manufactory is directly to the west and presumably where Tennant Street got its name.

The 1845 tithe map for Stockton-On-Tees Township is of poor quality and is therefore not included in this report. It appears that the land on which the church lies is not numbered therefore it does not have an entry in the tithe apportionments (<https://reed.dur.ac.uk>).

The foundation stone for the Congregational Church at Tennant Street Stockton was laid on Thursday the 1st May in 1845 by the Rev. John Ely, Minister of East Parade Chapel in Leeds. The chapel was designed and furnished by Mr. John Richardson (junior) of Hartlepool and funded by the local congregation. The chapel included a school room and a vestry. The Church was opened for Divine worship on Thursday December 9th in 1845 (Evangelical Magazine).

The Congregational churches were an off shoot from the Protestant church and were part of the non-conformist religious movement of the early 19th century. The Congregational Union of England and Wales was established in 1831. The early Congregationalists were also known as the Independents or Separatists. Each church was run, funded and organised independently by each congregation. Simply put, answering only to themselves, taking care of and overall having responsibility for its own affairs. The church had a great bond with the community and became a base for social, philanthropic and educational activities (Corbett 2020).

The church went out of use in the early 1970s. The last service was held in 1973. Although the church stood on the site for over a hundred years information on the church building itself are scant. Limited documentary evidence exists. A small set of plans survive for alterations and repairs to the building. There are records of baptisms and marriages, account papers, papers relating to the Boys Brigade, Sunday school meetings and documents relating to the church hall on Alma Street. There is also a bargain and sale of the Chapel and surrounding land at Durham Records Office. Unfortunately these records are not accessible at this time. The church is likely to have been demolished in the late 1970s.

4. Aims and Objectives

The aim was to undertake an excavation at Tennant Square with complementary projects and activities that, together, would raise awareness and understanding of the town's heritage.

To identify the remains of the former building on the site and investigate the use of the site prior to the construction of the building in 1845.

To engage and involve as many local people and volunteers as possible- within the capacity of the site, and within Covid-related restriction to undertake archaeological work in order to enhance their understanding of the area and provide them with additional skills.

To raise awareness of the site with local people and help inspire an enthusiasm for the heritage of the area through a range of activities associated with the excavation.

The results of the excavation will form part of a permanent archive of the site. The archive will be held by Tees Archaeology under the site code SCC21.

5. Methodology

A single trench was excavated using a mechanical excavator fitted with a 'toothless' ditching bucket. The excavation of the trenches was carried out under the direct guidance of the supervising archaeologist. All modern overburden was removed in spits of no more than 0.1m stopping at either archaeological deposits or the natural substratum.

Subsequent excavation and recording was undertaken following the methodology set out in the Tees Archaeology recording manual. Following machine excavation, the sections and the base of each trench were cleaned using the appropriate hand tools. Sections within each trench were drawn at a scale of 1:10 and plans were drawn at a scale of 1:20.

Deposits were recorded using pro forma context recording sheets. A photographic record of the investigations was compiled using a digital camera. All photographs include a graduated metric scale. The photographic record forms part of the project archive. A temporary benchmark was established on the site using established survey information.

6. Results

Excavation Area (Figures 1 – 3, 15, 16 & 23)

The excavation area was orientated north-south and measured 10.5m long by 5.5m wide. It was excavated to a maximum depth of 1.2m to a point where the natural glacial clay was

present at the base of the construction cut for the main north-south wall of the church. This natural clay deposit was not reached across the remainder of the excavated area.

The earliest deposits comprised a made ground layer of firm dark brown clay (25) measuring 0.1m thick with small fragments of brick, stone and coal inclusions. This layer was overlain by a sticky clay (21) layer 0.1m thick and contained brick and mortar fragments, an iron object?, a brass button, clay tobacco pipe stem fragment, animal bone, shell and eight sherds of 19th/20th century pottery and glass fragments. Cutting this layer was a linear French drain (24: Figures 13 & 14) orientated NW-SE filled by a layer of dark brown/black silt (23: 0.2m thick) containing a high quantity of sub-angular and occasional sub-rounded stones ranging from 30mm to 100mm in size. Seventeen sherds of C19th pottery, glass, ceramic building material (CBM), clay tobacco pipe, shell and an animal tooth were recovered from this fill together with one sherd of C16th/17th and one sherd of C17/18th pottery. Above this was a brown fill of slightly sticky clay (22) measuring 0.12m thick which contained brick, tile and shale fragments together with small sub-angular stones. Finds from this fill included a single sherd of C17th/18th pottery, 16 sherds of C18th/19th pottery, glass, pottery, fish bone and oyster shell.

Sealing the upper fill of the drain was a layer of firm sticky slightly plastic grey-brown clay (14: 10mm to 15mm thick). This made-ground layer formed a level surface for the construction of the main structure and the internal features of the church.

The Church wall foundations (Figures 7, 15 – 19)

Cutting layer (14) was the construction trench (12) for the east wall foundation (9) of the church (Figure 20). It measured 0.26m wide and was visible for 5.3m to the west of the foundation. The construction cut (12) was 0.72m deep.

Wall foundation (9) was visible for 8.2m and continued out of the area of excavation towards the south.

The north facing wall foundation of the church (8) was exposed for 4.2m in the north part of the trench. It continued below ground level to the west out of the area of excavation. No construction cut was visible for this foundation wall. The east end of the foundation was tied into the west face of the north-south wall foundation (9) forming the north-east corner of the church.

Both contemporary wall foundations (8 & 9) were constructed of red-brick bonded with cement mortar. The foundation walls measured 0.6m to 0.64m wide. The foundations were mostly constructed in stretcher bond interrupted with inverted arch footings or upside down arches laid in header bond.

This type of arched footing were constructed to assist in dispersing the load/weight of the building onto the walls and into the wider ground area, this would create resistance to any inwards or sideways movement. This type of construction has been known to be used on poor ground rather than using extensive foundations. These arches were directly below the window and door openings of the church.

After the wall had been constructed the construction trench was back-filled with stiff brown clay (26: 0.46m thick) containing fragments of brick and two C19th/20th pottery sherds. Overlying this was another fill, a grey-brown friable silt (11) up to 0.3m thick. This fill contained a high concentration of mortar/plaster, approx. 80%, with brick fragment inclusions.

To the west of wall (9) was evidence of three brick built sleeper walls. These walls would

have supported a suspended wooden floor. The sleeper walls were spaced 2m apart (centre to centre) and were aligned east-west.

Sleeper wall (16) measured 2.8m long and was constructed from a single layer of red bricks laid stretcher to stretcher, lightly bonded with a cement. This was directly built onto layer (14).

To the south of sleeper wall (16) overlying layer (14) was sleeper wall (17). This was 3.2m long and comprised two courses of red brick lightly bonded with cement. The lower layer was laid stretcher to stretcher and the overlying layer was constructed in header bond.

To the north of sleeper wall (16) a 0.72m section of sleeper wall (18) survived. Again constructed of redbrick laid stretcher to stretcher bonded with cement. All sleeper walls were contemporary. The bricks measured up to 0.26m long by 0.12m wide by 0.1m thick (Figure 7).

Directly north of wall (18) overlying layer (14) was a layer of cement (15) onto which a brick single layer of red bricks had been constructed forming a brick floor that had formed the base for a stairwell (Illustrated on the heating system plan Figure 5). The single brick coursed base (19) was constructed in a random ad-hoc manner bonded with light cement and measured 1.4m by 0.6m (Figure 22).

All of these internal features abutted the inner west facing elevation of the east wall foundation (9) and overlay the construction cut (12).

Overlying layers (15, 16, 17 & 18) was a 0.54m thick layer of grey-brown fine silt (5). This layer contained a large amount of demolition material including mortar, brick, tile, slate, plaster and CBM. Pottery sherds dating from the 18th to 20th century were recovered from this deposit together with glass, animal bone and shell, metal fragments and objects, clay tobacco pipe, light switches and a fragment of dressed stone.

To the east of foundation (9) was a layer of bricks cemented with mortar (20: Figure 21) laid stretcher to stretcher, two courses deep, forming the foundation for the former steps for church at the entrance to the building. This deposit was not excavated and left in situ.

Overlying this deposit was a layer of grey-brown silt-clay (13, up to 0.08m thick) containing brick, cement and roots. This is likely to be contemporary to the demolition layer (5). Above layer (13) was a compacted brown clay made-ground layer that varied in depth up to 0.1m thick. Occasional brick and mortar fragments were noted in this deposit.

Above this layer to the north of (20) was a layer of brown grey compact silt-clay (7) up to 0.1m thick which contained brick, stones, mortar, animal bone, clay tobacco pipe, slag, 36 glass fragments and 28 pottery sherds dating from the 16th to 19th centuries. Overlying this layer was compact orange-brown clay (4) up to 0.1m thick. 23 pottery sherds and 23 sherds of glass dating from the 19th and 20th centuries were all recovered from this layer.

Two modern interventions (27 & 28) were observed and recorded for location only and not excavated. The first was a large irregular shaped pit in the south-west part of site and the second in the very north-east part of site.

This deposit was overlain by a grey-brown silt clay topsoil layer (1).

The topsoil layer was cut by the construction trench for the pathway that curved across the site from the east to the north (Figure 23). The cut (6) was 0.31m deep and measured up to 2m wide creating the pathway. The cut was filled with black plastic edging strip adhered with metal pins and a layer of yellow crushed stone aggregate (3) that formed a sub-base for the overlying paving (2). The paving was constructed of small square stone slabs 0.1m

x 0.1m in size set in a fine sand. The paving was bordered with shrubs to the east and grass and two trees to the east. The largest tree specimen was not removed.

Discussion

The foundation walls of the church provide an insight in to the early 19th century construction techniques. The inverted arch type of foundation required to create a stable building over poor ground would have required a skilled workforce and would have been more costly to erect than a standard brick foundation construction. The advantage of the inverted arch construction is that in poor ground the depth of the foundation can be greatly reduced as the weight of the structure is distributed along the course of the wall.

The majority of the dating material recovered from the features and deposits encountered on site are indicative to the date of the building with limited material dating back to the earlier post-medieval period. This earlier material is likely to have been moved from elsewhere in the vicinity of the site during the demolition, land clearance and reinstatement of the land prior to the establishment as a small park area.

7. Finds

Pottery

As might be expected with a chapel site, there is not a great deal of pottery, 192 sherds in total and of these the vast majority (186) are probably contemporary with the construction and use of the chapel.

Eight contexts contained pottery in addition to the un-stratified material, these were 1, 4, 5, 7, 21, 22, 23 and 26. The earlier material (Fabrics 5 & 11) can be presumed to have been deposited as refuse in the area surrounding the town.

The earlier material can only be pushed back to the 16th century at the earliest, although given there was a settlement at Stockton from at least the 12th century there is no particular reason why earlier material might not have been found.

The pottery contemporary to the church is dominated by plates and dishes in cream wares (Fabrics 1-3, 7, 8) and these make up over 71.9% of the total sherd count and 48.4% of the pottery by weight. The earthenware (Fabrics 6, 9, 10, 13) represent more mundane usage and represent 21.45% by sherd count and 41.6% by weight. Between then these fabrics make up the bulk of the collection, over 93% by count and 90% by weight.

Fabric 1

A fine white fabric with tiny grey flecks, the wares are clear glazed and include the use of blue transfers. This is in imitation of porcelain and represents the finest fabric seen. It comprises 26% of the total pottery by sherd count and 21.7% by weight. The forms comprise both cups and plates. Date 19th century (Contexts u/s, 4, 5, 7, 21, 22, 23).

Fabric 2

Gritty cream fabric with a white glaze and blue transfers. This is a typical creamware made in quantities in the 19th century. It comprises 7.8% of the total pottery by sherd count and 2.4% by weight. The form is primarily plates. Date 19th century (Contexts 7, 23).

Fabric 3

White/cream fabric, not very fine with a clear glaze and blue transfers. This is a typical creamware made in quantities in the 19th century. It comprises 34.9% of the total pottery by sherd count and 27.2 % by weight. The form is primarily plates. Date 19th century (Contexts u/s, 1, 4, 21, 22, 23).

Fabric 4

Light grey fabric with small dark grey flecks. This is a probable stoneware and has an internal speckled brown glaze and external smooth brown glaze. With only one sherd it comprises 0.5% of the total pottery by sherd count and 0.4% by weight. The form is a cup and it dates to the 19th century (Context 23).

Fabric 5

This pottery has a quite coarse cream/buff fabric with an external fine light green glaze and splashed green glaze internally. There were only two sherds of this fabric, representing 1% in sherd counts and 0.2% in sherd weight. This represents the end of the late medieval pottery tradition of what were essentially green glazed earthenware found in contexts 22 and 23 and represents activity on the site prior to the construction of the church. The form is that of jars dating to 17th/18th centuries (Contexts 22, 23).

Fabric 6

This is a hard red/brown fabric with an internal white slip and clear glaze and an external speckled brown glaze. Both internal and external glaze are partial leaving the body of the pot unglazed in places. This fabric represents 16.1% by sherd count and 28.5% by weight. This earthenware is typical of the everyday storage vessels used throughout the 19th century and into the 20th century. They usually take the form of jugs and jars and date from the 19th century (Contexts u/s, 1, 4, 5, 7, 21, 22, 23).

Fabric 7

Hard cream fabric with a clear glaze internally and externally and external yellow/brown /red transfers. This is a later development of the 19th century creamwares. This fabric represents 2.6% of the sherd count and 2.8% of the sherds by weight and is represented by part of a cup. It dates from the 20th century (Contexts u/s, 5, 26).

Fabric 8

Soft and thick cream fabric with an internal white glaze. It is part of the 19th century creamware tradition but is only represented by a single sherd, it dates from the 19th century (Context 5).

Fabric 9

Coarse, cream fabric with many small grits. This is an earthenware fabric, and with two sherds represents 1% of the sherd count and 0.4% by weight. It is of 17th/18th centuries date (Contexts 5, 26).

Fabric 10

Grey/brown fabric with small grits and a dark glaze internally and externally. This earthenware is represented by three sherds, 1.6% of the sherd count and 1% by weight, all from jars. It dates from the late 18th/early 19th centuries (Contexts u/s, 5).

Fabric 11

Coarse red/brown fabric with a few large grits including grog, it has a fine green glaze both internally and partially internally. There is a distinctive white fired line within the fabric. This is similar to fabric 5 in representing the end of the medieval pottery tradition. The sherd

count is 2.6 % of the total and 6% by weight. This dates to the 16th/17th centuries (Contexts 7, 21, 23).

Fabric 12

Fine light grey fabric with a white slip and dark grey glaze. The vessel, a jar (?) has ribbing to the exterior. The three sherds represent 1.6% of the sherd count and 1.2% by weight. This is quite a fine stoneware and dates to the 19th/20th centuries (Context 4).

Fabric 13

A hard fired, coarse grey earthenware with many small inclusions. The interior is unglazed and quite coarse with visible fingering. The exterior has speckled brown glaze. This represents 2.6%-of the sherd count and 11.6% by weight. It dates to the 18th/19th centuries (Context 22).

Fabric 14

A fine yellow/cream fabric with a clear glaze and slip banding around the shoulder and neck. The one example represented here is probably a jug. This represents 1%-of the sherd count and 2.1% by weight. It dates from the 20th century (Context u/s).

Clay pipes

Clay tobacco pipes are a frequent find on sites dating from the 17th century onwards. The use of these pipes tailed off from the beginning of the 20th century as cigarettes became more popular, they are however still manufactured today.

Clay pipes are made in two piece moulds and the principle changes that take place over time are an increase in the bowl size as tobacco became more easily available and more elaborate decoration, particularly in the latter half of the 19th century.

Clay pipes were found in contexts, 5, 7, 21 and 23 as well as in un-stratified deposits. Twenty five fragments were found, mostly in context 5, these were principally pieces of stem. One fragment of a bowl with basic decoration was found and a virtually complete undecorated bowl of 19th century date.

Cultural Burnt Material

This covers material such as clay tiles and drains. Four types of CBM are represented in the collection, roof tile, floor tile, conduits and drains.

The roof tile was found in context 5 and comprises two joining pieces of unglazed pan tile. Clay floor tiles were found in contexts 4 and 5, that in context 4 was a 19th century square unglazed tile, while that in 5 was a slightly later one with moulded keying design for adhesive on the back.

The un-stratified plain clay conduit tile is typically used for containing electrical cables, the drain pieces were found in context 4 and had a dark brown external glaze.

All of this material can be dated to the late 19th and early 20th century.

Glass

The substantial amount of glass that was recovered falls into two main categories, window and bottle glass. All of this material is contemporary to the use of the chapel in the second half of the 19th century and the first half of the 20th. Glass was found in contexts 4, 5, 7, 21, 22 and 23 as well as in un-stratified contexts. There was some evidence of heat distortion to both types of glass and this may have come post-demolition of the building when material not salvaged would have been burnt on site.

Window Glass

There were nine types of window glass based on the appearance of the glass. Types 1 to 3 appear to be contemporary with each other and were manufactured in the same way, the only differentiator is the colour of the staining. This material makes up by far the bulk of the glass. Green stained glass was the most common, both in terms of weight and distribution across contexts.

There were five varieties of glass designed to have an opaque finish, in four cases (Types 4 – 7) the glass had been moulded with a finish designed to provide a 'frosting' effect, of these all but Type 6 were clear glass. Type 6 was stained yellow glass. In the fifth case, Type 8 the surface of the glass had an etched pattern.

Type 1

Red/brown stained glass, probably cylinder made, with clear uneven surfaces and visible bubbles in the glass. 19th century date (Contexts u/s, 4, & 5).

Type 2

Green stained window glass, with clear uneven surfaces and visible bubbles in glass. 19th century date (Contexts u/s, 4, 5, & 7).

Type 3

Yellow stained window glass, with clear uneven surfaces and visible bubbles in glass. 19th century date (Contexts u/s, 5).

Type 4

Clear window glass with moulded pebbled surface to create opaque effect. 19th/20th century date (Contexts u/s, 4, 5).

Type 5

Clear window glass with moulded 'daisy' pattern. 19th/20th century date (Context u/s).

Type 6

Lightly yellow tinted window glass with 'daisy' pattern decoration moulded as part of glass. 19th /20th century date (Contexts u/s, 5).

Type 7

Clear window glass with 'stippled' surface to create frosted effect. 19th/20th century date (Contexts u/s, 5).

Type 8

Clear glass with etching defining a flower pattern. 19th/20th century date (Context 5).

Type 9

Clear window glass. 19th/20th century date (Contexts 7, 23).

Bottles

There was a surprising quantity of glass bottles found, these were present in un-stratified contexts as well as contexts 4, 5, 7, 21, 22 and 23. The colour of glass ranges from clear, generally representing the more modern bottles, through various shades of brown and green and with some semi-opaque pieces. A number of the green bottles had a deep omphalos on the base and the glass was subject to quite severe lamination on occasions. This is suggestive of them being a relatively early bottle, however there is no reason to think that any of the finds are other than contemporary with the chapel.

Those pieces of bottle with moulded lettering are set out in the table below.

Context	Glass Colour	Date	Description
u/s	Green	19 th /20 th	1 piece square bottle with moulded lettering of which 'ABO' survives.
u/s	Clear	19 th /20 th	Bottle neck, labelled in red lettering 'EO?, Dairy, Stockton'. 1 clear partial bottle neck. 1 clear bottle base, moulded with moulded lettering ASB 111 around edge and central motif with undecipherable letters.
u/s	Clear	19 th /20 th	Base of bottle, moulded with moulded lettering ASB 111 around edge and central motif with indecipherable letters.
5	Clear	19 th /20 th	Bottle with incomplete moulded letters 'DENNIS' just above base. Another piece with '...RTH' over '. ONTENT'.
5	Clear	19 th /20 th	Bottle with moulded '...RTH' over '.ONTENT'.
5	Green	19 th /20 th	Bottle with incomplete moulding, ' THIS BO..' over 'THE R..' over 'AN...' over 'MAN..' over 'H..'.
5	Green	19 th /20 th	Semi-opaque greenish glass bottle with the partial lettering '...ORS'.
5	Opaque	19 th /20 th	Thick semi clear glass with moulded lettering on the base 'MF' in the centre with lettering around the edge which does not survive but includes a 'K' and separately the 'Ld' abbreviation for Limited.

Miscellaneous Glass

Two miscellaneous examples of glassware stood out. There many fragments of a white glass lampshade of probable 19th century date (Context 5) and a single thick red, bullseye piece of glass that came from the type of oil lanterns placed around roadworks in the past (un-stratified).

Stone

Architectural

One piece of architectural stonework was found, a triangular fragment of coarse grained yellow sandstone. There was deeply incised herring bone dressing on the top edge and curved marks on one side. This was part of a larger piece but there is insufficient to know

what it was used for on the building (Context 5, 19th century)

Roofing

Two examples of roofing material were recovered.

A sandstone roofing tile, while this may be from the chapel, slate is more likely to have been used for the building and it is possible that this originates from earlier structures in the vicinity of the site (Context 21).

A slate roofing tile, almost certainly of a type that would be used to roof the chapel building (Context 5, 19th century).

Bottle Stoppers

Ball stoppers were placed in the neck of bottles to keep them airtight and to preserve 'fizz'. The procedure was developed in 1872 by Hiram Codd and bottles with this device were known as Codd bottles.

The design was used until the 1930s

<https://www.bbc.co.uk/ahistoryoftheworld/objects/xuE6ff43S-SmMuTZa8NPWg>

Two chalk balls, used as bottle stoppers were found (Contexts 5 & 7, late 19th/early 20th centuries)

Flint

A surprisingly large quantity of calcined (burnt) flint was found, 303g in three contexts and un-stratified. Flint was burnt and used as an additive for pottery and glass manufacture from the 17th century and in this instance it may have been dumped on site following use elsewhere (Contexts u/s, 4, 5 & 7).

Metalwork

Iron Nails

A large quantity (78) of square shank handmade iron nails were found, these varied in length from 22mm to 115mm. These would have been used in the woodwork of the chapel (Contexts u/s & 5).

Iron Spikes

Five substantial spikes were recovered, four of these had a square shank and one round. They ranged in length from 115mm to 250mm and would have been used in the structural woodwork of the building (Context 5).

Ironmongery

There were four pieces of cast ironwork designed to support cast iron pipes. These usually take the form of collars with a straight piece and 'L' shaped end with holes which attached to the wall (Context 5, 19th century).

One iron pulley, part of a vertical sash window arrangement (Context u/s, 19th/20th century)

Pipes

One, broken, piece of a cast iron right angle pipe with internal thread at both ends (Context

5, 19th century).

Door Fitting

One piece of a lifting latch for a door (Context 5, 19th/20th centuries).

Copper Alloy

Coin

One badly corroded coin, the lettering is illegible but the size suggests a pre-decimal halfpenny (Context 5, 19th/20th centuries).

Button

One brass button, no decoration (Context 21, 19th/20th centuries).

Pen

Bottom fitting of pen with engraved/moulded rings to aid grip (Context 5, 19th/20th centuries).

Pipe

Three lengths of copper pipe, 12mm diameter with clearly visible seam (Context 5, 19th/20th centuries).

Nails

Nails of varying lengths, 22mm to 48mm with round shanks (Context 5, 19th/20th centuries).

Window Catch

One brass window catch probably for a vertical sash window (Context u/s, 19th/20th centuries).

Miscellaneous

Electrical Fittings

A number of electrical fittings of early 20th century date were recovered, these included switches and junction boxes

Ceramic / Copper Alloy: Two light switch bases, one with dome shaped pressed brass top. Both have intact Cu Alloy fittings, one works mechanically. Both have identical serial numbers on base, '217/237 71' (Context 5, 20th century).

Ceramic: Electrical fitting, possibly junction box with base and cover (Context 5, 20th century).

Bakelite/ Copper Alloy: Light fitting, bell shaped with plastic coated stranded copper wire. It is moulded with 'Phillips Made in Holland' around the top and the number '129' inside the mouth of the bell (Context u/s, date 20th century)

Plaster

Painted and moulded plaster from the interior of the building.

Four pieces painted plaster and one piece of a curved moulding (Context u/s, 19th/20th centuries)

Thirty pieces of plaster, of which some had traces of paint and some were part of round mouldings up to 35mm thick (Context 5, 19th / 20th century)

Burnt Material

There was clear evidence of material having been damaged by hot flames, this has been noted above under 'Glass' but it also included melted metal and other materials. This was found in Contexts 4, 5 & 7.

Animal Bone & Shells

Animal Bone

A limited amount of animal bone (29 pieces weighing 365g) was found. This seemed to comprise butchered elements of cattle and sheep, although a bird bone was recovered from context 5 and a large fish bone (cod?) from context 22. Virtually all bones had clear evidence of butchery, either as sawn and cut bone or from knife marks on the bone. A number had also been split open to extract the marrow.

Their deposition on the site may represent discard prior to the construction of the chapel as well as usage during the later 19th century. While there were slaughter houses in the vicinity the scale of deposition and the size and type of bones represents domestic butchery not that of carcasses and there was no evidence of the discard of unwanted parts of animals (such as horn cores) which might be expected if the area was used to dump waste from a slaughter house (Contexts 5, 7, 21, 22, 23).

Shells

Shell was found in five contexts and this comprised, Oyster, Mussel and Cockles. Stockton's position on the River Tees, not too far from the sea would have meant that shellfish would have been relatively easily available. Shellfish was regarded as a cheap and plentiful food source throughout the post-medieval period and the presence of the shells on the site attests to its local consumption (Contexts 4, 5, 21, 22, 23).

8. Conclusions

This project provided the opportunity for local people and volunteers to engage and be involved with the project and provided the opportunity to experience working on an archaeological excavation and raise awareness and understanding of the town's heritage.

The excavation results provided an insight in to the construction techniques used during the construction of the building.

9. Acknowledgements (Figures 24 to 30)

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10. Bibliography and Sources

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Durham County Record Office

Ref: C/Sto 160 Plan of proposed heating system, 1908

National Library of Scotland

<https://maps.nls.uk/view/231284055> Town Plan of Stockton on Tees – Durham Sheet L.12.24 1893

Appendix 1: Context

Context

Context no.	Type	Description	P	B&S	G	M	CP	CBM	S	Other
1	Layer	Topsoil	*							
2	Layer	Paving								
3	Layer	Aggregate								
4	Layer	Orange clay layer N of wall (8)		*	*			*	*	*
5	Layer	Demolition	*	*	*	*	*	*	*	*
6	Cut	Cut for paving and aggregate layers	*							
7	Layer	Brown/grey clay-silt	*	*	*		*	*	*	*
8	Wall	E-W wall foundation								
9	Wall	N-S wall foundation								
10	Layer	Brown clay layer E of wall (9)								
11	Fill	Grey-brown silt								
12	Cut	Construction cut for N-S wall foundation (9)								
13	Layer	Grey-brown clay silt demolition layer E of (9)								
14	Layer	Orange-brown clay								
15	Layer	Cement layer								
16	Sleeper wall	Brick sleeper wall to support floor								
17	Sleeper wall	Brick sleeper wall to support floor								
18	Sleeper wall	Brick sleeper wall to support floor								
19	Layer	Brick step								
20	Foundation pad	Brick foundation pad for stairs								
21	Layer	Grey-brown clay	*	*	*	*	*		*	
22	Layer	Brown silt-clay	*	*	*					
23	Fill	Brown silt-clay	*	*	*		*	*		
24	Cut	Cut for French drain								
25	Layer	Dark-brown clay cut by (24)								
26	Fill	Redeposited clay fill of (12)	*							
27	Cut	Modern intrusion (un-ex)								
28	Cut	Modern intrusion (un-ex)								
u/s	Un-stratified		*		*	*		*	*	*

Key P = pottery, B&S = bone & shell, G = glass, M = metal, S = stone, CP = clay tobacco pipe, CBM = building material

Appendix 2: Finds

Finds Catalogue

Pottery

Context	Fabric	Sub-fabric	Sherd Type	Description of Fabric	Vessel Size (diameter)	Surface Treatment	Decoration	Form	Date	Sherds	Weight (grams)	Vessel Nos	Cross fitting	Evidence of use	Sherd Condition	Other
23	1		Rim & base	Fine white fabric with tiny grey flecks	60mm+	Clear glaze	Blue transfer to top	Plate	19 th	2	20	1	pieces fit	None	Good, sharp edges	Foot ring unglazed
23	2		Body, with part of foot ring	Gritty cream fabric	20mm+	White glaze	None	Plate	19 th	1	6	1	N/A	Some wear	Sharp edges but damaged	
23	3		Body and base with foot ring	White/cream fabric, not very fine	250mm+	Clear Glaze	None	Plate	19 th	2	13	1	No	None	Sharp edges but damaged	
23	4		Body	Light grey with small dark grey flecks. Stoneware	?	Internal speckled brown glaze. Externally smooth brown glaze	Two ridges and moulding on rim	Cup?	19 th	1	4	1	N/A	None	Good, sharp edges	
23	5		Body	Cream/buff, quite coarse	?	External fine light green glaze. Internally glaze splash	None	?	17 th /18 th	1	1	1	N/A	None	Good, sharp edges	

5	3		Rim and body	White/cream fabric, not very fine	?	Clear glaze	Blue transfer to top	Plate?	19 th	32	90	7+	2 pieces	None	Good, sharp edges	
5	1		Rim, Handle & body	Fine white fabric with tiny grey flecks	?	Clear glaze	Blue Transfer	Cup?	19 th	12	50	4	None	None	Good, sharp edges	
5	6		Rim and body	Hard red/brown fabric. Earthenware	?	Internal white slip and clear glaze, external speckled brown glaze. Both partial	None	Jar	19 th	7	55	1	None	Accretions to the interior base of one sherd	Good, sharp edges	
5	7		Body	Hard cream fabric	?	Internal clear glaze, external clear glaze over transfers	yellow/brown /red transfers	Cup?	20 th	2	4	1	None	None	Good, sharp edges	
5	8		Body	Soft and thick cream fabric	?	Internal white glaze.	None	?	18 th /19 th	1	1	1	N/A	None	Abraded	
5	9		Body	Coarse, cream fabric with many small grits. Earthenware	?	None	None	?	17 th /18 th	1	2	1	N/A	None	Good, sharp edges	
5	10		Body	Grey/brown fabric with small grits. Earthenware	?	Dark glaze front and back	None	?	18 th /19 th	1	1	1	N/A	None	Abraded	

7	6		Rims, body & base	Hard red/brown fabric. Earthenware	?	Internal white slip and clear glaze, external speckled brown glaze. Both partial	One rim has external rings	Jar	18 th /19 th	6	40	2	None	None	Good, sharp edges	
7	1		Rims, body & base	Fine white fabric with tiny grey flecks	?	Clear glaze	Blue transfer to top. 4 Different patterns	Plate, dish	19 th	16	46	5+	None	Slight brown staining to some pieces	Good, sharp edges	
7	2		Rims, body & base	Gritty cream fabric		Clear glaze	Blue transfer to top.	Plate	19 th	3	9	1	None	None	Good, sharp edges	
7	11		Rim, body & base	Coarse red/brown fabric with a few large grits including grog. Has a white fired line to external surface		Fine green glaze internally and partially externally	club rim	Jar	16 th /17 th	3	35	1	None	None	Partial abrasion of edge	
4	12		Body	Fine light grey fabric		White slip and dk grey glaze	ribbing to exterior	?	19 th /20 th	3	11	1?	None	None	Good, sharp edges	

4	1		Rim and body	Fine white fabric with tiny grey flecks		Clear glaze	Blue Transfer	Plate	19 th	5	7	3?	None	Brown staining on one sherd	Good, sharp edges	One piece is blackened and has surface bubbles, waster?
4	6		Rim and body	Hard red/brown fabric. Earthenware		Internal white slip and clear glaze, external speckled brown glaze. Both partial	None	Jar?	19 th	2	14		None	None	Good, but with partial abrasion and damage to internal glaze	
4	3		Base & body	White/cream fabric, not very fine		Clear glaze	None	Plate?	19 th	2	7		None	None	Good, sharp edges	
4	2		Body	Gritty cream fabric		Clear glaze	Blue transfer	Plate?	19 th	11	8		None	Slight brown staining to some pieces	Good, sharp edges	Small sherds
1	6		Body	Hard red/brown fabric. Earthenware		Internal white slip and clear glaze, external speckled brown glaze. Both partial	None	Jar?	19 th	2	19	2	None	None	Partial abrasion of edge	

23	6		Body	Hard red/brown fabric. Earthenware		External speckled brown glaze. Internal unglazed	None	Jar?	19 th	3	19	1	None	None	Good, sharp edges	
23	1		Body	Fine white fabric with tiny grey and grog flecks		Clear glaze	None	?	19 th	8	8	1+	None	None	Good, sharp edges	One piece is blackened and has surface bubbles, waster?
23	11		Body	Coarse red/brown fabric with a few large grits including grog. Has a white fired line to external surface		Fine green glaze internally	None	Jar	16 th /17 th	1	6	1	None	None	Good, sharp edges	
21	11		Strap Handle	Coarse red/brown fabric with a few large grits including grog.		Partial green glaze	None	?	16 th /17 th	1	16	1	None	None	Good, sharp edges	

21	6		Body	Hard red/brown fabric. Earthenware		Internal white slip and clear glaze, external speckled brown glaze. Both partial	One piece has white slipped wavy line and dot on exterior	Plate?	19 th	5	40	2	None	None	Good, sharp edges	One piece is over fired with bubbled glaze.
21	1		Rim?	Fine white fabric with tiny grey flecks		Clear glaze	Blue transfer to one surface	Plate?	19 th /20 th	1	2	1	None	None	Good, sharp edges	
21	3		Rim, base & body	White/cream fabric, not very fine		Clear glaze	Blue & brown transfers	Plate /dish	19 th /20 th	7	35	2	None	None	Good, sharp edges	
22	6		Base	Hard red/brown fabric. Earthenware		Internal & external brown speckled glaze	None	Jar	19 th	2	41	1	None	None	Good, sharp edges	
22	5		Body	Cream/buff, quite coarse		Fine green glaze internal and external	None	?	17 th /18 th	1	less than 1g	1	None	None	Good, sharp edges	
22	13		Body	Coarse grey fabric with many small inclusions, hard fired. Earthenware		Unglazed and quite coarse interior, with visible fingering. Exterior has speckled brown glaze.	None	Vessel	18 th /19 th	5	109	1	None	None	Good, sharp edges	

22	1		Rim & body	Fine white fabric with tiny grey flecks		Clear glaze	None	Plate?	19 th	2	less than 1g	1	None	None	Good, sharp edges	
22	3		Body	White/cream fabric, not very fine		Clear glaze	None	Plate?	19 th	7	14	1	None	None	Very fragmentary	
U/S	6		Body	Hard red/brown fabric. Earthenware		White slip and clear glaze to interior. Clear to exterior	None	Jar	19 th	4	41	2	None	None	Good, sharp edges	
U/S	10		Body	Grey/brown fabric with small grits. Earthenware		Dk glaze front and back	None	Vessel	19 th	2	9	1	None	None	Good, sharp edges	
U/S	3		Rim, body & base	White/cream fabric, not very fine		Clear glaze	Blue and red/brown transfers	Dish & plates	19 th	17	97	5+	None	None	Good, sharp edges	
U/S	7		Body	Hard cream fabric		Clear glaze	None	?	19 th /20 th	2	21	1	None	None	Good, sharp edges	
U/S	1		Handle, shoulder, body	Fine white fabric with tiny grey flecks		Clear glaze	None	Vessel	19 th /20 th	6	17	2?	None	Accretion to interior of one piece	Good, sharp edges	
U/S	14		Rim & body	Fine yellow/cream fabric		Clear glaze	Slip banding around shoulder and neck	Jug?	20 th	2	20	1	None	None	Good, sharp edges	
26	9		Rim	Grey/brown fabric with small grits. Earthenware		Brown glaze	None	Jug?	19 th	1	2	1	None	None	Good, sharp edges	
26	7		Body	Hard cream fabric		Clear glaze	None	?	19 th /20 th	1	less than 1g	1	None	None	Good, sharp edges	

Pottery fabric by Context

Fabric by Context	U/S	1	4	5	7	21	22	23	26	
1 No	6	0	5	12	16	1	0	10	0	50
1 Wt	17	0	7	50	46	2	0	28	0	150
2 No	0	0	11	0	3	0	0	1	0	15
2 Wt	0	0	8	0	9	0	0	6	0	23
3 No	17	0	2	32	0	7	7	2	0	67
3 Wt	97	0	7	90	0	35	14	13		256
4 No	0	0	0	0	0	0	0	1	0	1
4 Wt	0	0	0	0	0	0	0	4	0	4
5 No	0	0	0	0	0	0	1	1	0	2
5 Wt	0	0	0	0	0	0	1	1	0	2
6 No	4	2	2	7	6	5	2	3	0	31
6 Wt	41	19	14	55	40	40	41	19	0	269
7 No	2	0	0	2	0	0	0	0	1	5
7 Wt	21	0	0	4	0	0	0	0	1	26
8 No	0	0	0	1	0	0	0	0	0	1
8 Wt	0	0	0	1	0	0	0	0	0	1
9 No	0	0	0	1	0	0	0	0	1	2
9 Wt	0	0	0	2	0	0	0	0	2	4
10 No	2	0	0	1	0	0	0	0	0	3
10 Wt	9	0	0	1	0	0	0	0	0	10
11 No	0	0	0	0	3	1	0	1	0	5
11 Wt	0	0	0	0	35	16	0	6	0	57
12 No	0	0	3	0	0	0	0	0	0	3
12 Wt	0	0	11	0	0	0	0	0	0	11
13 No	0	0	0	0	0	0	5	0	0	5
13 Wt	0	0	0	0	0	0	109	0	0	109
14 No	2	0	0	0	0	0	0	0	0	2
14 Wt	20	0	0	0	0	0	0	0	0	20

Total Pottery by Context		
	No	Wt
U/S	33	205
1	2	19
4	23	47
5	56	203
7	28	130
21	14	93
22	15	165
23	19	77
26	2	3
	192	942

Animal Bone and Shell

Context	Material	Animal	Quantity	Weight G (in bag)	Date	Description (Dimensions are largest)	Comment
5	Bone	Cow & Sheep, bird	8	95	19 th ?	Evidence of butchery and marrow extraction, partial jaw	
5	Bone	Cow	1	28	19 th ?	Butchered	
5	Shell	Oyster, Cockle, Mussel	6	34	19 th ?	2 oyster, 3 cockle, 1 mussel	
23	Shell	Cockle & Oyster	4		19 th ?	3 cockle & 1 Oyster fragment	
4	Shell	Oyster	1		19 th ?	1 large piece of oyster shell	
21	Bone	Cow & Sheep	5	101	19 th ?	Evidence of butchery and marrow extraction	
21	Shell	Cockle & Oyster	4	29	19 th ?	1 cockle & 3 oyster	
7	Bone	Cow & Sheep	10	101	19 th ?	Evidence of butchery and marrow extraction	
U/S	Bone	Cow & Sheep?	4	39	19 th ?	Evidence of butchery	
22	Shell	Oyster	11	18		Probably all from a single shell	
22	Bone	Fish?	2	less than 1g		Cod?	
23	Bone	?	1	less than 1g	19 th ?	Single tooth	

Glass

Context	Type	Material	Quantity	Weight G (in bag)	Date	Description (Dimensions are largest)	Comment
U/S	Type 1	Glass	7	28	19 th /20 th	Red/brown window glass, probably cylinder made, with clear uneven surfaces and visible bubbles in glass.	window glass
U/S	Type 2	Glass	7	28	19 th /20 th	Green tinge window glass, probably cylinder made, with clear uneven surfaces and visible bubbles in glass.	
U/S	Type 3	Glass	16	91	19 th /20 th	Yellow window glass, probably cylinder made, with clear uneven surfaces and visible bubbles in glass.	
U/S	Type 4	Glass	30	262	19 th /20 th	Clear window glass with moulded pebbled surface to create opaque effect	
U/S	Type 5	Glass	1	4	19 th /20 th	Clear window glass with moulded 'daisy' pattern.	
U/S	Type 6	Glass	5	38	19 th /20 th	Lightly yellow tinted window glass with 'daisy' pattern decoration moulded as part of glass.	
U/S	Type 7	Glass	2	17	19 th /20 th	Clear window glass with 'stippled' surface to create frosted effect	
U/S		Glass	40	509	19 th /20 th	1 partial neck brown 'beer' bottle. 1 piece of blue glass. 2 pieces green bottle glass. 1 piece green square bottle with moulded lettering of which 'ABO' survives. 8 pieces of opaque greenish tint glass. 1 piece very dark glass. 31 pieces clear bottle glass. Includes at least 4 pieces from the same bottle, 3 collar/neck pieces and 1 neck, labelled in red lettering 'EO?', Dairy, Stockton'. 1 clear partial bottle neck. 1 clear bottle base, moulded with moulded lettering ASB 111 around edge and central motif with undecipherable letters. 1 moulded red glass bulls eye from road lantern. 1 piece externally ribbed clear glass, probable vase	Bottle glass etc
5	Type 4	Glass	113	630	19 th /20 th	Clear window glass with moulded pebbled surface to create opaque effect	
5	Type 7	Glass	10	61	19 th /20 th	Clear window glass with 'stippled' surface to create frosted effect	
5	Type 2	Glass	58	261	19 th	Green tinted window glass probably cylinder made, with clear uneven surfaces and visible bubbles in glass. Three pieces are heavily heat distorted	
5	Type 1	Glass	34	95	19 th	Red/brown tinted window glass probably cylinder made, with clear uneven surfaces and visible bubbles in glass.	
5	Type 3	Glass	94	416	19 th /20 th	Yellow tinted window glass probably cylinder made, with clear uneven surfaces and visible bubbles in glass.	
5	Type 6	Glass	9	38	19 th /20 th	Lightly yellow tinted window glass with 'daisy' pattern decoration moulded as part of glass.	
5	Type 8	Glass	11	75	19 th /20 th	Clear glass with etching defining a flower pattern	
5		Glass	34	126	19 th /20 th	Mix of clear and greenish window glass, some quite thick. Two showing signs of heat distortion	
5		Glass	112	184	19 th /20 th	White glass probably part of a glass light shade	
5		Glass	8	582	19 th /20 th	Brown glass bottle with pronounce omphalos base is complete as is the collar and most of the neck.	

5		Glass	59	838	19 th /20 th	Bottle glass, from c. 17 different bottles. At least five (25 pieces) are a 20th century clear glass bottle, one with incomplete moulded letters 'DENNIS' around bottle above base. Another piece with '...RTH' over '...ONTENT'. Three (4 pieces) are of a green tinted glass, one moulded with incomplete lettering, 'THIS BO..' over 'THE R..' over 'AN...' over 'MAN..' over 'H..'. Two bottles (5 pieces) are of a green tinted glass with narrow tops. One bottle has 5 pieces of a clear brown glass. One bottle (4 pieces) of quite a thick green glass. There are 4 pieces of an opaque white glass, this has a shallow shoulder and moulded decoration, perhaps a vase. There is one piece of thick semi clear glass with moulded lettering on the base 'MF' in the centre with lettering around the edge which does not survive but includes a 'K' and separately the 'Ld' abbreviation for Limited. Four pieces of a thick green glass bottle with narrow neck. One base rim of a green glass bottle. Three pieces of a semi-opaque greenish glass bottle, one piece has the partial lettering '...ORS'. One thick green glass bottle with pronounced omphalos base, the four pieces of this bottle all have heavy delamination of the glass, may be a relatively early vessel. There are two pieces of green tinted bottle glass which have been heavily distorted by heat.	
4	Type 1	Glass	2	5	19 th	Red/brown tinted window glass probably cylinder made, with clear uneven surfaces and visible bubbles in glass.	
4	Type 2	Glass	2	2	19 th	Green tinted window glass probably cylinder made, with clear uneven surfaces and visible bubbles in glass. Three pieces are heavily heat distorted	
4	Type 4	Glass	1	8	19 th /20 th	Clear window glass with moulded pebbled surface to create opaque effect	
4	Type 2	Glass	6	12	19 th /20 th	Greenish tinge window glass	
4		Glass	4	7	19 th /20 th	At least one bottle, clear glass	
4		Glass	1	18	19 th	Thick green glass bottle, glass is delaminating cf to example from 5, same bottle?	
4		Glass	4	9	19 th /20 th	Semi-opaque clear glass bottle	
4		Glass	1	1	19 th /20 th	Cobalt blue glass bottle	
4		Glass	2	7	19 th /20 th	Very dark green glass bottle	
7		Glass	7	209	19 th /20 th	Omphalos base pieces of thick dark green bottle	
7		Glass	7	73	19 th /20 th	Dark green glass bottle, with some lamination of the glass.	
7		Glass	2	9	19 th /20 th	Clear glass bottle	
7	Type 2	Glass	1	2	19 th /20 th	Greenish tint glass bottle	
7	Type 9	Glass	17	22	19 th /20 th	Clear window glass	
7	Type 2	Glass	2	3	19 th /20 th	Greenish tint clear window glass	
21		Glass	8	681	19 th	At least three, possibly four thick green glass bottles. There are at least three omphalos bases present and one complete top. Virtually all are laminating heavily.	
22		Glass	8	324	19 th	Two thick green glass bottles with parts of two omphalos bases	
23	Type 9	Glass	4	28	19 th /20 th	Two pieces of a thick green bottle, heavily laminated. One piece of white glass, possible light fitting. Clear window glass opaque from lamination.	

Metal objects

Context	Material	Quantity	Weight G (in bag)	Date	Description (Dimensions are largest)	Comment
5	Cu Alloy	1	3	19 th /20 th	Coin, badly corroded, some lettering is visible, but not legible. Probable halfpenny	
5	Cu Alloy	3	168	19 th /20 th	Copper pipe x3. 12mm diameter with clear seam	
5	Cu Alloy	1	4	19 th /20 th	Pen (?) bottom fitting of pen with engraved/moulded rings to aid grip	
5	Cu Alloy	8	11	19 th /20 th	Nails of varying lengths, 22mm to 48mm with round shanks	
5	Iron	52	1543	19 th /20 th	41 Nails from 35 to 105mm long, all square section. Many with corrosion and mineralised wood. 5 Spikes 115mm to 250mm in length, four with square shanks, one with round. 6 Various fittings including a half collar	
5	Iron	20	196	19 th /20 th	Nails, square shank from 45 to 105mm, some corrosion	
5	Iron	7	2613	19 th /20 th	Three support pieces for metal pipes, with partial collar. One cast iron broken right angle pipe piece with internal thread at both ends. One broken flat curved piece, part of latch lifter?	
U/S	Fe / CU Alloy	8	392	19 th /20 th	Nails, four nearly complete and fragments of two more. Square shank with concretions and mineralised wood. Max length 105mm. One iron pulley fitting for a sash window with mineralised wood. One brass window catch	Window fittings
21	Iron		725	19 th /20 th	Heavily corroded piece of curved ironwork with 19th century white ware and stone in corrosion	
21	Cu Alloy	1	4	19 th /20 th	Brass button	

Ceramic Building Material

Context	Material	Quantity	Weight G (in bag)	Date	Description (Dimensions are largest)	Comment
5	Refractory clay	2	2.374kg	19 th /20 th	Two joining pieces of a moulded tile forming an open fire back. Three sides are intact and chamfered, front (?) is broken. Tile has nine raised ridges with evidence of burning on the ridges and in the hollows between them	Probably from a fireplace within the church
23	Clay	3	287	19 th	Two joining piece and two other pieces of coarse red tile, the two joining pieces have a partial dk. brown glaze internally.	Tile
5	Clay	2	299	19 th /20 th	Foul water drain with dark brown glaze internally on one piece and internally and externally on the other	
7	Clay	8	892	19 th /20 th	Foul water drain with light brown glaze internally and externally (6 pieces). Two pieces with light brown glaze internally and dk brown externally.	
7	Clay	1	33	19 th /20 th	Unglazed tile, possibly from a conduit?	
U/S	Clay	1	110	19 th /20 th	Unglazed tile, possibly from a conduit?	
4	Clay	1	6	19 th /20 th	Fragment of foul water drain with dark brown glaze externally	
4	Clay	1	23	19 th	Unglazed possible floor tile.	
5	Clay	2	611	19 th /20 th	Two joining pieces of unglazed roof pantile	
5	Clay	1	215	19 th /20 th	Unglazed floor tile with channelling on the back to aid cementing in place	

Clay tobacco pipes

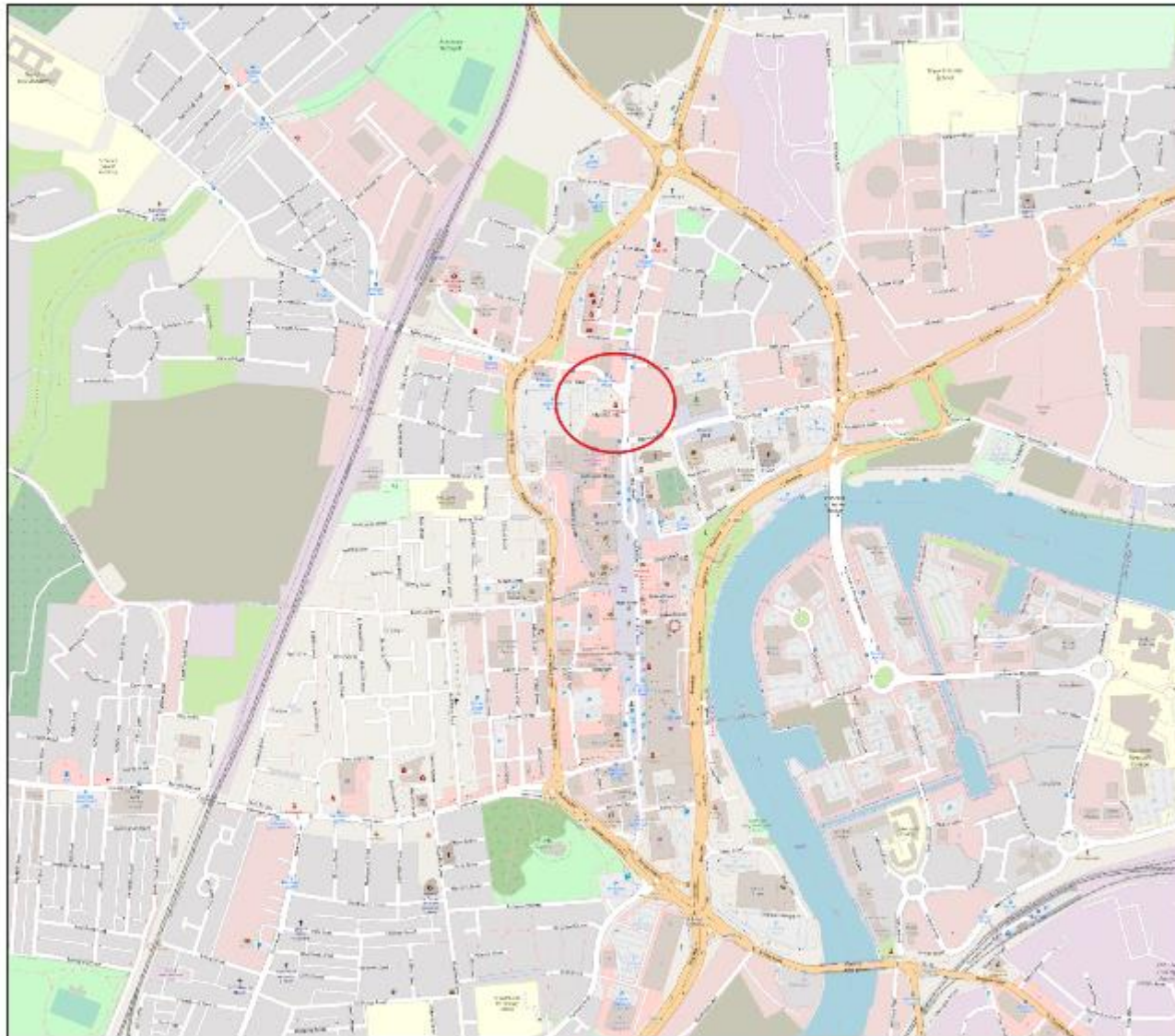
Context	Material	Quantity	Weight G (in bag)	Date	Description (Dimensions are largest)	Comment
U/S	Clay	1	6	19 th	Clay pipe stem	
5	Clay	14	53	19 th	13 Clay pipe stems and one virtually complete bowl	
7	Clay	6	14	19 th	5 stems and one bowl fragment with ridged decoration	
21	Clay	2	8	19 th	Clay pipe stems	
23	Clay	2	6	19 th	Clay pipe stems	

Stone

Context	Material	Quantity	Weight G (in bag)	Date	Description (Dimensions are largest)	Comment
4	Flint	48	101		Pieces and flakes of calcined flint. Size 8mm to 30mm	
4	Flint	4	48		2 small pieces of calcined flint, 2 pieces of uncalcined flint, size 25mm to 50mm	
5	Slate	3	39		Roofing slate	
5	Flint	24	53		Pieces and flakes of calcined flint. Size 11mm to 25mm	
5	Chalk(?)	1	Too light	late 19 th	Ball, used as bottle stopper	
5	Tar	1	Too light		1 piece of tar, 25mm	
5	Sandstone	1	744	19 th	Triangular piece of coarse grained yellow sandstone. Deeply incised herring bone dressing on top edge and curved marks on one side, saw marks?	Fragment of a larger, cut and roughly dressed piece
7	Flint	8	24		7 calcined flint, 1 piece uncalcined, 12mm to 34mm	
7	Flint	1	38		1 piece uncalcined flint, 52mm	
7	Chalk(?)	1	5	late 19 th	Ball, used as bottle stopper	
U/S	Flint	8	39		Calcined flint, 15mm to 50mm	
21	Sandstone	1	82		Roofing slate	

Miscellaneous

Context	Material	Quantity	Weight G (in bag)	Date	Description (Dimensions are largest)	Comment
U/S	Bakelite/CU Alloy	1	71	20 th	Light fitting, bell shaped with plastic coated stranded copper wire. It is moulded with Phillips Made in Holland around the top and the number 129 inside the mouth of the bell	
5	ceramic/brass	4	604	20 th	Two light switch bases, one with pressed brass top. Both have intact Cu Alloy fittings. Both have identical serial numbers on the base, 217/237 71. Ceramic electrical fitting base with cover	
7	?	1	1	?	Possible cinder / slag	
U/S	plaster	5	604	19 th /20 th	4 pieces painted plaster and one curved moulding	
5	plaster	30	2434		Plaster, some painted and some rounded mouldings, up to 35mm thick	
4	Burnt Material	10	43		Glass and metal that has melted due to heat. Bag labelled as slag but this is not from an industrial process	
5	Slag	5	179			



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Figure 1: Site location



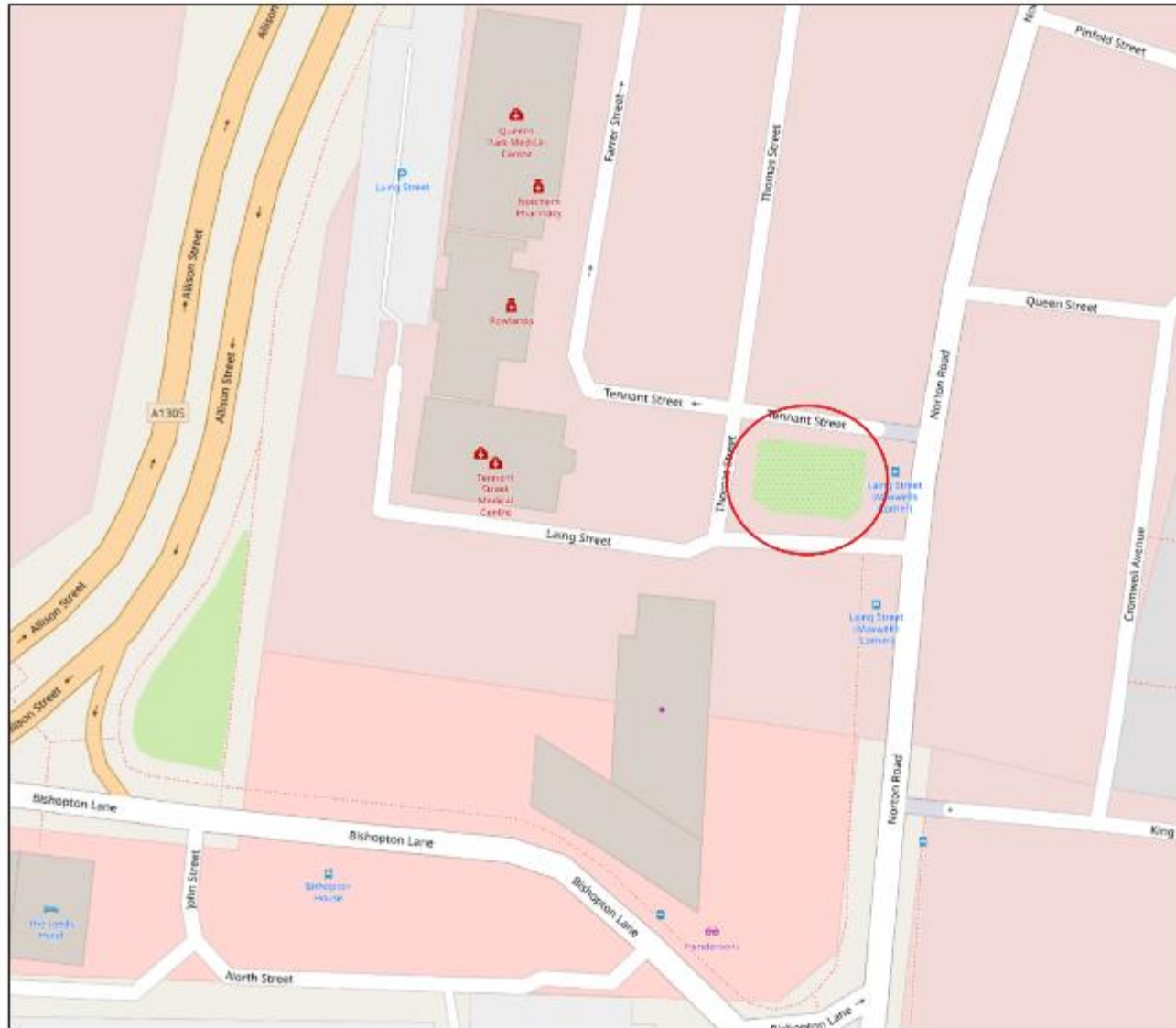
0 100 200 m



Scale 1:10000



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Figure 2: Site location



0 10 20 m



Scale 1:1000



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**Figure 3: Site location
overlay on Stockton's
1891 Town Plan**

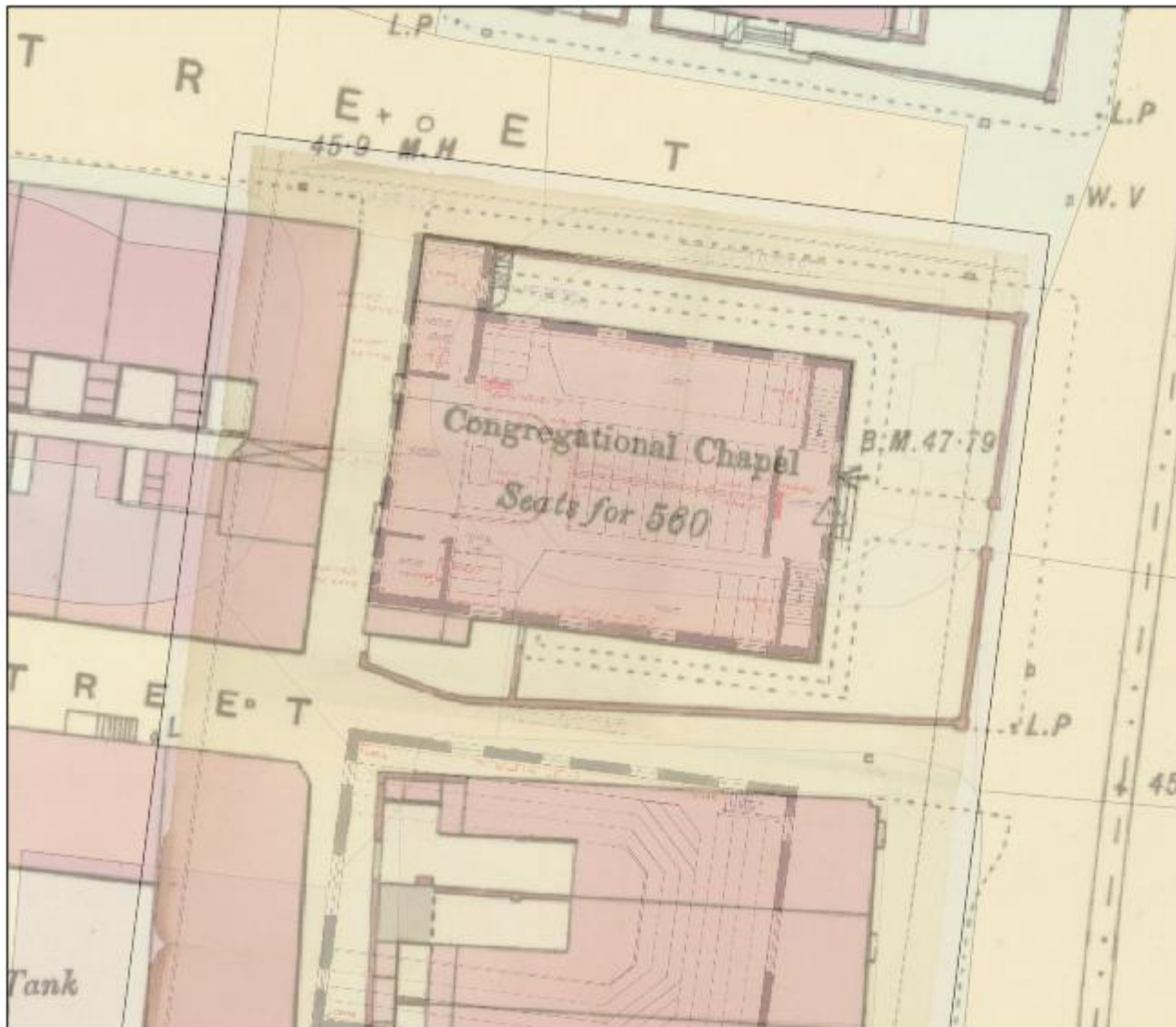
0 10 20 m



Scale 1:500



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**Figure 4: Site location
 overlain with Stockton's
 1891 Town Plan and the
 church heating plan**

0 5 10 m



Scale 1:250



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**Figure 5: Site plan
 overlain upon the church
 heating plan**



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Figure 6: Approximate site location over Brewster's 1828 map of Stockton



Figure 7: Plan of trench

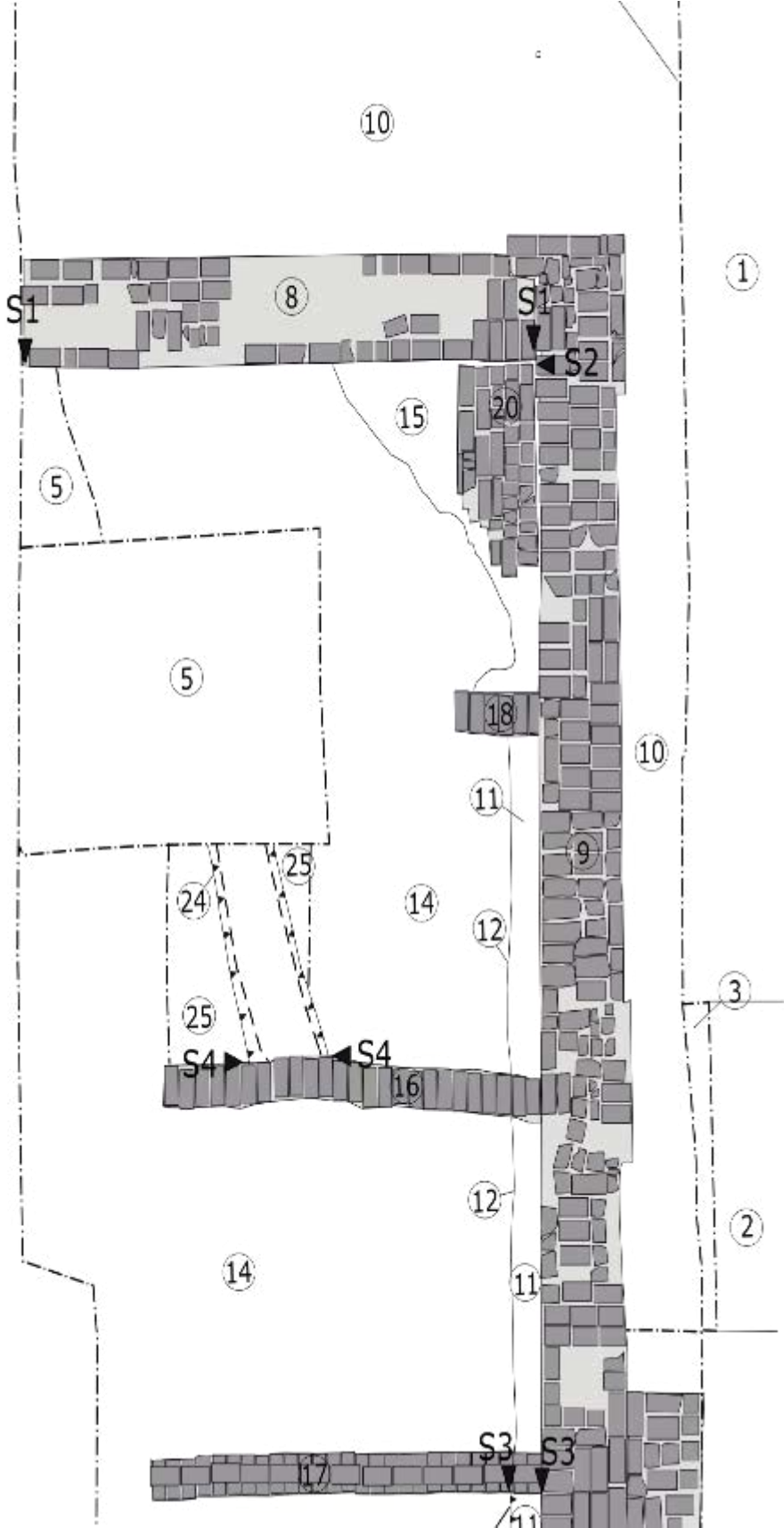
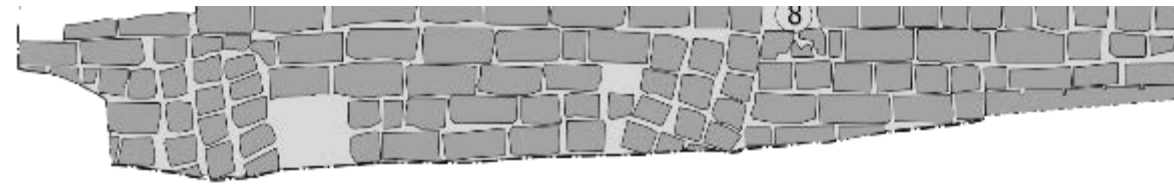


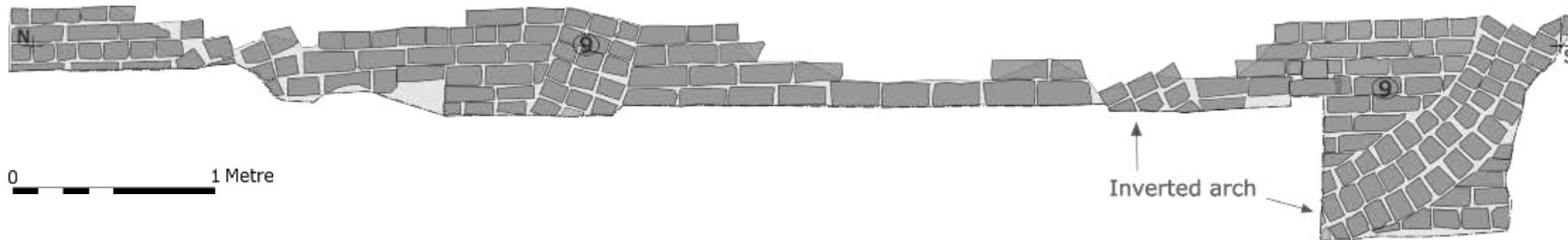
Figure 8: Sections

North wall foundation, south facing elevation, Section 1



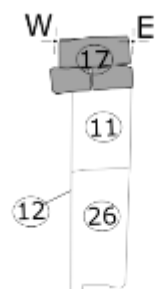
0 1 Metre

East wall foundation, west facing elevation: Section 2



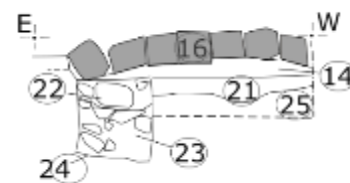
0 1 Metre

Section 3: Across construction trench (12)



0 1 Metre

Section 4: Across French drain (24)



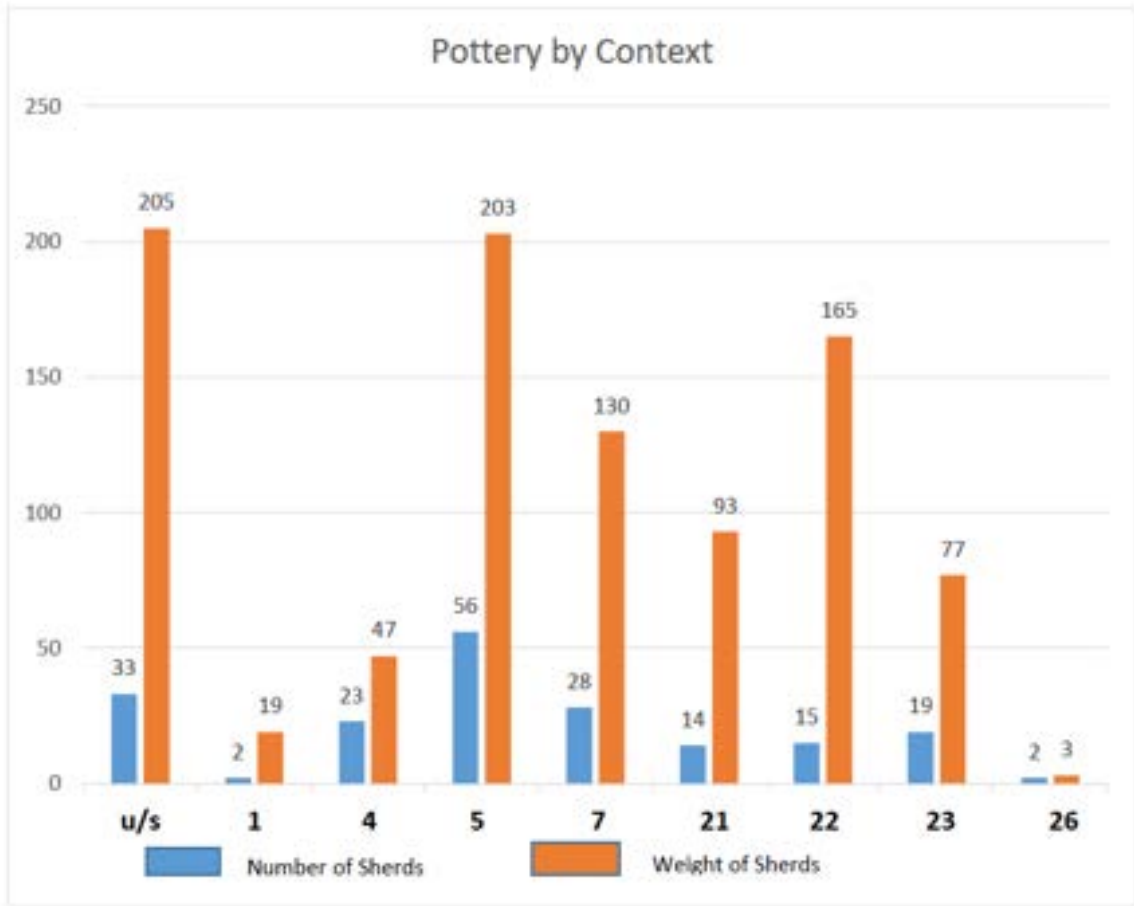


Figure 9: Pottery by context

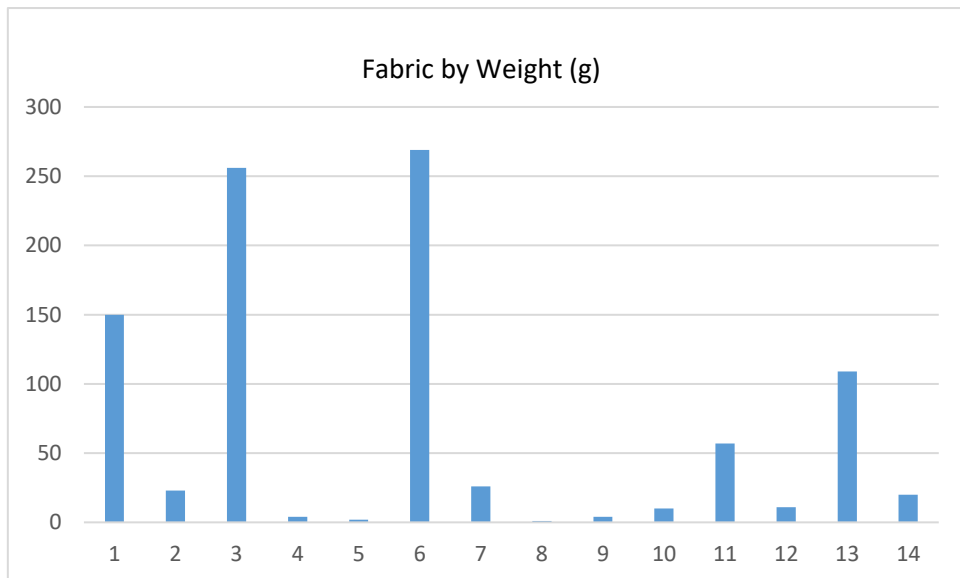


Figure 10: Fabric by Weight

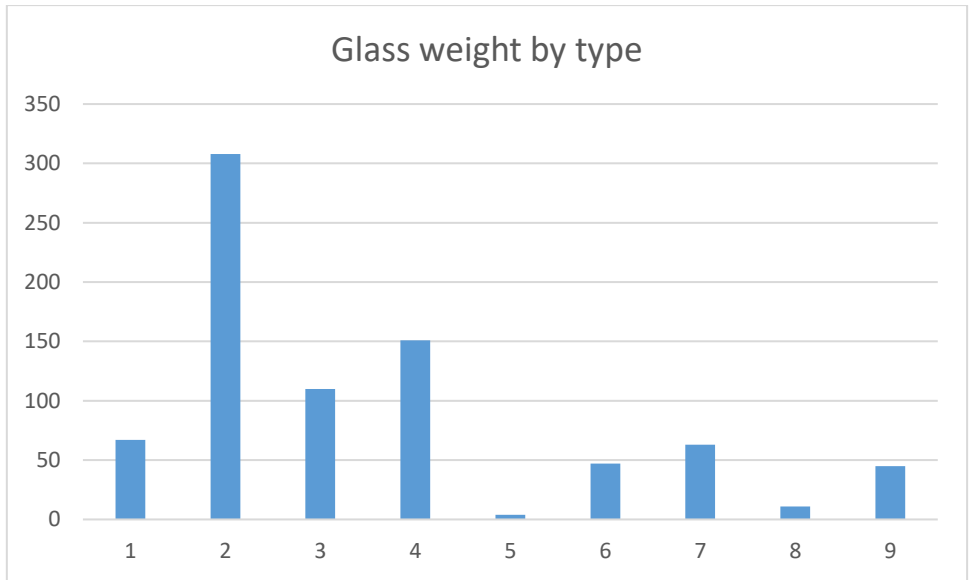


Figure 11: Window glass by type (bottom axis) and by weight

Figure 12: Finds images



Electrical fitting



Light switches



Brackets



Glass milk bottle



Calcined flint



Clay tobacco pipe bowl



Fire grate



Bottle mouth and neck



Glass bottle



Figure 13: French drain (24), under excavation, looking SE



Figure 14: Section 3 across French drain (24), looking SE



Figure 15: Overall view of the excavation area, looking north



Figure 16: Overall view of the excavated area looking south



Figure 17: North wall foundation (8) south facing elevation



Figure 18: West facing elevation of wall foundation (9) and sleeper walls (15 & 16)



Figure 19: Inverted arch foundation (9) exposed in section, looking east



Figure 20: Section across construction trench (12), looking north



Figure 21: Brick step (19)



Figure 22: Brick base for stairwell (20)



Figure 23: Site location post-shrub clearance



Figure 24: Taking levels in the north part of site



Figure 25: Taking levels in the south part of site



Figure 26: Planning the foundations



Figure 27: Working view of the site



Figure 28: Recording the deposits



Figure 29: Section drawing



Figure 30: Planning in progress