

## STAMPED IPSWICH WARE

### 1: Introduction

One of the many problems associated with the study of Ipswich Ware has been the provenancing of material found at sites outside the town. The material appears to be the same as that found at Ipswich, but actually proving the link by scientific means has proven to be difficult, if not impossible. The picture is further confused by known 'imitation' Ipswich Wares in the North-East of England, and the recent finds of pottery in Lincs and Canterbury which would also appear to be some sort of local Ipswich-type Ware industry, which gives rise to the suggestion that many other areas may have had their own imitation industry. Investigations of the fabric have been attempted, but the sheer volume of material and the many minute variations from vessel to vessel have frustrated most of these efforts.

Ipswich Ware basically falls into two broad fabric groups: Sandy (few visible inclusions except for a little sand and/or mica in some cases) and Gritty, or 'Pimply' (tempered with rounded quartzite grains), but with a continuous spectrum of minute changes in the amount of tempering, so that the classification of the fabric is often purely in the eye of the beholder.

Consequently, in an effort to shed some light on the provenancing problem, I have attempted to compile a Corpus of all the known stamped Ipswich Ware from around the country, starting initially with the material to hand in Ipswich, and then examples I came across during site visits and conferences outside Ipswich. Finds of the impressions of the same die on vessels in different parts of the country would show a common source of the material, and perhaps also give some idea of the volume and direction of coastal trade during the Middle Saxon period.

The idea of a stamp corpus is not new; Lady Teresa Briscoe has been carrying out sterling work for many years with Pagan stamped pottery, and it was with her example in mind that this Corpus was started.

Most of the material from East Anglia, London, Norfolk, Buckinghamshire, Northamptonshire and Canterbury is covered, mainly due to the help of the archaeologists in these areas, for this has been very much a spare time activity, and there are still areas such as Yorkshire and Kent which have an unknown quantity of the material which I have been unable to reach simply because I have been unable to visit the areas in question as a legitimate part of my duties. I will therefore take this opportunity to appeal to anyone who has material which I have not seen to send me either the sherds they have or at least a cast of the impression and a 2x photograph, so that they may be added to the corpus, for it is hoped that: this first publication will be updated periodically as new material comes to light. It is also hoped that it will be possible for a programme of research to be undertaken examining the vessels bearing the same stamps, to give some idea of the variation in the clays used by any one potter, and perhaps give some idea of the extent of the problems faced with the analysis in this area.

### Methods

Casts are made of the impressions using a proprietary brand of liquid latex rubber known as 'Wubastuf' (!), which dries at room temperature. As soon as it is dry enough to handle, the cast is removed from the vessel and used as a

rubber stamp with an ink pad, the subsequent 'stamp' traced on drawing film, and a 2x drawing of the actual impression on the vessel made. One of the problems with the comparisons of the impressions is that the potters appeared to have carried on using the dies until they were quite worn, but by overlaying the ink stamps on clear drawing film, the matches can still be made with some accuracy, for due to the relatively crude nature of the carving employed on the dies, it seems virtually impossible that two dies could have been made with exactly the same spacing between the elements of the pattern, and it is this that seems to provide the most reliable guide.

The 'Wubastur' does have a few disadvantages in that it will occasionally stain sherds with a very porous fabric, and does shrink quite drastically after a but as long as the ink stamp is made virtually as soon as the cast is peeled off the pot, this is not a great problem. Its main advantage is that it is quite fast drying and easy to use, needing no mixing or baking. The illustrations which accompany each impression in the Corpus are a 1:1 ink stamp of the impression and a 2x drawing.

The actual ink stamps sometimes appear quite different to the drawing, but this is due to the shape of the elements in the face of the die which were cut in such a way that they often taper towards the point, so that they are usually much narrower and even a different shape at the bottom of the impression to the point where the impression cuts the face of the pot.

## 2: CORPUS CLASSIFICATION SYSTEM

The Corpus classification system has been composed with the aim of enabling simple and logical provenancing of individual impressions to the dies which made them. The classification consists of two letters, which refer to the motif type; a die number for each individual motif; and a Vessel Number, which is assigned to each individual vessel bearing impressions from the same die.

### 2.1: MOTIF PREFIX

It would appear from initial inspection of the stamped material that there was a definite tradition of Motif design amongst the Ipswich Ware potters, although, like most aspects of the industry, the "rules" of the tradition were only very loosely adhered to. Although there appear to be isolated examples of unusual motifs, by and large all known motifs fit into a few classes, the basic parameters of each being as follows:

#### Round Grid (RG)

Roughly circular field with perpendicular lines, usually at least two in each direction, although an example is known with only a single vertical line.

#### Square Grid

As above, with a square or rectangular field.

#### Triangular Grid (TG)

Usually an inverted and isosceles triangle with rounded points, having several horizontal and two or more longitudinal lines which radiate from the base point of the field.

### Segmented Circle (SC)

Roughly circular ring which has been cut through radially to give a broken line.

### Ring (PR)

Plain round or ovoid ring. Experiments suggest that the smallest impressions may have been using thatch reed, and it is likely that many of these impressions were made by what Ian Riddler has referred to as 'opportunist. stamping' ie. using any suitable object which came to hand. It is for this reason; therefore, that it has been decided not to include this class of impression in the corpus, as it is very difficult to match these impressions due to their random nature.

### Square-and-Dot (SD)

Square or rectangular field with an incised dot set roughly centrally within it.

### St. Andrews' Cross (AC)

Square or rectangular field with diagonal lines joining the opposing corners of the field.

### St. Andrews' cross and Bar (AB)

As above, with a horizontal line running through the centre.

### Cross-and-Circle (CC)

Round or ovoid field with a regular four-armed cross.

### Ring-and-Dot.

Circular field with eight 'spokes' radiating from a central point, in a roughly symmetrical pattern.

### 'Union Jack' (UJ)

As above, with a square or rectangular field.

### Twelve Armed Wheel (DW)

As the EW, but with 12 "spokes".

### "St. Georges' Cross" (GC)

Rectangular or square field with two roughly perpendicular lines joining the centres of the sides of the fields.

### Double Segmented Circle (DS)

Two segmented circles arranged concentrically, both of which are cut into the same die. The latter condition is most important as single segmented circles are occasionally found surrounding motifs of a different class, the two impressions having been made with separate dies.

### Ring-and-Dot (RD)

Circular field with a roughly central raised dot within it.

### Six Armed Shield (SS)

Field is the same shape as a triangular grid, but the motif is like that of a Wheel type, with six symmetrical 'spokes' radiating from the centre of the field.

### Plain Square (PS)

A simple square or rectangular impression with no design cut into the face of the die.

### Unrecognizable Grid (VG)

A round or square grid which is so damaged or carelessly applied as to render identification impossible.

### 2.2 DIE NUMBER

The number which appears directly after the two letter Motif Code and before the decimal point differentiates between different dies bearing the same class of motif. From this, it follows that all impressions made by the same die will have the same prefix i.e. all vessels which bear the first Round Grid in the Corpus are classified as RG1.

It is of interest that despite the hundreds of different impressions, not a single actual die has been recovered during the many excavations in Ipswich, and it seems likely that: the potters used hardwood rather than a less perishable material for this. Experiments by the author at the West Stow Anglo-Saxon village have shown this to be perfectly feasible, for although wooden dies tend to wear out faster than antler, they are much quicker to make. A wooden die can be carved with a knife in a few minutes, whereas an antler die can take several hours, depending on the complexity of the design.

### 2.3 VESSEL NUMBER

The number to the right of the decimal point is that given to each different vessel bearing an impression made by the same die. Therefore if there are ten different vessels which all bear an RG1 impression, the first is defined as RG1.1, the second RG1.2, the tenth RG1.10 and so on.

### 3: MOTIF ARRANGEMENT

There is little doubt that, as with the motif types, the decorative arrangement of the impressions upon the pottery also loosely followed traditional patterns. The actual degree of care taken whilst making the impressions varies by a considerable degree, although in some cases the apparent carelessness of application does appear to have been intentional to give a certain effect. (see below). The arrangements are often bordered with one or more parallel incised lines which formed a geometric pattern. An antler tine from IAS 4601 with four thin grooves cut into its flattened and angled point may have been used for this purpose, although it seems more probable that the potters would have used any convenient piece of broken bone or antler comb which came to hand. Combing is found with all the different types of arrangement, although the types which are not dependant on combing for their definition are also found without it. It is usually the case that combing was carried out before the impressions were made.

#### Arrangement Types

##### Pendant Triangle

Probably the best known of the decorative techniques of the Ipswich Ware industry, these are found both combed (CPT) and uncombed (UPT), the large majority being combed. The design consists of a series of inverted equilateral or isosceles triangles which "hang" by their bases from a cordon on the upper shoulder or the neck carination of the vessel, although this cordon can be absent or have an extra one incised above it. The triangles are then filled to a greater or lesser degree with impressions (unstamped examples are known) which vary in neatness from ordered rows to total chaos, with most, if not all, the impressions

overlapping each other, rendering identification of the die impossible. The few uncombed examples are all fairly well executed.

#### Band and Zigzag (BZZ)

Two parallel combed lines between which is an angular combed zigzag. The triangular areas thus created are then filled with impressions, often very crudely. This is the only arrangement in which combing is known to have been carried out after as well as before stamping, although only in the case of the zigzag, for in all cases the band was combed before the die was applied.

#### Single Band

The simplest (and commonest) type of arrangement. The impressions are ordered in a horizontal line around the shoulder or lower neck of the vessel, and can be overlapping or well spaced, with the degree of neatness varying somewhat. They are found both combed (SCB) and uncombed (SUB), although the latter is commoner.

#### Double Band

As above, with two separate lines of impressions both combed (DCB) and uncombed (DUB). The combed examples have separate combed bands for each row of impressions.

There are a few known examples of vessels with two (uncombed) rows of impressions, each having been made with a different die. These are Classified DDM. All known examples are uncombed. A large storage jar from IAS 5502 has a DUB of TG impressions in which the bottom row of impressions has been inverted for decorative effect.

#### Single Zone

At first glance Zoning would appear to be simply badly executed Band arrangement, although the evidence suggests that it has to be regarded as a separate technique. It is very similar to Banding in that the impressions are arranged in a row, but rather than a single line of them, a horizontal area of the pot is filled to a greater or lesser degree with impressions which are always Square or Round Grid motifs, which give a resulting appearance similar (in the best examples) to rouletting. This is best seen in combed examples (SCZ), where the space between the combing contains many overlapped impressions. True Rouletting is unknown on Ipswich Ware, but it is common on the contemporary Continental Imports found in Ipswich throughout most of the Middle Saxon period, and it would appear that this Zoning technique was an attempt by the Ipswich potters to emulate this. The fact that only grid stamps, which have identically shaped elements to those on the Rouletting rollers used on the Continental pottery, were used in this way would seem to further reinforce this argument.

The difficulty with this arrangement is identifying the difference between a badly executed Band and a crude Zone with some well spaced separate impressions, but the best way of differentiating between the two is that Bands only ever have a single row of impressions, no matter how irregular or badly spaced, whereas Zones tend to have a random, overlapped mass.

#### Double Zone

As the Single Zone, with the same comments as apply to the Double Bands. There is also an example from Foundation St. (IAS 4601) which had three uncombed rows of zoning (TCZ) on the ridges of the shoulder grooving.

### Combed Diamond Lattice

A simple arrangement of criss-cross diagonal lines of combing, with the impressions grouped within the diamond shapes thus created, occasionally singly but usually in groups and sometimes heavily overlapped and spilling onto the combing.

### Rim Top (RT)

There are a few vessels where the top of the rim has been stamped with a Grid or PR type die. Only a few elements of the die make an impression, so identification is impossible, but the effect is very similar to the rouletting found on the rim of some Badorf Wares of the later Middle Saxon period and would appear to further reinforce the theory that Ipswich potters were in some ways attempting to use stamping to imitate the rouletting on the continental imports of the period.

Table: Motif Type vs. Motif Arrangement

Motif	RG	SG	TG	SC	PR	SD	AC	CC	EW	UJ	PC	GC	DS	RD	DW	SS	WD	PS
Arran-																		
CPT	2	1	-	-	-	1	3	-	1	-	-	1	1	1	-	-	-	1
UPT	4	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CDL	3	5	-	-	-	1	-	1	1	-	1	-	-	-	-	-	-	-
BZZ	2	2	-	-	-	1	-	-	1	-	-	-	-	-	-	-	-	-
SCB	7	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SUB	13	3	-	2	-	-	-	-	2	-	-	-	3	-	1	2	2	-
SCZ	6	6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SUZ	3	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
DCB	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	-
DUB	17	4	5	3	-	-	-	-	-	3	-	-	1	-	-	-	-	-
DDM	4	-	4	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
DUZ	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
SDM	1	-	-	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-

### 4: MOTIF ALIGNMENT

One of the inherent problems in the publication of stamped pottery decoration is the difficulty in describing the angle of rotation of the die when the impression was made, so in an attempt to try and overcome this, a system has been devised by which Ipswich Ware (or any other pottery) stamp impression alignment can be defined using a simple letter code system based on the principal of compass bearings. As fig.... shows, the cardinal points NWSE are replaced with the letters ABCD, with each subsidiary point lettered accordingly: NW becomes AB, NNW becomes AAB and so forth. Although it is impossible to know (in most cases) if there was a 'right way' for an impression to be aligned, if the drawing in the Corpus is taken as the 'correct:' alignment for reference purposes, all the illustrated motifs are aligned A-C ie. North South. Therefore to define the alignment of any given impression, it is merely matched up to the drawing and given the coding of the axis of rotation which it is closest to, with the position of the 'top' of the impression given as the first part of the code. Thus, an impression aligned NE-SW with the 'top' of the motif at the SW position is given an alignment code of BC-AD. Of course, there are an infinite number of positions in which a motif can be aligned, but generally, the 16 of the

diagram are generally sufficient, although others can be added if it is felt necessary eg. The point between A and A-AB being A-AAB etc.

## 5: VESSEL TYPES

Upon examination of the evidence, it is clear that stamp decoration was used by the Ipswich potters on the full range of vessels in the tradition except for the ordinary 'cooking pots' ie. small jars. Although stamped jar forms are found, these are Storage Jars, which have a much larger average diameter than the standard jar. Statistical evidence (to be published) examining the occurrence of frequency of Ipswich ware jar rim diameters show that there are two distinct clusters around 16 and 22 cm respectively, which suggests that the vessels of these sizes had different functions, the larger being presumed to have been manufactured for storage purposes. These Storage Jars are by far the commonest form of stamped vessel, forming a much larger proportion of the assemblage than the 'classic' Lugged Pitchers.

The smallest rim diameter for a stamped jar in the Corpus is 14cm, the largest 32cm, and the totals as follows:

dia	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
no.	1	2	1	0	2	2	4	3	6	3	3	2	3	0	3	0	0	0	2

Mean rim dia = 22.3cm

There appears to be no correlation between the motif type, the arrangement and the vessel type.

Table 5.1: Vessel Type vs. Motif Type

vessel motif	:Storage Jar	Pitcher:	Bowl:	Lamp:	Bottle:	Ginger Jar
RG	15	5	-	-	-	-
SG	3	2	-	-	-	-
TG	6	1	-	-	-	-
AC	3	-	-	-	-	-
UJ	1	1	-	-	-	-
DW	1	-	-	-	-	-
DS	4	-	-	-	-	-
PS	-	1	-	-	-	-
SC	2	-	-	-	-	-
EW	-	-	1	-	1	-
CC	-	1	-	-	-	-
WD	1	-	-	-	-	-

Unclassifiable stamps appear on Ginger Jars and Lamps, and Bottles and other vessels are known with PR 'stamps'.

Table 5.2: Vessel Type vs. Motif Arrangement

Vessel Arrangement	SJ	P	Bwl	L	Bo	GJ
CPT	4	2	-	-	-	1
UPT	1	1	-	-	1	-
BZZ	2	1	2	-	-	-
SCB	1	1	1	-	-	-
SUB	14	2	-	-	-	-
DUB	5	-	-	-	-	-
SCZ	2	-	-	-	-	-
DUZ	1	-	-	-	-	-
CDL	3	-	-	-	1	-
RT	1	-	2	1	-	-

#### 6: POTTER NUMBERS:

Due to the fact that some vessels have two different impressions on them, it is possible to ascribe different dies to the same potter or group of potters. These groups are as follows:

Potter 1: TG1, RG1,

Potter 2: TG13, RG56

Potter 3: AC3, SC10,

Potter 4: SC3, CC1,

Potter 5: SC6, RG19,

Potter 6: SC9, RG30.

#### 7: CORPUS OF IPSWICH WARE STAMP MOTIFS

The following listing gives the Corpus Number, the provencing and a brief description of each sherd of Ipswich Ware with a recognizable stamp impression analysed at the time of going to print. Unless stated otherwise, the impressions can be assumed to be on the shoulders of large globular vessels with a fairly smooth grey sandy fabric with few visible inclusions except for a little mica.

##### DOUBLE SEGMENTED CIRCLE

DS1.1: IPSWICH IAS 4601. Rinsherd from a large jar. Type I. C rim, 20cm dia. Dark grey slightly coarse fabric heavily tempered with fine sand. Sherd has slight traces of burnishing. Impressions are arranged SUB, aligned A-C and very carefully made. One complete impression and two fragments.

##### DS1.2:

IPSWICH IAS 4601. Three well burnished sherds with shoulder grooving. The impressions are arrangement CPT with the 'combing' actually a single line. Three complete and three very fragmentary impressions, all aligned. There are three impressions in each triangle, with the top two in each adjacent. Fairly carefully applied, although one impression does cut the combing and the impressions are somewhat blurred due to the burnishing. The triangles are not 'hung' from a cordon.

DS1.3: BRANDON BRD018. Six sherds from a lightly burnished and grooved storage jar, type I. A rim, 21cm dia. A few calcareous inclusions up to 1 mm. Impressions are arranged SUB, but are quite fragmentary due to the impressions being made on the shoulder angle of the vessel and the burnishing. Five fragmentary impressions aligned A-C.

DS1.4: BRANDON BRD018. Two rimsherds from a heavily burnished storage jar, type I.A rim, 21 cm dia. Brown-grey fabric with an usually high mica content. Eight fragmentary impressions, arranged SUB and aligned A-C, which are badly damaged for the same reasons as DS1.3.

DS1.5:

IPSWICH IAS5203. Two small sherds from the shoulder of a fairly large vessel. Hard fabric with dark grey unevenly burnished surface and light shoulder grooving. Two fragmentary impressions.

DS1.6:

IPSWICH IAS5203. Single small sherd. Fragment of one impression.

DS1.7:

IPSWICH IAS3104. Five sherds from a large shoulder grooved jar. Impressions arranged ?DUB and aligned CCD-AAC. Type I.C rim, 22m. dia.

TRIANGULAR GRID

TG1.1:

IPSWICH IAS 5502. Virtually complete profile of a large grooved and burnished storage jar, type I.C rim, 23 cm. dia. Hard grey sandy fabric. Impressions are arranged DUB, the top row being aligned AC and the bottom CA with the points virtually interlocking. The impressions have been carefully made, and are very evenly spaced with little twisting or blurring. 35 complete impressions.

TG1.2

IPSWICH IAS 4601. Single small sherd with light shoulder grooving. The impressions are the upper row of a DDM and are aligned AC, the lower row being of RG1 impressions aligned AD-BC. Sherd is somewhat abraded, but the impressions are carefully and evenly spaced. Three complete impressions, one fragment. See RG1.1.

TG1.3:

NORWICH 4/6N. Sherd virtually identical to TG1.2, except that the RG1 impressions are aligned differently (See RG1.2). Two complete impressions. See EAA 2.3 Fig.33 No.106.

TG1.4:

LONDON; BARKING ABBEY. 3 rimsherds from a jar, type I.E rim, 26cm dia. Impressions arranged DDM with a row of RG1 motifs as TG1.2 and TG1.3. Impressions aligned A-C. See RG1.3.

IPSWICH IAS 7402. Rimsherd from a large storage jar, type I. C rim, 23cm. dia. SUB of impressions aligned AAD-BCC. None of the impressions are complete as the potters' hand was angled in such a way that point C of the die did not make contact with the clay at any time. 7 fragmentary impressions.

TG2.2:

IPSWICH IAS5204. Single rimsherd (grooved and burnished) from a jar, type I. A rim, 20cm. dia. Very dark grey brown fabric. Impressions aligned A-C and arranged SUB.

TG3.1

IPSWICH IAS 0802. Fairly hard light grey-brown fabric. Fragments of impressions aligned A-C with point C missing in all cases. They are probably arranged SUB, but the sherd is so small it is impossible to be certain of this. The impressions are very carefully made, and there are slight traces of burnishing.

TG4.1:

IPSWICH IAS 4801. Single small sherd. Three slightly overlapping impressions with point C missing in all cases. Impossible to be certain of the arrangement due to the small size of the sherd.

TG5.1:

IPSWICH IAS5203. Single small sherd. Very hard light grey fabric with dark grey grooved and partially burnished outer surface. SUB of alternate opposed impressions, one aligned A-C and the other two C-A.

TG6.1:

IPSWICH COX LANE. Single sherd from a burnished vessel. Single fragment of an impression aligned A-C, with a partial RG motif incised at the base point of the triangle.

TG7.1

LONDON; JUBILEE HALL. Rimsherd from a large jar, type II.K rim, 25cm dia. SUB of alternate opposed impressions aligned A-C and C-A.

TG8.1:

LONDON; ALTHORPE GROVE. Two grooved shoulder sherds. Two uncombed rows of impressions, with lower row probably from a different die, although the partial nature of the impressions makes this impossible to be certain. Upper are aligned A-C.

TG9.1 :

LONDON; Unprovenanced. Heavily abraded rimsherd, type I.E, 25cm dia. DUB of opposed impressions, with the upper row aligned A-C and the lower C-A. See Wheeler, "London and the Saxons" p140 fig 22. Drawing of the sherd not possible.

TG10.7:

LONDON; BAI186. Single rimsherd from a jar. Shoulders are grooved with the ridges and the impressions partially burnished. Type I.E rim, 19cm. dia. 2 complete impressions, arranged SUB and aligned A-C.

TG11.1:

IPSWICH IAS 3201. 2 large rimsherds from a jar, type I.C rim, 15cm dia. SUB of impressions aligned A-C.

TG12.1:

IPSWICH IAS3201. Single sherd from a lugged pitcher. 1 complete and 2 fragmentary impressions aligned A-C, arrangement uncertain. Single longitudinal pierced lug.

TG13.1:

IPSWICH IAS3104. 2 large sherds. Single row of impressions arranged DDM and aligned A-C with a lower row of RG56.

TG14.1:

IPSWICH IAS3104. Single, small and slightly abraded sherd. DUB of 2 complete and 4 fragmentary impressions on the upper shoulder of a ?jar. Moderately hard grey sandy fabric. Traces of burnishing and shoulder grooving.

TG15.1:

IPSWICH IAS5204. Single sherd. Reddish-brown sandy fabric with dark grey core and surfaces. One complete and three fragments of impressions arranged UPT and aligned B-D. Sherd is grooved and burnished.

## ST.ANDREWS' CROSS

### AC1.1:

IPSWICH IAS 4601. Rimsherd from a large globular storage jar. Fairly hard blue-grey fabric. Impressions are arranged CPT, with fragments of two triangles on the sherd. 11 complete impressions, those in the right hand triangle being aligned AC and those in the left CA. The sherd is somewhat abraded, but still has a few traces of burnishing. Type I.C rim, 22cm dia. The triangles were incised with a two toothed comb. There is a very small sherd from the same site bearing the same impression, but it is redeposited and very heavily abraded, making it impossible to judge whether or not it was from the same vessel.

### AC2.1:

IPSWICH IAS 4601. Rimsherd from a large globular storage jar. Fairly hard fabric, two large flint inclusions c.4mm. Type I.E rim, 26cm dia. Impressions are arranged CPT and are somewhat carelessly made, with some cutting the top of the combing. Sherd has two triangles, both containing impressions which are aligned AD-BC. 12 impressions which are all abraded to some degree. The triangles were incised with a four toothed comb, and there is an extra combed cordon on the neck carination.

### AC2.2:

IPSWICH IAS 7402. Two joining rimsherds from a very large globular storage jar. Type I. E rim, 22cm diameter. The impressions are arranged CPT, although the triangles are not 'hung' from a cordon. 17 impressions, in two triangles, which are all aligned CA and were very carefully made.

### AC2.3:

IPSWICH IAS 5701. Fairly hard fabric. Three small sherds, only two of which join. At least two uncombed rows of impressions. Nine complete impressions.

### AC2.4:

IPSWICH IAS6904. Single small sherd with two fragments of impressions arranged ?CPT and aligned BC-AD.

### AC3.1

CANTERBURY MT1982. Single small and slightly abraded sherd with two complete and two fragmentary impressions. All are aligned A-C.

### AC3.2

IPSWICH IAS3201. Single sherd with a DUB of impressions, each impression in the lower row being surrounded by an SC10. The motif was carved into the centre of a square die, with the cross-cuts going from corner to corner of the whole face.

## SEGMENTED CIRCLE

### SC1.1:

IPSWICH IAS 5502. Single sherd. Very hard brick red gritty fabric, moderately tempered with slightly angular quartzite grains up to 1 mm, and a scattering of chalk and burnt flint fragments up to 2 mm. Impressions are arranged in at least two very erratic rows with very uneven spacing and some overlapping. Impossible to be certain of the exact arrangement. The die was applied at an angle so that the most pressure was applied to the AAD area of the face in the majority of cases. 8 complete impressions, some of which are very deep and others so shallow as to be almost invisible.

### SC2.1:

IPSWICH IAS 5701. Two non-joining sherds. Very hard orange fabric with no visible inclusions except for a few flecks of mica. The impressions were very carefully made, although the die pressure is somewhat uneven. At least two slightly irregular rows. Sherds are lightly but evenly burnished. Impressions are all aligned B-D.

### SC2.2:

IPSWICH IAS 5801. Two small non-joining sherds, each with a fragment of a single impression. Both sherds have dark brown burnished surfaces, and whilst one has a solid orange core very similar to SC2.1, the other has a dark orange brown fabric with a brick red core. It is fairly certain that both sherds are from the same vessel, this degree of colour variation being not uncommon in oxidized Ipswich Ware. Both impressions are aligned D-B, identification of the arrangement being impossible due to the size of the sherds.

### SC2.3

IPSWICH IAS 5801. Single small and slightly abraded sherd. Dark grey gritty fabric with orange outer core and outer surface. Quite soft (for Gritty Ware), heavily tempered with rounded quartzite grains up to 2mm. Single complete impression and a minute fragment of another. Impression is aligned D-B.

### SC3.1:

IPSWICH IAS 5502. Rimsherd from a fairly large jar, type I.C, 20cm dia. Three fragments of impressions, each apparently incised around a eel impression (see CC1.1), although the sherd has broken in such a way that only two of the latter remain. Impressions are arranged ?SUB and aligned AAD-BCC.

SC4.1:

IPSWICH IAS 4801. Two slightly abraded sherds, fairly micaceous fabric with a reddish brown outer core. 5 fragments of impressions arranged ?DUB and aligned A-C.

SC5.1:

IPSWICH IAS 5701. Single small and abraded sherd. Dark grey slightly gritty fabric with a brick red outer core. A few rounded quartzite grains up to 1mm. Two fragmentary and slightly overlapping SC with a partial PR, probably part of the same die, placed virtually centrally in both. Both SC are aligned C-A. A few traces of grooving and burnishing.

SC5.2:

LONDON. BARKING ABBEY. Single sherd. Outer surface is heavily burnished, which has somewhat distorted the impression. One partial impression and two fragments, all of which have a central PR as above. Impressions are arranged SUR and aligned AAD-BCC.

SC5.3:

IPSWICH IAS 5204. Single abraded sherd. Grey fabric with a slightly purplish inner surface. Grooved and lightly burnished. Single fragment of a partial impression.

SC6.1

IPSWICH IAS 7402. See RG19.1. Four fragmentary impressions, each surrounding an RG19 motif from a separate die. Aligned A-C.

SC6.2:

IPSWICH IAS 4801. Single small sherd with a single fragment of an impression aligned D-B. There is a suggestion of another impression in the centre, but the sherd is too fragmentary for this to be ascertained.

SC6.3:

IPSWICH IAS 3104. Single small sherd with fragments of 4 impressions. Hard reddish pink fabric with variegated grey/grey-brown outer surface, grey inner. Probably arranged DUB. Traces of burnishing.

SC7.1:

IPSWICH IAS 4601. Single small sherd, very hard dark grey slightly gritty fabric, lightly tempered with rounded quartzite grains up to 1mm. 3 fragments of impressions which represent the side of an UPT, although they are arranged in a virtually vertical line. All are aligned CD-AB.

Sherd is grooved and heavily and evenly burnished.

SC8.1:

IPSWICH IAS5203. Two sherds from the rim and shoulder of a large jar. Very hard grey fabric. Type I.C rim, 22cm. diameter. Impressions are arranged in an uneven DUB, although most of them were very carefully made. One impression was made on the neck carination, well above the top row.

SC9.1:

IPSWICH IAS5203. Single large sherd. Fairly hard fabric with the outer surface grooved and burnished. Impressions are arranged SUB, evenly spaced and made. Each impression has a single RG30 impression inside it, these being well off centre with one of the impressions slightly cutting the surrounding SC. See also RG30.1.

SC9.2

BRANDON BRD018. Two large sherds from the shoulder and upper body of a large globular vessel. Very soft reddish brown fabric with grey surfaces. Very evenly grooved from the neck to the waist. Impressions are arranged SUB, two being slightly overlapped. One complete and four partial impressions, all aligned AD-BC. One of the sherds is so heavily abraded as to have almost removed the impressions.

SC9.3:

LONDON; BARKING ABBEY. Single small sherd with a fragment of a single impression aligned D-B. Red-brown sandy fabric with traces of grooving.

SC9.4:

IPSWICH IAS3201. Single small grooved sherd, hard slate grey fabric with a single impression aligned A-C.

CONGHAM, NORFOLK. This sherd has only been seen in a drawing. Single small sherd, single impression.

SC10.1:

IPSWICH COX LANE. Single small sherd with a single impression of the SC surrounding a single slightly overlapping RG3, although it is impossible to discern which impression was made first.

SC10.2:

IPSWICH IAS3201. See AC3.2.

SC11.1:

IPSWICH IAS3104. 3 non-joining sherds in a brick red fabric macroscopically identical to SC2.1. One complete and 4 fragmentary impressions aligned A-C.

ROUND GRIDS

RG1.1:

IPSWICH IAS 4601. See TG1.2.

RG1.2:

NORWICH 4/6N. See TG1.3.

RG2.1:

IPSWICH IAS 4601. Three rimsherds from a storage jar with lightly grooved shoulders. Type I.C rims, 28cm dia. Impressions are arranged SUB and aligned AD-BC, fairly evenly spaced but somewhat carelessly applied. There is an area of smoothing on the shoulder at a point where an impression would expect to be found, above which is a deep gash down the outside of the rim, which gives the appearance of the pot having been damaged after stamping whilst the clay was still wet and then somewhat hastily repaired. Three complete impressions, although the die seems somewhat damaged, with some of the elements appearing to be very worn.

RG3.1:

IPSWICH IAS 4801. Two non-joining sherds, which are somewhat abraded but retain traces of burnishing and grooving. Impressions are arranged DUB, the top row being aligned AC and the bottom AB-CD. The bottom row was carefully stamped, with the impressions quite regularly spaced, but the top row is more irregular, with two of the impressions almost overlapping. All but: one of the impressions on the top row is surrounded by a PR, but with little concentricity, two of the RG almost touching their respective PR. The PR were applied after the row of RG was completed, which can be seen from the two closely-grouped RG, where the left-hand PR cuts the right hand RG and the right-hand PR cuts the left-hand PR.

RG4.1:

IPSWICH IAS 0802. Three sherds from the rim of a small storage jar. Type I.B rim, 16cm dia. Soft dark grey fabric with a reddish brown core. Impressions are aligned SUB, with the majority of them slightly overlapping, and are mainly aligned AAB-CCD, although a few are aligned AC. 28 impressions, mostly overlapping.

RG5.1:

IPSWICH IAS 4801. Single small sherd, slightly rough fabric. Two fragments of impressions arranged SCB and aligned AD-BC.

RG6.1:

IPSWICH IAS 4801. Two sherds, hard fabric with a light grey core. Impressions are arranged CDL, the triangles having been incised with a two toothed comb. The resultant diamonds are quite regular, but the impressions were very carelessly made, with many overlapping both the combing and other impressions, making it impossible to count the number present, although all those discernible appear to be aligned AD-BC.

RG7.1:

IPSWICH IAS 4601. Four sherds, each with a few calcareous inclusions up to 1mm. Impressions are arranged DUB and aligned AD-BC. The rows are very irregular with uneven spacing and both rows overlapping each other. 9 complete impressions, 4 fragments.

RG8.1:

IPSWICH IAS 6904. Single rimsherd from a large lugged storage jar. Type I.C. rim, 32 cm. dia. Fairly hard light grey fabric. Impressions are arranged SUB and aligned CD-AB, having been very carefully made, with fairly even spacing. There are a few latitudinal burnishing marks, light shoulder grooving and the broken remains of an upright lug on the rim top.

RG8.2 :

IPSWICH IAS 4601. Single rimsherd from a large storage jar stylistically very similar to RG8.1, although this vessel lacks the burnishing and the impressions are mainly slightly overlapped and aligned AAD-BCC.

RG8.3

IPSWICH BUTTERMARKEt. Single sherd from the rim and shoulder of a jar. SUB of overlapped impressions, mostly aligned D-B, but with two aligned AD-BC which seem to represent the point at which the stamping of the vessel began and ended. Traces of shoulder grooving. Type I.C rim, 24cm dia.

RG9.1:

IPSWICH IAS 0802. Single thick sherd from a fairly crude vessel with poorly executed shoulder grooving. Slightly coarse fabric. Impressions are arranged in an irregular SUB, although there appears to be an attempt to correct a mistake where an impression was made about 5mm below the rest of the row, as it has been partially over stamped with a more evenly aligned impression. All are aligned AB-CD.

RG10.1:

IPSWICH IAS 4801. Six sherds from the rim and body of a baggy pitcher with light shoulder grooving. Hard fabric. Poorly finished but regular type I.B rim, 15cm dia. There is a simple strap handle running from the top of the rim to the middle of the shoulder, and a broken longitudinal lug, showing signs of piercing, on the upper shoulder placed midway between the handle and the presumed spout. There is a single UPT between the lug and the handle, with five rows of impressions reducing from five in the top row to one at the point of the triangle, with the bottom impression having been over stamped. The impressions are all aligned AAB-BBC, although the impressions down the left side of the triangle are aligned more towards AB-CD than the rest. Close examination of the angle of alignment of the impressions has revealed that the outline impressions of the triangle were started first, starting at the top left impression and working anti-clockwise, with the triangle thus created then having been filled in with the rest of the impressions, one row at a time, the change of alignment corresponding to the twisting of the potters' wrist as the triangle was thus created. The second impression in each of the top two rows is at a noticeably different alignment to the first, whereas the first in each row are at a very similar alignment.

There is a fairly large, deep finger groove, on the inside of the vessel just behind the lug, where the potter was obviously supporting the side of the wet vessel whilst the lug was being applied. Interestingly, exactly behind the stamp impressions, where one would support the side of the pot when stamping it, there is a stippled area similar to that which results when very wet clay is touched with the hand. On the edge of this area of stippling can be seen the impression of a finger, about the size of that of a child of around 11 years of age, can clearly be seen, which would suggest that the stamping process was not carried out by the potter himself but was left to an apprentice, leaving the potter free to continue with the more difficult task of making the pots. This may also help to explain the poor quality of the stamping on some vessels.

RG10.2:

IPSWICH 'AS 4601. Very small sherd with three impressions, two of which are complete. Sherd is too small to allow any analysis other than the recognition of the die. Possibly from the same vessel as RG10.1

RG11.1:

IPSWICH IAS 4201. Single sherd. Very hard, slightly gritty fabric, with a sparse tempering of rounded quartzite grains up to 1mm. Impressions are arranged UPT, in very uneven rows, with the arrangement being nearer to a right-angled triangle than an isosceles, the right angle being in the top left-hand corner. There is one virtually complete triangle and the fragment of an adjacent one. The complete triangle has its impressions aligned AAB-CCD, whereas those in the fragment are aligned AB-CD. The vessel has been lightly burnished and carefully grooved. 32 impressions, of which 24 are complete.

RG12.1:

IPSWICH IAS 5701. Single thick and fairly crude sherd. Reddish brown oxidized fabric with a single flint inclusion c4mm. Impressions are arranged in an extremely poorly executed SCZ, with erratic spacing, in a very meandering double row with much over stamping, although none of the 9 impressions impinges on the combing, which was incised with a 5 toothed comb. All impressions are aligned AD-BC.

RG12.2:

IPSWICH IAS3104. 2 large sherds from the shoulder of a jar. c. 50 complete and partial overlapped impressions, with the alignment ranging from A-C to AB-CD, and arranged SCZ with a series of very crude CPT 'hung' from the zone.

RG13.1:

IPSWICH IAS 8804. Single sherd with light shoulder grooving. Fairly rough fabric with an orange brown core. Impressions are arranged in an SUB, with the two impressions, both of which are aligned AC, each surrounded by a PR from a separate die. The motif is a little unusual in that it is the only example known with a single vertical line.

RG14.1:

IPSWICH IAS 4801. Single large sherd, very hard and rough fabric. Impressions are arranged DUB, the die having been very carelessly applied with the result that none of the impressions are rode with the full face of the die, although it has been possible to reconstruct it from the resulting fragments. All impressions are aligned AAB-CCD, with a lightly burnished criss-cross lattice covering the shoulder area of the vessel. Very lightly grooved.

RG15.1:

IPSWICH IAS 4601. Single sherd, hard, slightly rough fabric with a few quartzite grains up to 1mm. Impressions are aligned CDL, the lattice having been incised with a four toothed comb. The impressions were fairly carefully made, with each diamond containing two slightly overlapping impressions which just cut the combing. All impressions are aligned BCC-AAD.

RG15.2:

IPSWICH IAS 5502. Single sherd. Fabric virtually identical to RG15.1. Impressions are arranged SCZ and are very carelessly placed, with three of the seven impressions overlapping the lower line of combing, which had been incised with a three toothed comb. Alignment varies from AAD-BCC to AD-BC.

RG16.1:

IPSWICH IAS 4601. Single sherd with light grooving. Hard, reddish-brown fabric with a grey core and surfaces. Impressions are arranged SUB and slightly overlapped. Three impressions, one of which is complete, all appearing to be aligned AC. The die was damaged, as element 3d/3a is missing, but as there seems to be very little sign of die wear, it is possible that the element broke off as the die was being cut.

RG16.2:

IPSWICH; COX LANE. Impression identified from drawing.

RG16.3:

IPSWICH IAS 4601. Single small sherd with 3 fragmentary impressions, possibly arranged SCB and aligned A-C.

RG16.4:

IPSWICH IAS3201. Single small sherd with 2 fragments of impressions and a trace of combing.

RG17.1:

IPSWICH IAS 8804. Single sherd from a rather crude vessel with fairly rough fabric. Sherd is quite abraded, with seven fragmentary impressions, from which it was possible to reconstruct the original motif. Arrangement is uncertain, but was possibly DUB. All impressions are aligned A-C. There are traces of burnishing and a void left by a pebble c.10mm dia.

RG18.1:

IPSWICH IAS 4601. Single sherd, hard, reddish brown gritty fabric with grey surfaces, moderately tempered with rounded quartzite grains up to 2mm. Impressions are arranged CPT, with the triangles defined by a single line rather than combing, and although they were not made in ordered rows, they do respect the boundaries except for a single impression which covers the base point of the triangle. The plain area in the centre of the motif is somewhat unusual, but it is so even that it does appear to be by design rather than by accident. All 13 impressions are aligned ADD-BBC. The shoulder grooving is very pronounced, and the ridges have been lightly but evenly burnished.

RG19.1:

IPSWICH IAS 7402. Single small sherd, outer surface of which is quite evenly burnished. Impressions are arranged in at least two rows, with each surrounded by a SC from a separate die. The impressions have been quite carefully made, with the RG very nearly central in all cases. Three RG, two of which are complete, aligned BAA-CCD.

RG20.1

IPSWICH IAS 4801. Single sherd, quite hard fabric with an orange-brown outer core. Impressions are arranged in at least two rows and are aligned CDD-BAA. Some traces of burnishing.

RG21.1:

IPSWICH IAS 4601. Single sherd, fairly hard and rough fabric. Three impressions, one of which is complete, which suggest that they were arranged DUB, but this is by no means certain. All aligned AAD-BCC.

RG21.2:

IPSWICH IAS 4601. Single abraded sherd. 3 partial fragments of impressions arranged DUB and aligned AD-BC. Possibly from the same vessel As RG21.1, but it is impossible to be certain of this due to the state of the sherd and a slight colour difference.

RG22.1:

IPSWICH IAS 4801. Single sherd with a reddish brown core. Four impressions, one of which is complete, aligned AAD-BCC.

RG23.1:

IPSWICH IAS 4601. Five sherds from the lower shoulder and body of a fairly large vessel. Fairly hard fabric with a reddish brown inner surface. Four impressions, only one of which is complete. At least one row of impressions, all of which are surrounded by a PR from a separate die, with all the RG virtually central. The two most complete impressions are aligned BAA-CCD and ADD-BBC respectively. Outer surface is grooved and lightly burnished.

RG24.1:

IPSWICH IAS 4601. Single small abraded sherd with an orange inner surface. Four fragmentary overlapping impressions which are arranged either CDL or BZZ and are aligned B-D.

RG24.2:

IPSWICH COX LANE. Two sherds from the rim and shoulder of a jar. Impressions arranged SCB, mainly overlapped and aligned AD-BC. Type II.G rim, 18cm dia. 4 tooth comb used, 8 partial impressions.

RG25.1:

BRANDON BRD018. Four sherds from a ?jar, type I.A, 14cm dia. Soft yellow-brown fabric with dark grey surfaces. Impressions are arranged DUB and aligned CD-AB. Light shoulder grooving.

RG26.1:

BRANDON BRD018. Single sherd. Soft: light grey moderately tempered with fine white sand. Impressions are arranged UPT, with the alignment varying from A-C to AD-BC. Light shoulder grooving.

RG27.1:

BRANDON BRD018. Six sherds, soft grey fabric moderately tempered with fine white sand. Impressions are arranged UPT, the alignment varying either side of AD-BC.

RG28.1:

IPSWICH IAS 4601. Eight sherds, from the rim and shoulders of a large jar, type I.A rim, 22cm dia. 25 impressions, all of which are partial and aligned AD-BC. They are arranged BZZ, but this particular example is slightly unusual in that there is no combed band, merely a zigzag. The zigzag was incised with a four-toothed comb, although for the most part only one or two of the teeth cut the clay. Despite the general sloppiness of the decoration, the impressions generally respect the boundaries of the zigzag, with only one impression cutting it.

RG28.2:

IPSWICH IAS 4601. Two non-joining sherds with three partial impressions. Smooth and slightly micaceous reddish-brown fabric with ochre patches and a grey core. The smaller sherd has a smoke-blackened outer surface. Impressions are aligned BBC-CCD and were probably arranged SUB. Very lightly but evenly burnished.

RG28.3:

IPSWICH IAS 4601. Single small sherd with a fragment of an impression. Very dark grey ?burnt outer surface.

RG28.4:

IPSWICH IAS5203. Single small sherd. Fragments of two partial and overlapped impressions, apparently aligned D-B.

RG28.5:

IPSWICH IAS7404. Single small sherd with a fragment of an impression. Slightly burnt dark grey surfaces.

RG28.6:

IPSWICH IAS 4601. Single small sherd with a fragment of an impression. Coarse orange brown sandy fabric with a dark grey outer surface. Traces of a single incised line.

RG29.1:

IPSWICH IAS4402. Single small sherd, hard grey fabric. Two fragments of impressions.

RG30.1:

IPSWICH IAS5203. See SC9.1. Two single impressions, each placed within an SC9.

RG31.1:

IPSWICH COX LANE. 6 sherds from the rim and shoulder of a jar. Type I.E rim 19 cm dia. Impressions are arranged SCB, with most overlapped and aligned A-C. 5 tooth comb used, and an interrupted neck cordon was noted.

RG32.1:

IPSWICH COX LANE. 5 sherds from the rim and shoulder of a jar. Impressions arranged SCZ, with a 6 tooth comb having been used. Slightly brownish fabric. Alignment varies from BC-AD to CD-AB. 26 partial impressions, 1 of which is complete. Impressions are very irregularly spaced and overlapped. Type I.B rim, 18cm dia.

RG33.1:

IPSWICH COX LANE. Single sherd, orange brown fabric. 3 impressions arranged ?DUB and aligned AD-BC.

RG34.1:

IPSWICH IAS6904. Small sherd with three fragments of overlapping impressions. Incomplete.

RG35.1:

IPSWICH IAS4801. Single sherd. 4 partial impressions arranged DUB. Incomplete.

RG36.1:

IPSWICH IAS3902. Single sherd with two partial impressions. Incomplete.

RG37.1:

IPSWICH IAS5701. Single small sherd with very hard reddish brown fabric. Single partial impression. Incomplete.

RG38.1:

IPSWICH IAS4801. Two sherds in a soft brownish fabric with a single partial impression.

RG39.1:

IPSWICH IAS5203. Rimsherd, type I.C, 24cm dia. One single impression aligned BC-AD. Incomplete.

RG39.2:

IPSWICH IAS4601. Two sherds in a very hard uniform grey fabric. Fragments of six partial impressions aligned A-C and probably arranged DUB. Incomplete.

RG40.1:

IPSWICH IAS4801. Single sherd, soft brown fabric with greyer surfaces. 3 fragments of impressions aligned AD-BC. Incomplete.

RG41.1:

IPSWICH IAS4601. 7 partial impressions aligned AAD-BCC and arranged DUB. Incomplete.

RG42.1:

IPSWICH IAS4801. 3 partial impressions arranged SUB and aligned AAD-BCC. Grooved and partly burnished.

RG43.1:

IPSWICH IAS4801. Single small sherd with a fragment of one impression surrounded by a few small fragments of a SC of indeterminate type. Incomplete.

RG44.1:

IPSWICH IAS5203. Single small sherd with at least 10 heavily overlapped impressions aligned AAB-CCD. Incomplete.

RG45.1:

IPSWICH IAS3410. Two heavily abraded sherds. 7 partial impressions arranged DUB.

RG46.1:

IPSWICH; unprovenanced. Complete longitudinal pierced lug which has separated from the vessel at the point at which it was originally joined, which would appear to have been at the neck carination. A total of 12 partial overlapping impressions all made around the suspension hole on both faces. One face has an incised line around the perimeter limiting the boundaries of the combing.

RG46.2:

IPSWICH IAS4601. Two sherds with a total of seven partial impressions arranged CPT, three toothed comb used.

RG47.1:

IPSWICH IAS 3604. Small sherd with 2 complete impressions and 2 fragments. Short fragment of combing executed with a 5 tooth' comb.

RG48.1:

IPSWICH IAS4801. 2 small sherds. 4 fragments of slightly overlapping impressions.

RG49.1:

IPSWICH IAS5502. Single small sherd with a greyish brown lightly burnished outer surface. 7 largely overlapped impressions arranged SUZ and all aligned A-C.

RG50.1:

IPSWICH IAS4801. Single small sherd, reddish brown fabric. Single fragmentary impression.

RG50.2:

BARKING ABBEY, LONDON. Single small sherd with one fragmentary impression.

RG50.3:

BARKING ABBEY, LONDON. Single sherd with two fragmentary impressions arranged ?SUB and aligned AD-BC.

RG50.4:

BARKING ABBEY, LONDON. Single sherd, reddish-brown sandy fabric with a dark grey outer surface. 5 partial impressions arranged SUZ and aligned AD-BC.

RG50.5:

BRANDON. Two joining sherds, soft grey sandy fabric. Several partial and overlapped impressions arranged SUZ and aligned AB-CD.

RG51.1:

IPSWICH IAS3104. Single sherd, hard coarse fabric. 1 complete impression and one fragment, aligned A-C.

RG52.1:

IPSWICH IAS3104. Single sherd, hard coarse fabric. 1 complete and two fragments of impressions arranged ?SUB and aligned A-C.

RG53.1:

IPSWICH IAS3104. 2 sherds, hard fabric. 1. complete and 5 fragments of impressions arranged DUB and aligned AAD-BCC.

RG54.1:

IPSWICH IAS3104. 2 sherds from the shoulder of a large jar. Light grey, slightly gritty fabric with dark grey surfaces. 6 complete and 6 fragmentary impressions arranged in a crude DUB, all aligned AB-CD.

RG55.1:

IPSWICH IAS3104. 4 sherds from the rim and shoulders of a large jar, type I.B rim, 22cm dia. 19 partial and one complete impressions, all aligned AB-CD.

RG56.1:

IPSWICH IAS3104. See TG13.1

RG57.1:

IPSWICH IAS3201. Single small sherd, hard grey-brown sandy fabric with a grey outer surface. ?DUB of impressions with the alignment varying from A-C to AD-BC. Light shoulder grooving.

RG58.1:

IPSWICH IAS4801. Single small sherd with 1 complete and 1 fragment of an impression. Light blue-grey fabric with a dark grey inner surface.

RG58.2 :

BRANDON BRD 01.8. 5 sherds from a lugged vessel. Grey-blue sandy fabric. 2 complete and 10 fragmentary impressions, probably arranged DUB. Shoulder grooving. Fragment of a longitudinal lug on the shoulder.

RG59.1:

BRANDON BRD 018. 7 sherds from a very large jar. Light grey, slightly gritty fabric with sparse rounded quartzite grains up to 2mm and a scattering of silver mica. Light reddish brown outer core, darker grey surfaces. Shoulder grooving. Impressions are arranged UPT, but the impressions are used to merely outline the triangles, with the centres left unstamped.

RG60.1:

BRANDON BRD018. Three sherds. Several of the elements have an internal step, suggesting that this die may have been recut at some point in its life-span. Soft grey-brown micaceous fabric with grey surfaces. Impressions arranged SUB and aligned A-C.

RG61.1:

IPSWICH IAS3104. 5 sherds, 7 partial impressions arranged SCB and aligned AAB-CCD.

RG62.1:

IPSWICH IAS3201. Single rimsherd from a large jar. 1 complete and 1 partial impression arranged SCB and aligned AAB-CCD. Type I.C rim, 24cm dia. Grey sandy fabric.

RG63.1:

IPSWICH IAS3104. Reddish-brown sandy fabric with a grey outer surface. One complete and 2 partial overlapped impressions arranged SCR. The partial impressions had been overstamped. All aligned A-C.

RG64.1:

IPSWICH IAS4801. Single small sherd, one complete impression. Fairly hard grey fabric with a reddish-brown inner surface. Aligned A-C.

RG65.1:

IPSWICH IAS3104. Single small sherd. One partial impression with most of the top row of the elements missing. Fairly hard fabric with shoulder grooving.

RG66.1:

IPSWICH IAS3201. Virtually complete storage jar. Fairly hard fabric. Type I.A rim, 20cm. dia. Vessel is unusual in that two arrangement schemes are used. There is a BZZ from which are hung CPT. Alignment varies from A-C to B-D. Combed before stamping.

RG67.1:

IPSWICH IAS3104. Three sherds. Impressions are arranged SUR and aligned AAB-CCD.

RG67.2:

IPSWICH IAS 3104. Single sherd, reddish-brown sandy fabric. SCZ of impressions aligned CCD-AAA.

RG67.3:

IPSWICH IAS4601. Two joining sherds, sandy fabric. One sherd is grey, the other reddish-brown. DUZ of impressions aligned A-C.

RG67.4:

IPSWICH IAS5204. Two non-joining sherds. Three fragments of impressions aligned D-B. Soft reddish brown fabric with grey surfaces.

RG68.1:

IPSWICH IAS4601. 5 sherds from a small pitcher. Reddish-brown sandy fabric with dark grey surfaces. SCZ of impressions aligned AAB-CCD. Pinched bridge spout, type I.A rim, 13cm dia.

RG69.1:

BEACHAMWELL, NORFOLK. Small sherd with two fragments of impressions.

SQUARE GRIDS

SG1.1:

IPSWICH IAS 6904. Single thick sherd. Impressions are very ineptly arranged CDL, with most of the impressions overlapping and many cutting the combing, which formed very irregular diamonds. Alignment difficult to discern, but appears to be AD-BC in most cases.

SG2.1:

IPSWICH IAS 4801. Single sherd, soft fabric, with the lower surface slightly oxidized. Impressions are arranged CDL, with a seven toothed comb having been used. Most of the impressions are overlapped, with many cutting the combing. All impressions appear to lx-aligned AD-BC.

SG2.2:

IPSWICH IAS 4601. Small single sherd with two fragments of impressions. Very hard, rough bluish-grey fabric which is probably overtired. Impressions are aligned AD-BC.

SG3.1:

IPSWICH IAS 5502. Large sherd with fairly hard and rough fabric, lightly burnished and grooved. Impressions arranged in a very loose SUB, with much clustering and overlapping. 8 impressions, three of which are complete, all aligned A-C.

SG3.2:

BRANDON BRD018. Four sherds from the shoulder and rim of a large Jar. Type I.A rim, 22cm dia. Impressions are crudely made in an irregular DUB with a fair degree of blurring due to a slight twisting of the die. The small ridge in the central element of the motif is much more worn on these impressions than in those on SG3.1. Alignment varies slightly either side of AD-BC.

SG4.1:

IPSWICH IAS 5502. Full profile of a large jar. Quite hard fabric with a few flint inclusions up to 4mm. Type III.J rim, 28cm dia., sagging base, 23cm dia. Impressions are arranged SCZ, with the decoration incised with a seven toothed comb. Impressions are very randomly made, with much overlapping yet also many widely spaced, with several virtually outside the band. About. 30 complete impressions, all of which are aligned A-C.

SG5.1:

IPSWICH IAS 4801. Three sherds from the shoulder and rim of a fairly large jar, type I.A rim, 21cm dia. Soft reddish-brown fabric with dark grey surfaces. Impressions are arranged SUB, although somewhat unevenly. Alignment varies from AD-BC to AAD-BCC.

SG5.2:

IPSWICH IAS 5801. Very small single sherd. Fairly hard fabric with an orange-grey outer core. A very few rounded quartzite grains up to 0.5mm. Two fragments aligned either AD-BC or BC-AD, although it is impossible to be certain of this or the arrangement, due to the small size of the sherd.

SG6.1:

IPSWICH IAS 4601. Single very small Sherd. Soft reddish-brown fabric with dark grey surfaces. One complete impression and one fragment, both aligned AAD-BCC. The die appears to have been slightly damaged as element 3d2a seems to be partly missing.

SG7.1:

IPSWICH. Single sherd, hard grey fabric with a lighter core. Impressions appear to be arranged SUB, but are very uneven in all aspects of application, with the die angled to favour side B. 7 partial impressions, which are aligned both A-C and BAA-CCD.

SG8.1:

IPSWICH, Unprovenanced. Single sherd, damaged during excavation. Impressions appear to be arranged DUB and aligned AD-BC, with two overlapped.

SG9.1

IPSWICH IAS 4801. Two sherds, with many irregularly spaced and overlapping impressions arranged SCZ, and all aligned slightly either side of A-C, with a four toothed comb having been used. Several of the impressions cut right through the combing. Light shoulder grooving.

SG10.1:

IPSWICH IAS 4801. Single slightly abraded sherd with a single large flint inclusion c4mm and light shoulder grooving. Impressions are arranged in a very irregular SUZ and are aligned AAD-BCC.

SG11.1:

IPSWICH IAS 3410. Single small sherd, hard and slightly coarse sandy fabric with a few rounded calcareous inclusions up to 3 mm. One complete impression and three fragments, possibly arranged DUB, but this is not certain due to the size of the sherd. Roughly aligned either side of A-C. The impressions are very deeply made and irregularly spaced, with two slightly overlapping. The depth of the impressions suggests that the die was not damaged, merely very unevenly shaped.

SG12.1:

IPSWICH IAS 5701. Reddish-brown fabric with dark grey outer surfaces, single piece of ?oyster shell c5mm. 5 partial impressions arranged DUB. The motif has only been partially reconstructed. All impressions are aligned AAD-BCC and the outer surface shows traces of grooving.

SG13.1:

IPSWICH IAS 4402. Large sherd from an extremely large and rather crude vessel. Impressions are arranged CDL, with the alignment varying from A-C to B-D. The whole is very sloppily executed, with some impressions overlapping and others widely spaced, with most of them only partially made. The combing, which was made with a three-toothed example, is also extremely irregular, with the diamonds being very large and uneven, some not having defined sides. There is the base of a broken handle or spout on the upper part of the sherd.

SG14.1:

IPSWICH COX LANE. Single sherd, lightly grooved with traces of burnishing. 6 impressions, 1 complete, the rest partial, arranged DUB and aligned AD-BC. Orange fabric with grey surfaces.

SG15.1:

IPSWICH COX LANE. Single sherd from the lower shoulder. 1 complete impression, 3 fragments, arrangement uncertain. Aligned A-C.

SG16.1:

IPSWICH COX LANE. Single sherd from a ?jug. Impressions arranged CDL, with two complete and one fragment of a diamond each containing three impressions overlapping each other to a greater or lesser degree, but respecting the boundaries of the combing. All aligned AAB-CCD. 5 tooth comb used. Traces of a ?spout on the upper part of the sherd.

SG17.1:

SEDFORD, NORFOLK; Small sherd with one complete and one partial impression.

SG18.1:

BARKING ABBEY, LONDON. Single sherd from the shoulder. Reddish brown fabric with heavily vitrified dark reddish grey outer surface. 2 complete and one fragmentary impressions, arranged SCB. 4 toothed combing.

SG19.1:

BARKING ABBEY, LONDON, Single shoulder sherd. Soft light grey brown fabric. 2 partial and 1 fragmentary impressions arranged SCB. 5 toothed combing.

SG20.1:

IPSWICH IAS 4801. Single sherd. At least 15 largely overlapped impressions, arranged ?SCZ and aligned AD-BC.

SG21.1:

IPSWICH IAS 8804. single sherd. Light grey fabric with brown surfaces heavily tempered with fine sand up to 0.5mm, and a few calcareous flecks. 5 partial impressions made with what appears to be a very worn die, although this may be due to the grittiness of the fabric. Element. 2d3a is missing. At least three rows of impressions, aligned AB-CD.

SG21.2:

IPSWICH IAS 3104. Single sherd, hard grey slightly micaceous sandy fabric with darker surfaces. 2 complete and at least 10 incomplete and

fragmentary overlapped impressions, arranged CPT and aligned from A-C to AB-CD.

SG22.1:

TERRINGTON ST. CLEMENT, NORFOLK, fieldwalking find. Single sherd with 4 impressions aligned AAD-BCC and arranged BZZ.

SG23.1:

IPSWICH IAS5204. Single sherd, fabric has a light scatter of rounded quartzite up to 1mm. Aligned A-C, arrangement uncertain.

SG24.1:

IPSWICH IAS3104. Single small sherd. Very hard light grey fabric, moderately tempered with fine white sand. SCZ of impressions, 3 complete, 4 fragments, aligned from A-C to AAB-CCD.

SG25.1:

IPSWICH IAS3104. Single small sherd with 2 complete and 3 fragmentary impressions, all aligned A-C. Arrangement uncertain. Moderately hard grey sandy fabric.

SG26.1:

BRANDON BRD018. Seven sherds from a lugged pitcher with at least two longitudinal lugs. Slightly soft reddish brown fabric with grey surfaces. Impressions are numerous and are arranged SCZ and generally aligned AB-CD.

SG27.1:

IPSWICH IAS5502. Two joining sherds. Many mainly overlapped impressions arranged BZZ and mainly aligned AD-BC.

SG28.1:

IPSWICH IAS3201. Hard dark grey sandy fabric with a pale brown patch on the outer surface. Many overlapped impressions arranged CDL (impressions cut the combing) and aligned AD-BC.

## EIGHT ARMED WHEEL

### EW1.1:

IPSWICH IAS 5701. Two sherds, quite hard fabric. Impressions are arranged CPT, with a two toothed comb used. Fairly carefully executed, with only one impression cutting the combing. 5 fragmentary impressions which are aligned A-C and AAD-BCC.

### EW2.1:

IPSWICH IAS 4601. Single sherd, red-brown sandy fabric with grey surfaces. Sparse rounded quartzite grains up to 1.5mm. Impressions arranged in a very untidy SUB, with erratic spacing and two overlapped. 8 impressions aligned C-A.

### EW3.1:

IPSWICH IAS 5203. Small sherd with a single impression. Hard dark grey fabric with browner surfaces. The motif is somewhat stylized, but is closer to an EW than any other class. This die was used by the potter operating the Buttermarket kiln, and is therefore E9thC in date.

### EW3.2:

IPSWICH IAS3104. 10 sherds from an extremely large HDI vessel. Very hard grey sandy fabric with a red core. Light scatter of sand up to 0.5mm and a little silver mica. Impressions arranged BZZ, with a single carefully placed impression at the centre of each triangle.

### EW3.3:

IPSWICH IAS3104. 5 sherds from an HDI bottle. Very hard reddish-brown fabric with grey surfaces. Few visible inclusions except for a little silver mica and a few quartzite grains up to 2mm. Impressions are arranged SUB above an unstamped BZZ.

### EW3.4:

IPSWICH IAS3104. 7 sherds from a ?bowl, type I.E rim, 18cm. dia. Very hard grey fabric with a moderate tempering of fine slightly angular quartzite up to 1mm. Impressions arranged DCB above an unstamped BZZ.

### EW3.5:

IPSWICH IAS3104. ?Base pad. Hard grey fabric with a moderate temper of fine sand up to 0.1mm. Impressions are arranged CDL with a circle of combing which respects the circumference of the pad.

EW3.6:

IPSWICH IAS3104. Two small non-joining sherds, hard dark grey fabric with a moderate amount of angular and rounded sand up to 3mm.

EW3.7:

IPSWICH IAS104. Single sherd. Hard grey fabric with a brick red core. Moderate tempering of fine sand up to 0.5mm.

EW4.1:

IPSWICH IAS 4801. Small sherd from a bowl, or lamp. Four impressions arranged closely together in at least two rows, all aligned A-C.

EW5.1:

IPSWICH IAS 4601. Single small sherd with three fragmentary impressions, from which it is impossible to discern the alignment or arrangement.

'UNION JACK'

UJ1.1:

CLOPTON, SUFFOLK. Fieldwalking find. Very small sherd with fragments of four impressions arranged in at least two rows. Soft reddish-brown fabric with grey surfaces and core. Slightly abraded, with the impressions very carefully made.

UJ2.1:

BRANDON BRD018. Six sherds from a pitcher, type I.A rim, 12cm dia. Light orange-brown fabric with a pale grey outer surface and core. The impressions are arranged DUB, and aligned from AD-BC to AB-CD. The die used in this example can be seen to have had a round face, which is slightly unusual as square and rectangular motifs are usually cut into a die face of the same shape.

UJ3.1:

IPSWICH IAS3201. Single small sherd. 1 complete and three partial impressions arranged ?DUB. Reddish brown fabric with a grey core and dark grey surfaces. Grooved and partially burnished.

UJ3.2:

IPSWICH IAS5204. Single sherd from the rim and shoulders of a jar, type I.C rim, 26cm dia. Fabric and surface treatment virtually identical to UJ3.1. Impressions arranged DUB, with the upper row aligned A-C and the lower ABB-CDD.

SIX ARMED SHIELD

SS1.1

IPSWICH IAS 0802. Very small single sherd. Grey slightly gritty fabric, moderately tempered with rounded quartz grains up to 0.5mm. 4 impressions, two of which are complete, one of which is aligned A-B and the rest AD-BC. Impressions possibly arranged DUB, although there is a rather enigmatic fragment of another motif which appears to be a TG/RG variant, but is unfortunately too damaged to be certain.

PLAIN CROSS:

PC1.1:

IPSWICH IAS 4801. Single sherd, reddish brown. Very carefully executed CDL with a single impression placed centrally in each diamond. Three toothed comb used, two complete impressions.

SQUARE-AND-DOT

SD1.1:

IPSWICH LAS 4404 (watching brief). Single sherd, slightly coarse dark grey fabric with browner surfaces. Impressions are arranged BZZ, with the decoration incised with a three toothed comb. The whole of the decorative process was very carefully executed, with the combing forming very neat, virtually equilateral triangles, with each containing a fairly loose triangular group of three impressions. The surface of the sherd is heavily burnished. The impressions themselves are rather vague, which may have been due to the die being very wore, but careful examination revealed the surface of each to be slightly stippled, which was probably due to the clay sticking slightly to the face of the die due to it being too wet when stamping was carried out

SD2.1:

IPSWICH COX LANE. Single small sherd with three impressions arranged CDL. Very small diamonds, each of which contains one impression. Three impressions in all, each of which is slightly distorted by burnishing. Two toothed comb used. Very hard fabric.

SD2.2:

IPSWICH IAS 4801. Single sherd, hard light grey fabric with brown surfaces, the outer being burnished. Single partial impression cutting the point of a ?CPT.

RING-AND-DOT

RD1.1:

IPSWICH IAS3104. Single small sherd. Grey sandy fabric with 2 impressions arranged ?CPT and aligned A-C.

CROSS-AND-CIRCLE

CC1.1:

IPSWICH IAS 5502. See SC3.1. Two fragmentary impressions which are both aligned AD-BC.

CC2.1:

IPSWICH IAS 5701. Single rimsherd from a 'bar lip' pitcher. Sherd is very heavily abraded, but there is one complete impression and many small fragments of others on the inner lip and rim lop, with no definite arrangement or alignment being discernible. There are traces of burnishing and a small fragment of a ?SUB of SC motifs on the shoulder of the vessel.

CC3.1:

IPSWICH COX LANE. Small sherd. Single impression placed within an SC10. Impression is deep enough to show that the motif was cut into a square die. See also SC10.1.

CC4.1:

IPSWICH IAS4801. Single small sherd with two fragmentary impressions.

CC5.1:

IPSWICH IAS4801. Two non-joining sherds in a very hard grey fabric. 5 fragments of impressions arranged CDL, with all the impressions cutting the combing.

"ST. GEORGES" CROSS

GC1.1:

IPSWICH IAS 4601. Single small sherd with two impressions arranged ?SCB and aligned AAD-BCC.

GC2.1:

IPSWICH IAS 3201. Single small sherd, hard grey fabric. Four complete impressions, probably arranged CPT.

WHEEL-AND-DOT

WD1.1:

IPSWICH IAS 4801. Single sherd with a reddish-brown core. Three fragments of impressions arranged SUB and aligned B-D.

WD1.2:

IPSWICH IAS3201. 5 sherds from the rim and shoulders of a jar, type II.F rim, 15cm dia. 2 complete impressions aligned A-C and arranged SUB.

TWELVE-ARMED WHEEL

DW1.1:

IPSWICH IAS 6904. Single rimsherd from a large jar, type I.A rim, 23cm dia. Light-reddish-brown fabric with dark grey surfaces. 6 impressions arranged SUB, with all overlapping by varying degrees, although it has been possible to almost completely reconstruct the motif. Sherd is grooved, with the ridges of the grooving and the raised part of the impressions lightly burnished, which has caused a little blurring of the motif.

## PLAIN SQUARE

### PS1.1:

IPSWICH IAS 4801. Single sherd from around the lower handle terminal of a jug. Dark reddish brown fabric with dark grey outer surfaces. 8 impressions, 3 of which are complete. Impressions are arranged CPT and aligned A-C. A comb with at least one tooth was used. The decoration is placed directly below the scar where the handle was originally attached.

## ST. ANDREWS' CROSS AND BAR

### AB1.1:

IPSWICH IAS 4601. Single sherd from a very large and slightly misshapen vessel. Very hard and slightly rough grey fabric. 10 impressions arranged in at least two uncombed rows and all aligned A-C. The motif was cut. Into a square die with a face larger than the impressions. As the impressions were made quite deep, it is possible to see the full size of the die, with the motif in the centre but with the incisions forming the diagonal lines crossing the entire die face.

## 7. DATING

At present, there is little meaningful information concerning the dating of stamped Ipswich Ware, although there is the suggestion that it may have been an 8th century innovation. There are few coin dates, and although these do back up the theory, it is difficult to present them as a strong case due to the lack of coins from Ipswich before this time. Only a very few stamped sherds from Ipswich are associated with coins, all being Beonna Sceattas (mid 8th Century). A pitcher from Beverley in Yorkshire, decorated with annular stamps, seals a coin hoard dated 71.4 - 851. The case becomes a little stronger, however with examination of the Ipswich Ware assemblages from the Greyfriars Road site in Ipswich and at West Stow. Greyfriars Road yielded the earliest Saxon occupation evidence yet found here, with several SFB'S and hand made pottery, as well as useful quantities of Imported wares, giving a suggested date of around the turn of the 7th century. No stamped Ipswich Ware was found in these early groups.

Ipswich Ware of this period was also found at West Stow, but none of it was stamped, although burnished sherds and pitcher fragments were found. It must be stressed that these groups are relatively small, but it is hoped that further research on the dates of the imports will allow the examination of post-650 groups which will enable a more rigorous testing

of the hypothesis. Tabulation of all known sherds from the town gives the following results:

FMS	0
MS	42
ELS	70
Redeposited	233
Total	345

It is true that roughly equal amounts of Ipswich Ware are known from the MS and the ELS, and whilst these figures would suggest that, stamping becomes commoner with time, the figures must be regarded with some caution due to the relatively low number of stamped sherds in relation to the total amount of Ipswich Ware known from the period (c. 10,000 sherds in each case).

However, as stamping is limited almost entirely to Sandy fabrics, the Gritty sherds must be eliminated. Sandy fabrics account for approximately 38,500 sherds, the ratio of recovered Sandy Ipswich Ware MS:ELS:Redeposited being

9.1:10.4:39.0

whereas the recovery of stamped sherds for the same periods is 42:70:233, a proportion of 6.0:10.0:33.3

which is a much lower proportion of Middle Saxon examples than would have been expected, suggesting that stamping was not in use throughout the whole of the Ipswich Ware industry.

The figures from Brandon are quite interesting. the ratio of Sandy Ipswich Ware comes out. as 11.4:3.3:0.3

with the stamp ratio being

11.5:2.5:0.7

suggesting that stamps become less common with time. However, the assemblage at Brandon seems to be of a somewhat different nature to those in Ipswich. Larger vessels are much less common. The ratio for rimsherds of less than 16cm diameter and those of 16cm diameter or greater in Sandy fabric are 10:1 and 9.2:1 for the MS and ELS periods, whereas the same ratios for and-IAS4801 fabric and periods from the combined totals of IAS4601 and- IAS4801 are 2.4:1 and 1.5:1, although the figures do reflect the general increase in average rim diameter with time which appears to be the case with Ipswich groups. As Brandon also suffers far less redeposition than Ipswich, these figures would seem to be more trustworthy, for it is impossible to gauge what proportion of the ELS Ipswich Ware in Ipswich is merely redeposited MS material. Analysis of the data from Ipswich suggests that as much as half of the Ipswich Ware defined as ELS could be redeposited: During the MLS period, which roughly constitutes the tenth century, 16.1% of the total assemblage consists of Sandy Ipswich Ware, of which, of course all is redeposited. The ELS, which is roughly the second half of the 9th century, has 28.1% of its assemblage as Ipswich Ware, so if the ratio of redeposition is equal to that of the MIS, at least 50% of the ELS Ipswich Ware is redeposited, with the likelihood that the actual figure is somewhat higher, for Ipswich Ware was presumably only being manufactured during the early part of the ELS period. The result is that any figures for Ipswich Ware obtained from ELS features must be treated with extreme caution.

The picture is further complicated by the type of vessels which are stamped-.1. The Storage Jars would certainly have been much longer lived

vessels than the ordinary small jars, and it is entirely possible that a proportion of those found in the ELS are vessels which were made in the MS and survived as a sort of family 'heirloom' due to their general size and robustness and less overall 'in the hand' usage.

To summarize, if the evidence from West: Stow and Brandon is taken as more reliable than that from Ipswich, it would seem that stamping was very much an eighth century phenomenon, with none yet known from the seventh century, and those that occur in the ninth century being the result mainly of either redeposition or 'heirlooms'.

### Summary Archive:

#### Abbreviations and Coding:

MTF: Motif NO: Die No. VSSNO: Vessel No.

RIM: Rim type, the code nos. being:

71: I.A 72: I.B 73: I.C 74: I.D 75: I.E

76: II.F 77: II.G 78: II.K

79: III.H 80: III.I 81: III.J

DIA: Rim Dia

VSS: Vessel Type, the code nos. being:

1: Jar 2: Bowl 3: Pitcher 5: Bottle 6:Lamp

20: HDI Bottle

OTHER: Other impressions which appear on the same vessel

COIND: Associated coin date

PTR: Potter Number

### GLOSSARY

Die: The actual object used for 'stamping' on which the motif was incised.

Impression: The mark made by the die on the pot.

Motif: The design of the pattern cut onto the die.

Face (of. the die): The part of the die into which the motif is incised.

Element: Each individual part of the motif.

Fragmentary (of an impression): An impression which is incomplete due to damage to the sherd.

Partial (of an impression): An impression which is incomplete due to the face of the die not making full contact with the clay.

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## 2: CORPUS CALSSIFICATION SYSTEM

The Corpus classification system has been composed with the aim of enabling simple and logical provenancing of individual impressions to the dies which made them. The classification consists of two letters, which refer to the motif type; a die number for each individual motif; and a Vessel Number, which is assigned to each individual vessel bearing impressions from the same die.

### 2.1: MOTIF PREFIX

It would appear from initial inspection of the stamped material that there was a definite tradition of Motif design amongst the Ipswich Ware potters, although, like most aspects of the industry, the "rules" of the tradition were only very loosely adhered to. Although there appear to be isolated examples of unusual motifs, by and large all known motifs fit into a few classes, the basic parameters of each being as follows:

#### Round Grid (RG)

Roughly circular field with perpendicular lines, usually at least two in each direction, although an example is known with only a single vertical line (see fig...).

#### Square Grid (SG)

As above, with a square or rectangular field.

#### Triangular Grid (TG)

Usually an inverted and isosceles triangle with rounded points, having several horizontal and two or more longitudinal lines which radiate from the base point of the field.

#### Segmented Circle (SC)

Roughly circular ring which has been cut through radially to give a dotted line.

#### Ring (PR).

Plain round or ovoid ring. it was assumed that these impressions were made using any convenient bone which came to hand, but a worked antler tine has been found amongst the large amount of waste material at Greyfriars' Road (IAS 5203) appears to be an unused die of this type (see section....). However, experiments carried out by the author at the West Stow Anglo-Saxon Village suggest that the smallest impressions were probably made using thatch reed, and it is likely that many of these types of impression were made using what Ian Riddler has referred to as 'opportunist stamping' ie. using any suitable object which came to hand.

#### Square and dot (SD)

Square or rectangular field with an incised dot set roughly centrally.

#### St. Andrews' Cross (AC)

Square or rectangular field with diagonal lines joining the opposing corners of the field.

#### St. Andrews' Cross and Bar (AB)

As above, with an extra horizontal line running through the centre.

#### Cross-and-Circle (CC)

Round or ovoid field with a regular four-armed cross.

#### Eight Armed Wheel (EW)

Circular field with eight 'spokes' radiating from a central point, in a roughly symmetrical pattern.

#### Union Jack' (UJ)

As above, with a square or rectangular field.

#### Twelve Armed Wheel (DW)

As the EW, but with 12 "spokes".

#### “St. Georges' Cross” (SC)

Rectangular or square field with two roughly perpendicular lines joining the centres of the sides of the fields.

#### Double Segmented Circle (DS)

Two segmented circles arranged concentrically, both of which are cut into the same die. The latter condition is most important as single segmented circles are occasionally found surrounding motifs of a different class, the two impressions having been made with separate dies.

#### Ring-and-Dot (RD)

Circular field with a roughly central raised dot.

#### Six Armed Shield (SS)

Field is the same shape as a triangular grid, but the motif is like that of a Wheel type, with six symmetrical 'spokes' radiating from the centre of the field.

#### Plain Square (PS)

A simple square or rectangular impression with no design cut into the face of the die.

#### Unrecognizable Grid (UG)

A round or square grid which is so damaged or carelessly applied as to render identification impossible.

### 2.2 The Die Number

The number which appears directly after the two letter Motif Code and before the decimal point differentiates between different impressions with the same motif. From this, it follows that all impressions made by the same die will have the same prefix i.e. all vessels which bear the first Round Grid in the Corpus will be classified as RG1.

### 2.3 The Vessel Number

The number to the right of the decimal point is that given to each different vessel bearing an impression made by the same die. Therefore if there are ten different vessels which all bear an RG1 impression, the first is defined as RG1.1, the second RG1.2, the tenth RG1. 1.0 and so on.

### 3: MOTIF ARRANGEMENT

There is little doubt that, as with the motif types, the decorative

arrangement of the impressions upon the pottery also loosely followed traditional patterns. The actual degree of care taken whilst making the impressions varies by a considerable degree, although in some cases this does appear to have been intentional to give a certain effect (see below). The arrangements are often bordered with one or more parallel incised lines which formed a regular geometric pattern. An antler tine from IAS 4601 with four thin grooves cut into its flattened and angled point appears to have been used for this purpose, although it is impossible to discount the theory that the potters may have used any convenient piece of broken bone or antler comb which came to hand (see section.....) Combing is found with all the different types of arrangement, although the types which are not dependant on combing for their definition are also found without it. It is usually the case that combing was carried out before the impressions were made (see table aa).

### Arrangement Types

#### Pendant Triangle.

Probably the best known of the decorative techniques of the Ipswich Ware industry, these are found both combed (CPT) and uncombed (UPT), although a large majority are combed. The design consists of a series of inverted equilateral or isosceles triangles which "hang" by their bases from a cordon on the upper shoulder or the neck carination of the vessel, although this cordon can be absent or have an extra one incised above it. The triangles are then filled to a greater or lesser degree with impressions, although unstamped examples are known, which vary in neatness from ordered rows to totally chaotic with most, if not all, the impressions overlapping each other, rendering identification of the die impossible. The few uncombed examples are all fairly well executed.

Table 3.1 Occurrence of Triangle Arrangement

	Combed	Uncombed
Cox Lane	3	0
IAS sites	24	4
Brandon	0	3
Other		
Total		

#### Band-and-Zigzag (BZZ)

Two parallel combed lines between which is an angular combed zigzag. The triangular areas thus created are then filled with impressions, often very crudely. This is the only arrangement in which combing is known to have been carried out after as well as before sampling, although in all cases the band was combed before the die was applied.

Table 3.1: Occurrence of Band-and Zigzag Arrangement

Cox Lane	2
IAS sites	9
Brandon	0
Other	
Total	

Single Band

The simplest (and commonest) type of arrangement. The impressions are ordered in a horizontal line around the shoulder or lower neck of the vessel, and can be overlapping or well spaced, with the degree of neatness varying somewhat. They are found both combed (SCB) and uncombed (SUB), although the latter is commoner.

Table 3.3: Occurrence of single Band Arrangement

	Combed.	Uncombed
Cox Lane	0	4
IAS sites	14	22
Brandon	0	5
Other		
Total		

Double Band

As above, with two separate lines of impressions both combed (DCB) and uncombed (DUB). The combed examples have separate combed bands for each row of impressions.

Table 3.4: Occurrence of Double Band Arrangement

	Combed	Uncombed
Cox Lane	0	4
IAS sites	1	21
Brandon	0	3
Other		
Total		

There are a few known examples of vessels with two (uncombed) rows of impressions, each having been being made with a different die. These are classified DDM. All known examples are uncombed. A large storage jar from IAS 5502 has a DUB of IG impressions in which the bottom row of impressions has been inverted for decorative effect.

### Single Zone

Although at first glance Zoning would appear to be simply badly executed Band arrangement, the evidence suggests that it has to be regarded as a separate technique, although deciding which is the intent of the potter has to be very much subjective. It is very similar to Banding in that the impressions are arranged in a row, but rather than a single line of them, a horizontal area of the pot is filled to a greater or lesser degree with impressions which are always Square or Round Grid motifs, which give a resulting appearance similar (in the best examples) to rouletting. This is best seen in combed examples (SCZ), where the space between the combed contains many usually greatly overlapped impressions. Rouletting on Ipswich Ware is unknown, but it is common on the contemporary Continental Imports found in Ipswich throughout most of the Middle Saxon period, and so it is thought that this Zoning technique was an attempt by the Ipswich potters to emulate this. Certainly, an Ipswich imitation "Frankish" bottle was found on the School St. excavation (IAS 4801) which was highly burnished with unusual (for Ipswich Ware) deep, narrow shoulder grooving, so if the Ipswich potters were imitating Continental vessel forms to a limited extent, I can see no reason why they would not have been attempting to copy the decorative techniques as well. The fact that only grid stamps were used for this, which have virtually identically shaped elements to those on the Diamond Rouletting rollers usually used on Frankish pottery, would seem to further reinforce this argument. See also section "Rim Top Decoration".

The difficulty with this arrangement is identifying the difference between a badly executed Band and a crude Zone with some well spaced separate impressions, but the best way of differentiating between the two is that Bands only ever have a single row of impressions, no matter how irregular or badly spaced, whereas Zones tend to have several very irregular rows within a single band of combing.

Table 3.5: Occurrence of single Zone Arrangement

	Combed	Uncombed
Cox Lane	3	0
IAS sites	6	4
Brandon	3	0
Other		
Total		

### Double Zone

As the Single Zone, with the same comments as apply to the Double Bands

Table 3.6: Occurrence of Double Zone Arrangement

	Combed	Uncombed
Cox Lane	0	0
IAS sites	0	4
Brandon	0	0

Other

---

Total

There is also an example from Foundation St. (IAS 4601) which had three uncombed rows of zoning (TCZ) on the ridges of the shoulder grooving.

### Combed Diamond Lattice

A simple arrangement of criss-cross diagonal lines of combing, with the impressions grouped within the diamond shapes thus created, occasionally singly but usually in groups and sometimes heavily overlapped and spilling onto the combing.

Table 3.7: Occurrence of CDL Arrangement

Cox Lane	3
IAS sites	19
Brandon	1
Other	
Total	

### Rim Top (RT)

There are a few vessels where the top of the rim has been stamped with a Grid type die. Only a few elements of the die make an impression, so identification is impossible, but the effect is very similar to the rouletting found on the rim of some Badorf Wares of the later Middle Saxon period, and further reinforces the theory that Ipswich potter were attempting to use stamping to imitate the rouletting on the continental imports of the period.



#### 4: MOTIF ALIGNMENT

One of the inherent problems in the publication of stamped pottery decoration is the difficulty in describing the angle of rotation of the die when an impression was made, so in an attempt to try and overcome this, a system has been devised by which Ipswich Ware (or any other pottery) stamp impression alignment can be defined using a simple letter code system based on the principle of compass bearings. As fig shows, the cardinal points NWSE are replaced with the letters ABCD, and each subsidiary point is lettered accordingly ie NW becomes AB, NNW becomes AAB and so forth. Although it is impossible to know (in most cases) if there was a 'right way' for an impression to be aligned, if the drawing in the Corpus is taken as the 'correct' alignment for reference purposes, all the illustrated motifs in the Corpus are aligned A-C ie. North-South. Therefore to define the alignment of any given impression, it is merely matched up to the drawing and given the coding of the axis of rotation which it is closest to, with the position of the 'top' of the impression given as the first part of the code. Thus, an impression aligned NE-SW with the 'top' of the motif at the SW position is given an alignment code of BC-AD. Of course, there are an infinite number of positions in which a motif can be aligned, but generally, the 16 of the diagram are generally sufficient, although others can be added if it is felt necessary eg the point between A and AAB being AAAB etc.

#### 5: VESSEL TYPES

Upon examination of the evidence, it is clear that stamp decoration was used by the Ipswich potters on the full range of vessels in the tradition except for the ordinary 'cooking pot' i.e. small jars. Although stamped jar forms are found, these are Storage Jars, which have a much larger average diameter than the standard jar. Statistical evidence (to be published) examining the occurrence of frequency of jar rim diameters show that there are two distinct clusters around 16 and 23cm respectively, which suggests that the vessels of these sizes had different functions, the larger being presumed to have been manufactured for storage purposes. These Storage Jars are by far the commonest form of stamped vessel, occurring much more frequently than the classic Lugged Pitchers. There appears to be no correlation between the motif type, the arrangement and the vessel type.

Table 5.1: Vessel Type vs. Motif Type

vessel motif	Storage Jar:	Pitcher:	Bowl	Lamp	Bottle	Ginger Jar:
RG	16	3	1	-	-	-
SG	2	-	1	-	-	1
TG	2	-	-	-	-	-
UG	2	1	1	1	1	-
PR	7	2	-	-	1	-
AC	3	1	1	-	-	-
UJ	1	-	-	-	-	-
DW	1	-	-	-	-	-
DS	3	-	-	-	-	-
PS	-	1	-	-	-	-

Table 5.2: Vessel Type vs. Motif Arrangement

vessel	SJ	P	Bwl	L	Bo	GJ
arrangement						
CPT	4	2	-	-	-	1
UPT	1	1	-	-	1	-
BZZ	2	1	2	-	-	-
SCB	1	1	1	-	-	-
SUB	14	2	-	-	-	-
DUB	5	-	-	-	-	-
SCZ	2	-	-	-	-	-
DU7	1	-	-	-	-	-
CDL	3	-	-	-	1	-
RT	1	-	2	1	-	-

## 6: CORPUS OF IPSWICH WARE STAMP MOTIFS

The following is a corpus of all the known different Ipswich Ware motifs at the time of publication. The listing gives the Corpus Number, the provenancing and a brief description of the sherd in question. Unless stated otherwise, the impressions can be assumed to be on the shoulders of large globular vessels with a fairly smooth and soft grey sandy fabric with few visible inclusions except for a little mica.

### DOUBLE SEGMENTED CIRCLE

#### D.S1.1:

IPSWICH IAS 4601. Rimsherd from a large jar. Type I.0 rim, 20cm dia. Dark grey slightly coarse fabric heavily tempered with fine sand. Sherd has slight traces of burnishing. Impressions are arranged SUB, aligned AC and very carefully made. One complete impression and two fragments.

#### DS1.2:

IPSWICH IAS 4601. Three well burnished sherds with shoulder grooving. The impressions are arranged CPT with the 'combing' actually a single line. Three complete and three very fragmentary impressions, all aligned CA, There are three impressions in each triangle, with the top two in each adjacent. Fairly carefully applied, although one impression does cut the combing and the impressions are somewhat blurred due to the burnishing. The triangles are not 'hung' from a cordon.

#### DS1.3:

BRANDON BRD018. Two rimsherds from a lightly burnished and grooved storage jar, type I.A rim, 21cm dia. A few calcareous inclusions up to 1mm. Impressions are arranged SUB, but are quite fragmentary due to the impressions being made on the shoulder angle of the vessel and the burnishing. Five fragmentary impressions aligned AC.

#### DS1.4:

BRANDON BRD018. Two rimsherds from a heavily burnished storage jar, type I.A rim, 21cm dia. Brown-grey fabric with an usually high mica content. 8 fragmentary impressions, arranged SUB and aligned AC, which are badly damaged for the same reasons as DS1.

DS1.5:

IPSWICH IAS5203. Two small sherds from the shoulder of a fairly large vessel. Hard and slightly micaceous fabric with dark grey unevenly burnished surface and light shoulder grooving. Two fragmentary impressions.

DS1.6:

IPSWICH IAS5203. Single small sherd. Abraded, very soft and slightly micaceous fabric. Fragment of one impression.

DS1.7:

IPSWICH IAS3104. Five sherds from a large shoulder grooved jar. Soft, grey and slightly micaceous sandy fabric. Impressions arranged ?DUB and aligned CCD-AAC. Type I.C rim, 22cm. dia.

TRIANGULAR GRID

TG1.1:

IPSWICH IAS 5502. Virtual full profile of the rim and body of a large grooved and burnished storage jar; type I.C rim, 23cm. dia. Hard grey sandy fabric. Impressions are arranged DUB, the top row being aligned AC and the bottom CA with the points virtually interlocking. The impressions have been very carefully made, and are very evenly spaced with little twisting or blurring. 35 complete impressions.

TG1.2:

IPSWICH IAS 4601. Single small sherd with light shoulder grooving. The impressions are the upper row of a DDN and are aligned AC, the lower row being of RG1 impressions aligned AD-BC. Sherd is somewhat abraded, but the impressions are carefully and evenly spaced. Three complete impressions, one fragment. See RG1.1.

TG1.3:

NORWICH 4/6N. Sherd virtually identical to TG1.2, except that the RG1 impressions are aligned differently (See RG1.2). Two complete impressions. See EAA 23 Fig.33 No.106.

TG1.4:

LONDON; BARKING ABBEY. 3 rimsherds from a jar, type I.E rim, 26cm dia. Impressions arranged DDN with a row of RGI motifs as TG1.2 and TG1.3. Impressions aligned A-C. See RG1.3.

TG2.1:

IPSWICH IAS 7402. Rimsherd from a large storage jar, type I.C rim, 23cm. dia. SUB of impressions aligned AAD-BCC. None of the impressions are complete as the potters' hand was angled in such a way that point C of the die did not make contact with the clay at any time. 7 fragmentary impressions.

TG3.1:

Ipswich IAS0802. Fairly hard light grey-brown fabric. Three fragments of impressions aligned AC with point C missing in all cases. They are probably arranged SUB, but the sherd is so small it is impossible to be

certain of this. The impressions are very carefully made, and there are slight traces of burnishing.

TG4.1:

IPSWICH IAS 4801. Single small sherd. Three slightly overlapping impressions with point C missing in all cases. Impossible to be certain of the arrangement due to the small size of the sherd.

TG5.1:

IPSWICH IAS5203. Single small sherd. Very hard, slightly micaceous, light grey fabric with dark grey grooved and partially burnished outer surface. SUB of alternate opposed impressions, one aligned A-C and the other two C-A.

TG6.1:

IPSWICH COX LANE. Single sherd burnished from the lower shoulder. Single fragment of an impression aligned A-C, with a partial RG motif incised at the base point of the triangle.

TG7.1:

LONDON; JUBILEE HALL. Rimsherd from a large jar, type II.K rim, 25cm dia. DUB of alternate opposed impressions aligned A-C and C-A.

TG8.1:

LONDON; ALTHORPE GROVE. Two grooved shoulder sherds. DUB of impressions, with lower row probably from a different die, although the partial nature of the impressions makes this impossible to be certain. Upper are aligned A-C.

TG9.1:

LONDON; Unprovenanced. Heavily abraded rimsherd, type I.E, 25cm dia. DUB of opposed impressions, with the upper row aligned A-C and the lower CA. See Wheeler, "London and the Saxons" p140 fig 22.

TG10.1:

LONDON; BAI86. Single sherd from the rim and shoulder of a jar. Shoulders are grooved with the ridges and the impressions partially burnished. Type I.E rim, 19cm. dia. 2 complete impressions, arranged SUB and aligned A-C.

TG11.1:

IPSWICH IAS 3201. 2 large sherds from the rim and shoulders of a jar, type I. C rim, 15cm dia. SUB of impressions aligned A-C.

TG12.1:

IPSWICH IAS3201. Single sherd from a lugged pitcher. 1 complete and 2 fragmentary impressions aligned A-C, arrangement uncertain. Single longitudinal pierced lug.

TG13.1:

IPSWICH IAS3104. 2 large sherds from the shoulder of a jar. Single row of impressions arranged DDN and aligned A-C, with a lower row of RG56.

TG14.1:

IPSWICH IAS3104. Single, small and slightly abraded sherd. DUB of 2 complete and 4 fragmentary impressions on the upper shoulder of a ?jar. Moderately hard grey sandy fabric. Traces of burnishing and shoulder grooving.

ST.ANDREWS' CROSS

AC1.1:

IPSWICH IAS 4601. Rimsherd from a very large globular storage jar. Fairly hard blue-grey fabric. Impressions are arranged CPT, with fragments of two triangles on the sherd. 11 complete impressions, those in the right hand triangle being aligned AC and those in the left CA. The sherd is somewhat abraded, but still has a few traces of burnishing. Type I.C rim, 22cm dia. The triangles were incised with a two toothed comb. There is a very small sherd from the same site bearing the same impression, but it is redeposited and very heavily abraded, making it impossible to judge whether or not it was from the same vessel.

AC2.1:

IPSWICH IAS 4601. Rimsherd from a large globular storage jar. Fairly hard fabric, two large flint inclusions c.4mm. Type I.E rim, 26cm dia. Impressions are arranged CPT and are somewhat carelessly made, with some cutting the top of the combing. Sherd has two triangles, both containing impressions which are aligned AD-BC. 12 impressions which are all abraded to some degree. The triangles were incised with a four toothed comb, and there is an extra combed cordon on the neck carination.

AC2.2:

IPSWICH IAS 7402. Two joining rimsherds from a very large globular storage jar. Type I.E rim, 22cm diameter. The impressions are arranged CPT, although the triangles are not 'hung' from a cordon. 17 impressions, in two triangles, which are all aligned CA and were very carefully made.

AC2.3:

IPSWICH IAS 5701. Fairly hard fabric. Three small sherds, only two of which join. At least two uncombed rows of impressions, but it is impossible to be more precise than this concerning the arrangement, as the sherds are too small. Nine complete impressions.

AC3.1:

CANTERBURY MT1982. Single small and slightly abraded sherd with two complete and two fragmentary impressions. All are aligned A-C.

AC3.2:

IPSWICH IAS3201. Single sherd with 11 impressions, each impression in the lower row being surrounded by an SC10. The motif was carved into the centre of a square die, with the cross-cuts going from corner to corner of the whole face.

SEGMENTED CIRCLE

SC1.1:

IPSWICH IAS5502. Single sherd. Very hard brick red gritty fabric, moderately tempered with slightly angular quartzite grains up to 1mm, and a scattering of chalk and burnt flint fragments up to 2mm. Impressions are arranged in at least two very erratic rows with very uneven spacing and some overlapping. Impossible to be certain of the exact arrangement. The die was applied at an angle so that the most pressure was applied to the AAD area of the face in the majority of cases. 8 complete impressions, some of which are very deep and others so shallow as to be almost invisible.

SC2.1:

IPSWICH IAS 5701. Two non-joining sherds. Very hard orange fabric with no visible inclusions except for a few flecks of gold mica. The impressions were very carefully made, although the die pressure is somewhat uneven, in at least two slightly irregular rows. Sherds are lightly but evenly burnished. Impressions are all aligned B-D.

SC2.2:

IPSWICH IAS5801. Two small non-joining sherds, each with a fragment of a single impression. Both sherds have dark brown burnished surfaces, and whilst one has a solid orange core very similar to SC2.1, the other has a dark orange brown fabric with a brick red core. It is fairly certain that both sherds are from the same vessel, this degree of colour variation being not uncommon in oxidized Ipswich Ware. Both impressions are aligned D-B, identification of the arrangement being impossible due to the size of the sherds.

SC2.3:

IPSWICH IAS 5801. Single small and slightly abraded sherd. Dark grey gritty fabric with orange outer core and outer surface. Quite soft (for Gritty Ware), heavily tempered with rounded quartzite grains up to 2mm. Single complete impression and a minute fragment of another. Impression is aligned D-8.

SC3.1:

IPSWICH IAS 5502. Rimsherd from a fairly large jar, type I.C, 20cm dia, Three fragments of impressions, each apparently incised around a CC1 impression (see CC1.1), although the sherd has broken in such a way that only two of the latter remain. Impressions are arranged SDN and aligned AAD-BCC.

SC4.1:

IPSWICH IAS 4801. Two slightly abraded sherds, fairly micaceous fabric with a reddish brown outer core. 5 fragments of impressions arranged ?DUB and aligned A-C.

SC5.1:

IPSWICH IAS 5701. Single small and abraded sherd. Dark grey slightly gritty fabric with a brick red outer core. A few rounded quartzite grains up to 1mm. Two fragmentary and slightly overlapping SC with a partial PR22 from a different die placed virtually centrally in both. Both SC are aligned C-A. A few traces of grooving and burnishing. See also PR22.1.

SC5.2:

LONDON. BARKING ABBEY. Single sherd. Outer surface is heavily burnished, which has somewhat distorted the impression. One partial impression and two fragments, all of which have a central PR as above. Impressions are arranged SUB and aligned AAD-BCC.

Potter 5

SC6.1:

IPSWICH IAS 7402, See RG19.1. Four fragmentary impressions, each surrounding an RG19 motif from a separate die. Aligned A-C.

AC6.2:

IPSWICH IAS 4801. Single small sherd with a single fragment of an impression aligned D-B. There is a suggestion of another impression in the centre, but the sherd is too fragmentary for this to be ascertained.

SC6.3:

IPSWICH IAS 3104. Single small sherd with fragments of 4 impressions. Hard reddish pink fabric with variegated grey/grey-brown outer surface, grey inner. Probably arranged DUB. Traces of burnishing.

SC7.1:

IPSWICH IAS 4601. Single small sherd, very hard dark grey slightly gritty fabric, lightly tempered with rounded quartzite grains up to 1mm. 3 fragments of impressions which represent the side of an UPT, although they are arranged in a virtually vertical line, All are aligned CD-AB. Sherd is grooved and heavily and evenly burnished.

SC8.1:

IPSWICH IAS5203. Two sherds from the rim and shoulder of a large jar. Very hard grey fabric, Type I.C rim, cm. diameter. Impressions are arranged in an uneven DUB, although most of them were very carefully made. One impression was made on the neck carination, well above the top row. All impressions aligned-.

Potter 6

SC9.1:

IPSWICH IAS5203, Single large sherd. Fairly hard uniform grey fabric with the outer surface grooved and burnished. Impressions are arranged evenly spaced and made. Each impression has a single RG30 impression inside it, these being well of centre with one of the impressions actually slightly cutting the surrounding SC. See also RG30.1.

SC9.2:

BRANDON BRD018. Two large sherds from the shoulder and upper body of a large globular vessel. Very soft reddish brown micaceous sandy fabric with grey surfaces. Very evenly grooved from the neck to the waist. Impressions are arranged SUB, two being slightly overlapped, One complete and four partial impressions, all aligned AD-BC. One of the sherds is so heavily abraded as to have almost removed the impressions.

SC9.3:

LONDON; BARKING ABBEY. Single small sherd with a fragment of a single impression aligned D-B. Red-brown sandy fabric with traces of grooving.

SC9.4:

IPSWICH IAS3201. Single small grooved sherd, hard slate grey fabric with a single impression aligned A-C.

SC10.1:

IPSWICH COX LANE, Single small sherd with a single impression of the SC surrounding a single slightly overlapping RG3, although it is impossible to discern which impression was made first.

SC10.2:

IPSWICH IAS3201. See AC3.2.

SC11.1

IPSWICH IAS3104. 3 non-joining sherds in a brick red fabric macroscopically identical to SC2.1. One complete and 4 fragmentary impressions aligned A-C.

RINGS

PR1.1:

BEVERLEY BLL79. sherds from a 'stop bar' pitcher, type rim, cm dia. Impressions are arranged CDL, a 5 tooth comb having been used.

PR2.1:

IPSWICH IAS 4601 & IAS 4801, Two rim and two bodysherds from a 'stop bar' pitcher. Type I.C rim, with an internal lip, 20cm dia. Very hard fabric with a light grey core with a few rounded quartzite grains up to 0.5mm. Decoration is incised on the top of the internal lip and above an applied latitudinal strip on the shoulder. The impressions are arranged BZZ in both cases, with a maximum of three impressions in each triangle, with several cutting or outside the boundaries of the combing, which was incised with a three toothed example. All the external surfaces and the top of the lip are lightly but evenly burnished.

PR3.1:

IPSWICH IAS 5502. Two sherds, very hard fabric, impressions are arranged in a meandering DUB, although the spacing is fairly even. Light shoulder grooving.

PR4.1:

IPSWICH IAS 4801. Single sherd with heavily abraded patches. Hard light grey fabric with darker surfaces, a few rounded quartzite grains c 1mm. and a single large fragment of an orange and white quartzite pebble c.12mm. Impressions appear to be arranged CDL, but the combing is very erratic and the diamonds extremely misshapen. Three toothed comb used.

PR5.1:

IPSWICH IAS 4601. Single sherd, grey-pink fabric with dark grey-blue surfaces. Impressions are loosely arranged in an irregular CPI, incised with a three toothed comb. Surface is lightly but evenly burnished.

PR6.1:

IPSWICH IAS 4801. Three joining sherds.. Grey fabric with an orange brown inner surface. Two of the sherds have a dark grey outer surface, the other a greyish ochre, presumably due to burning after breakage. Impressions are arranged BZZ, with a maximum of four impressions in each triangle, with one impression cut by the combing. Patches of light burnishing. The combing was incised with a three toothed example, although it was held at such an angle that only two made contact most of the time.

PR7.1:

IPSWICH IAS 4801. Single small sherd with 11 closely grouped impressions, 6 of which are complete. Tiny fragment of combing which suggests that the impressions were arranged CPT, but it is impossible to be sure of this.

PR8.1:

IPSWICH IAS 4601. Four sherds, three of which join. Fairly soft reddish-brown fabric with a dark grey outer surface, the inner surface having flaked off. Fabric is a little more micaceous than is usual. Fragments of two triangles, one of which has 9 complete impressions, the other two. The more complete triangle has four impressions clustered around the outside of the point, the other has one, although there may have been more as most of the point is missing. The triangles were incised with a three toothed comb. The outer surface is heavily and evenly burnished, which has resulted in a slight distortion of the impressions.

PR9.1:

IPSWICH IAS 4601. Single small rimsherd from a ?jar. Type I.C rim, 19cm dia. light grey fabric with an orange outer core and dark grey surfaces. a few rounded quartzite grains c.1mm. The positioning of the decoration on this vessel is very unusual, consisting of an RT unstamped zigzag and a BZZ on the inside of the rim. Two impressions, each placed roughly centrally within a triangle. One of the impressions is very deep with the central element having a regular conical section 1mm wide at the top and c.4mm wide at the bottom, showing very clearly that the die was a vertically drilled point like the Greyfriars' Road example (see section...). Outer surface of the sherd is fairly heavily burnished, the inner less so.

PR10.1:

IPSWICH IAS 4601. Single large sherd from a pitcher. Light orange brown fabric with darker reddish-brown surface, with a single large angular burnt flint fragment c9mm. Five impressions arranged CPT, with one of the impressions positioned just below the point of the triangle. The triangles were incised with a two toothed comb. There is the base of a broken ?bridge spout and the outer surface is burnished with separate even vertical strokes, the spacing of which varies between 4mm and 8mm.

PR11.1:

IPSWICH IAS 4601. Three sherds from the rim and shoulder of a large jar. Type I.C rim, 25cm dia. Light brown-grey fabric with grey surfaces and core, single quartzite grain c.4mm. Impressions are arranged CPT, a four toothed comb having been used. Impressions are ordered fairly randomly, but largely respect the boundaries of the arrangement, with only two triangles cutting the combing.

PR12.1:

IPSWICH IAS 4601. Two non-joining sherds from the lower body of a fairly large, crude and thick-walled vessel. 7 impressions which appear to be arranged in a very crude CDL. Large angular blue flint inclusion c10mm. Outer surface has patches of burnishing and is slightly oxidized in places.

PR13.1:

IPSWICH IAS 4601. Three sherds, two of which join,, from a large and fairly crude lugged vessel. Six impressions which are probably arranged CDL, although it is possible that they may be in very crude CPT. Light orange brown fabric with buff surfaces and a single large ironstone inclusion c4mm. There is a crude longitudinal pierced lug running from the rim top to the upper shoulder. The rim only survives at the point of contact with the lug and is a type I.C with a diameter of 32cm.

PR14.1:

IPSWICH IAS 4601. Five non-joining sherds. Brown-grey fabric with greyer surfaces. Impressions are arranged in a somewhat meandering DUB, with most of the impressions being partial owing to the die having been held at an angle.

PR15.1:

IPSWICH IAS 4801. Single slightly abraded sherd. 11 very shallow impressions arranged CDL with a four toothed comb having been used. Light grey fabric with a single angular flint inclusion c3mm.

PR16.1:

IPSWICH IAS 7402. Two sherds, very hard grey fabric. Impressions are very erratically arranged, possibly in an UPT, but it is impossible to be certain of this. Sherds lightly grooved.

PR17.1:

IPSWICH IAS 4601. Two heavily abraded non-joining sherds with only three widely spaces impressions. Impossible to discern arrangement.

PR18.1:

IPSWICH IAS 4801. Single small sherd, grey fabric with light brown core, with five impressions, possibly arranged DUB.

PR19.1:

IPSWICH IAS 0802. Single small sherd with three impressions. Impossible to discern arrangement.

PR20.1:

IPSWICH IAS 3410. Single small and slightly abraded sherd. Five impressions, impossible to identify the arrangement. These impressions are all very deep, and, like PR9.1, have a conical central element.

PR21.1:

Brandon BRD018. Two sherds from a bottle. Light orange brown fabric with dark grey outer surfaces moderately tempered with fine white sand

Impressions are arranged UPT, with the triangles widely spaced and 'hung' from a DUB of the same impressions.

PR22.1:

IPSWICH IAS 5701. See SC5.1. Two partial impressions, somewhat badly abraded and even.

PR23.1:

IPSWICH IAS5203. Four sherds from the shoulder of a large globular vessel. Hard grey fabric with darker burnished outer surface. Impressions are arranged in a very sloppy CDL, with many impressions cutting the combing and spilling out below the boundaries. 29 complete impressions, all aligned the same way. Two toothed combing.

PR24.1:

LONDON; BAI85. Single small sherd. Hard, slightly coarse sandy fabric, 1. complete and four fragmentary impressions, with a fragment of combing made with a 2 toothed example.

ROUND GRIDS

RG1.1:

IPSWICH IAS 4601. See TG1.2.

RG1.2:

NORWICH 4/6N. See IG1.3.

RG1.3: London see TG1.4

RG2.1:

IPSWICH IAS 4601. Three rimsherds from a large globular storage jar with lightly grooved shoulders. Type I.C rim, 28cm dia. Impressions are arranged SUB and aligned AD-BC, fairly evenly spaced but somewhat carelessly applied. There is an area of smoothing on the shoulder at a point where an impression would expect to be found, above which is a deep gash down the outside of the rim, which gives the appearance of the pot having been damaged after stamping and then somewhat hastily repaired. Three complete impressions, although the die seems somewhat damaged, with some of the elements appearing to be very worn.

RG3.1:

IPSWICH IAS 4801. Two non-joining sherds, which are somewhat abraded but retain traces of burnishing and grooving. Impressions are arranged DUB, the top row being aligned AC and the bottom AB-CD. The bottom row was carefully stamped, with the impressions quite regularly spaced, but the top row is more irregular, with two of the impressions almost overlapping. All but one of the impressions on the top row is surrounded by a PR, but with little concentricity, two of the RG almost touching their respective PR. The PR were applied after the row of RG was completed, which can be seen from the two closely-grouped RG, 'were the left-hand PR cuts the right hand RG and the right-hand PR cuts the left-hand PR.

RG3.2: See SC10.1:

RG4.1:

Ipswich IAS 0802 Three sherds from the rim of a small storage jar.

Type I.B rim, 16cm dia. Soft dark grey fabric with a reddish brown core. Impressions are aligned SUB, with the majority of them slightly overlapping, and are mainly aligned AAB-CCD, although a few are aligned AC. 28 impressions, with only three not encroached upon by others.

RG5.1:

IPSWICH IAS 4801. Single small sherd, slightly rough fabric. Two fragments of impressions arranged SCB and aligned AD-BC.

RG6.1:

IPSWICH IAS 4801. Two sherds, hard fabric with a light grey core. Impressions are arranged CDL, the triangles having been incised with a two toothed comb. The resultant diamonds are quite regular, but the impressions were very carelessly made, with many overlapping both the combing and other impressions, making it impossible to count the number present, although all those discernible appear to be aligned AD-BC.

RG7.1:

IPSWICH IAS 4601. Four sherds, each with a few calcareous inclusions up to 1mm. Impressions are arranged DUB and aligned AD-BC. The rows are very irregular with uneven spacing and both rows overlapping each other. 9 complete impressions, 4 fragments.

RG8.1:

IPSWICH IAS 6904. Single rimsherd from a large lugged storage jar. Type I.C rim, 32 cm. dia. Fairly hard light grey fabric. Impressions are arranged SUB and aligned CD-AB, having been very carefully made, with fairly even spacing. There are a few latitudinal burnishing marks, light shoulder grooving and the broken remains of an upright lug on the rim top.

RG8.2:

IPSWICH IAS 4601. Single rimsherd from a large storage jar stylistically very similar to RG8.1, although this vessel lacks the burnishing and the impressions are mainly slightly overlapped and aligned AAD-BCC. I.C rim 32 cm diam.

RG8.3:

IPSWICH BUTTERMARKEt. Single sherd from the rim and shoulder of a jar. SUB of overlapped impressions, mostly aligned D-B, but with two aligned AD-BC which seem to represent the point at which the stamping of the vessel began and ended. Traces of shoulder grooving. Type I.C rim, 24cm dia.

RG9.1:

IPSWICH IAS 0802. Single thick sherd from a fairly crude vessel with poorly executed shoulder grooving. Slightly coarse fabric. Impressions are arranged in an irregular SUB, although there appears to be an attempt to correct a mistake were an impression was made about 5mm below the rest of the row, as it has been partially over stamped with a more evenly aligned impression. All are aligned AB-CD.

RG10.1:

IPSWICH IAS 4801. Six sherds from the rim and a body of a baggy

pitcher with light shoulder grooving. Hard fabric. Poorly finished but regular type I.B rim, 15cm dia. There is a simple strap handle running from the top of the rim to the middle of the shoulder, and a broken longitudinal lug, showing signs of piercing, on the upper shoulder placed midway between the handle and the presumed spout. There is a single UPT between the lug and the handle, with five rows of impressions reducing from five in the top row to one at the point of the triangle, with the bottom impression having been over stamped. The impressions are all aligned AAB-BBC, although the impressions down the left side of the triangle are aligned more towards ABCD than the rest. Close examination of the angle of alignment of the impressions has revealed that the outline impressions of the triangle were stamped first, starting at the top left impression and working anticlockwise, with the triangle thus created then having been filled in with the rest of the impressions, one row at a time, the change of alignment corresponding to the twisting of the potters' wrist as the triangle was thus created. The second impression in each of the top two rows is at a noticeably different alignment to the first, whereas the first in each row are at a very similar alignment. There is a fairly large, deep finger groove, roughly the same size as my own index finger, on the inside of the vessel just behind the lug, where the potter was obviously supporting the side of the wet clay when the lug was being applied. Interestingly, exactly behind the stamp impressions, where one would support the side of the pot when stamping it, there is a small stippled area which results when very wet clay is touched. On examination, the outline of a small finger, about the size of a child of around 11 years of age, can clearly be seen, which would suggest that the stamping process not carried out by the potter himself but was left to an apprentice, leaving the potter free to continue with the more skilled process of making the pots. This may also help to explain the poor quality of the stamping on some vessels.

RG10.2:

IPSWICH IAS 4601. Very small sherd with three impressions, two of which are complete. Sherd is too small to allow any analysis other than the recognition of the die.

RG11.1:

IPSWICH IAS 4201. Single sherd. Very hard, slightly gritty fabric, with a sparse tempering of rounded quartzite grains up to 1mm. Impressions are arranged UPT, in very uneven rows, with the arrangement being nearer to a right-angled triangle than an isosceles, the right angle being in the top left-hand corner, There is one virtually complete triangle and the fragment of an adjacent one. The complete triangle has its impressions aligned AABCCD, whereas those in the fragment are aligned AB-CD. The vessel has been lightly burnished and carefully grooved. 32 impressions, of which 24 are complete.

RG12.1:

IPSWICH IAS 5701. Single thick and fairly crude sherd. Reddish brown oxidized fabric with a single flint inclusion c 4mm. Impressions are arranged in an extremely poorly executed SCZ, with erratic spacing, in a very meandering double row with much over stamping, although none of the 9 impressions impinges on the combing, which was incised with a 5 toothed comb. All impressions are aligned AD-BC.

RG12.2:

IPSWICH IAS3104. 2 large sherds from the shoulder of a jar. c. 50 complete and partial overlapped impressions, with the alignment ranging from A-C to AB-CD, and arranged SCZ with a series of very crude CPT "hung"

From the zone

RG13.1:

IPSWICH IAS 8804, Single sherd with light shoulder grooving. Fairly rough fabric with an orange brown core. Impressions are arranged in an SUB, with the two impressions, both of which are aligned AC, each surrounded by a PR from a separate die. The motif is a little unusual in that it is the only example known with a single vertical line.

RG14.1:

IPSWICH IAS 4801. Single large sherd, very hard and rough fabric. Impressions are arranged DUB, the die having been very carelessly applied with the result that none of the impressions are made with the full face of the die, although it has been possible to reconstruct it from the resulting fragments. All impressions are aligned AAB-CCD, with a lightly burnished criss-cross lattice covering the shoulder area of the vessel. Very lightly grooved.

RG15.1:

IPSWICH IAS 4601. Single sherd, hard, slightly rough fabric with a few quartzite grains up to 1mm. Impressions are aligned CDL, the lattice having been incised with a four toothed comb. The impressions were fairly carefully made, with each diamond containing two slightly overlapping impressions which just cut the combing. All impressions are aligned BCC-AAD.

RG15.2:

IPSWICH IAS 5502. Single sherd. Fabric virtually identical to RG15.1. Impressions are arranged SC7 and are very carelessly placed, with three of the seven impressions overlapping the lower line of combing, which had been incised with a three toothed comb. Alignment varies from AAD-BCC to AD-BC.

RG16.1:

IPSWICH IAS 4601. Single sherd with light grooving. Hard, reddish-brown fabric: with a grey core and surfaces. Impressions are arranged SUB and slightly overlapped. Three impressions, one of which is complete, all appearing to be aligned AC. The die was probably damaged as element 3d/3a was missing, but as there seems to be very little sign of die wear, it is possible that the element broke off as the die was being cut.

RG16.2:

IPSWICH; COX LANE.

RG16.3:

IPSWICH IAS 4601. Single small sherd with 3 fragmentary impressions, possibly arranged SCB and aligned A-C.

RG16.4:

IPSWICH IAS3201. Single small sherd with 2 fragments of impressions and a trace of combing.

RG17.1:

IPSWICH IAS 8804. Single sherd from a rather crude vessel with fairly rough fabric. Sherd is quite abraded, with seven fragmentary impressions, from which it was possible to reconstruct

the original motif. Arrangement is uncertain, but was possibly DUB. All impressions are aligned

A-C. There are traces of burnishing and a void left by a pebble c. 10mm dia.

RG18.1:

IPSWICH IAS 4601. Single sherd, hard, reddish brown gritty fabric with grey surfaces, moderately tempered with rounded quartzite grains up to 2mm. Impressions are arranged CPT, with the triangles defined by a single line rather than combing, and although they were not made in ordered rows, they do respect the boundaries except for a single impression which covers the base point of the triangle. The plain area in the centre of the motif, is somewhat unusual, but it is so even that it does appear to be by design rather than by accident. All 13 impressions are aligned ADD-BBC. The shoulder grooving is very pronounced, and the ridges have been lightly but evenly burnished.

RG19.1:

IPSWICH IAS 7402. Single small sherd, outer surface of which is quite evenly burnished. Impressions are arranged in at least two rows, with each surrounded by a SC from a separate die. The impressions have been quite carefully made, with the RG very nearly central in all cases. Three RG, two of which are complete, aligned BAA-CCD. See SC 6.

RG.20.1:

IPSWICH IAS 4801. Single sherd, quite hard fabric with an orange-brown outer core. Impressions are arranged in at least two rows and are aligned CDD-BAA. Some traces of burnishing.

RG21.1:

IPSWICH IAS 4601. Single sherd, fairly hard and rough fabric. Three impressions, one of which is complete, which suggest that they were arranged DUB, but this is by no means certain. All aligned AAD-BCC.

RG21.2:

IPSWICH IAS 4601. Single abraded sherd. 3 partial fragments of impressions arranged DUB and aligned AD-BC. Possibly from the same vessel as RG21.1, but it is impossible to be certain of this due to the state of the sherd and a slight colour difference.

RG22.1:

IPSWICH IAS 4801. Single sherd with a reddish brown core. Four impressions, one of which is complete, aligned AAD-BCC.

RG23.1:

IPSWICH IAS 4601. Five sherds from the lower shoulder and body of a fairly large vessel. Fairly hard fabric with a reddish brown inner surface. Four impressions, only one of which is complete. At least one row of impressions, all of which are surrounded by a PR from a separate die, with all the RG virtually central. The two most complete impressions are aligned BAA-CCD and ADD-BBC respectively. Outer surface is grooved and lightly burnished.

RG24.1:

IPSWICH IAS 4601. Single small abraded sherd with an orange inner surface. Four fragmentary overlapping impressions which are arranged either CDL or BZZ and are aligned B-D.

RG24.2:

IPSWICH COX LANE. Two sherds from the rim and shoulder of a jar. Impressions arranged SCB, mainly overlapped and aligned AD-BC. Type II.G rim, 18cm dia. 4 tooth comb used 8 partial impressions.

RG25.1:

BRANDON BRD018. Four sherds from a ?jar, type I.A, 14cm dia. Soft yellow-brown fabric with dark grey surfaces. Impressions are arranged DUB and aligned CD-AB. Light shoulder grooving.

RG26.1:

BRANDON BRD018. Single sherd. Soft light grey moderately tempered with fine white sand. Impressions are arranged UPT, with the alignment varying from A-C to AD-BC. Light shoulder grooving.

RG27.1:

BRANDON BRD018. Three sherds from a ?pitcher. Soft grey fabric moderately tempered with fine white sand. Impressions are arranged DUB the alignment varying either side of AD-BC. There is a fragment of a longitudinal applied strip which probably terminated at a shoulder lug, now missing.

RG28.1:

IPSWICH IAS 4601. Seven sherds, three of which join. 25 impressions, all of which are partial and aligned AD-BC. They are arranged BZZ, but this particular example is slightly unusual in that there is no combed band, merely a zigzag. The zigzag was incised with a four-toothed comb, although for the most part only one or two of the teeth cut the clay. Despite the general sloppiness of the decoration, the impressions generally

respect the boundaries of the zigzag, with only one impression cutting it.

RG28.2:

IPSWICH IAS 4601. Two non-joining sherds with three partial impressions. Smooth and slightly micaceous reddish-brown fabric with ochre patches and a grey core. The smaller sherd has a smoke-blackened outer surface. Impressions are aligned BBC-CCD and were probably arranged SUB. Very lightly but evenly burnished.

RG28.3:

IPSWICH IAS4601. Single small sherd with a fragment of an impression. Very dark grey ?burnt outer surface.

RG28.4 :

IPSWICH IAS5203. Single small sherd. Fragments of two partial and overlapped impressions, apparently aligned D-B.

RG28.5:

IPSWICH IAS7404. Single small sherd with a fragment of an impression. Slightly burnt dark grey surfaces.

RG28.6:

IPSWICH IAS4601. Single small sherd with a fragment of an impression. Coarse orange brown sandy fabric with a dark grey outer surface. Traces of a single incised line.

RG29.1:

IPSWICH IAS 4402. Single small sherd, hard grey fabric. Two fragments of impressions aligned-.

RG30.1:

IPSWICH IAS5203. See SC9.1. Two single impressions, each placed within an SC9, one aligned - and the other-.

RG31.1:

IPSWICH COX LANE. 6 sherds from the rim and shoulder of a jar. Type I.E rim 19 cm dia. Impressions are arranged SCB, with most overlapped and aligned A-C. 5 tooth comb used, and an interrupted neck cordon was noted.

RG32.1:

IPSWICH COX LANE. 5 sherds from the rim and shoulder of a jar. Impressions arranged SCZ, with a 6 tooth comb having been used. Slightly brownish fabric. Alignment varies from BC-AD to CD-AB. 26 partial impressions, 1 of which is complete. Impressions are very irregularly spaced and overlapped. Type I.B rim, 18cm dia.

RG33.1:

IPSWICH COX LANE. Single sherd, orange brown fabric. 3 impressions arranged ?DUB and aligned AD-BC.

RG34.1:

IPSWICH IAS 6904. Small sherd with three fragments of overlapping impressions. Incomplete.

RG35.1:

IPSWICH IAS4801. Single sherd. 4 partial impressions arranged DUB. Incomplete.

RG36.1:

IPSWICH IAS3902. Single sherd with two partial impressions. Incomplete.

RG37.1:

IPSWICH IAS5701. Single small sherd with very hard reddish brown fabric. Single partial impression. Incomplete.

RG38.1:

IPSWICH IAS4801. Two sherds in a soft brownish fabric with a single partial impression.

RG39.1:

IPSWICH IAS5203. Rimsherd, type I.C, 24cm dia. One single impression aligned BC-AD. Incomplete.

RG39.2:

IPSWICH IAS4601. Two sherds in a very hard uniform grey fabric. Fragments of six partial impressions aligned A-C and probably arranged DUB. Incomplete.

RG40.1:

IPSWICH IAS4801. Single sherd, soft brown fabric with greyer surfaces. 3 fragments of impressions aligned AD-BC. Incomplete.

RG41.1:

IPSWICH IAS4601. 7 partial impressions aligned AAD-BCC and arranged DUB. Incomplete.

RG42.1:

IPSWICH IAS4801. 3 partial impressions arranged SUB and aligned AAD-BCC. Grooved and partly burnished.

RG43.1:

IPSWICH IAS4801. Single small sherd with a fragment of one impression surrounded by a few small fragments of a SC of indeterminate type. Incomplete.

RG44.1:

IPSWICH IAS5203. Single small sherd with at least 10 heavily overlapped impressions aligned AAB-CCD. Incomplete.

RG45.1:

IPSWICH IAS 3410. Two heavily abraded sherds. 7 partial impressions

RG46.1:

IPSWICH; unprovenanced. Complete longitudinal pierced lug which has separated from the vessel at the point at which it was originally joined, which would appear to have been at the neck carination. A total of 12 partial overlapping impressions all made around the suspension hole on both faces. One face has an incised line around the perimeter limiting the boundaries of the combing.

RG46.2:

IPSWICH IAS4601. Two sherds with a total of seven partial impressions arranged CPT, three toothed comb used,

RG47.1:

IPSWICH IAS 3604. Small sherd with 2 complete impressions and 2 fragments. Short fragment of combing executed with a 5 tooth comb.

RG48.1:

IPSWICH IAS4801. 2 small sherds. 4 fragments of slightly overlapping impressions.

RG49.1:

IPSWICH IAS5502. Single small sherd with a greyish brown lightly burnished outer surface. 7 largely overlapped impressions arranged SUZ and all aligned A-C.

RG50.1:

IPSWICH IAS4801. Single small sherd, reddish brown fabric. Single fragmentary impression.

RG50.2:

BARKING ABBEY, LONDON. Single small sherd with one fragmentary impression.

RG50.3:

BARKING ABBEY, LONDON. Single sherd with two fragmentary impressions arranged ?SUB and aligned AD-BC.

RG50.4:

BARKING ABBEY, LONDON. Single sherd, reddish-brown sandy fabric with a dark grey outer surface. 5 partial impressions arranged SUZ and aligned AD-BC.

RG51.1:

IPSWICH IAS3104. Single sherd, hard coarse fabric. 1 complete impression and one fragment, aligned A-C.

RG52.1:

IPSWICH IAS3104. Single sherd, hard coarse fabric. 1 complete and two fragments of impressions arranged ?SUB and aligned A-C

RG53.1:

IPSWICH IAS3104. 2 sherds, hard fabric. 1 complete and 5 fragments of impressions arranged DUB and aligned AAD-BCC,

RG54.1:

IPSWICH IAS3104. 2 sherds from the shoulder of a large jar. Light grey, slightly gritty fabric with dark grey surfaces. 6 complete and 6 fragmentary impressions arranged in a crude DUB, all aligned AB-CD.

RG55.1:

IPSWICH IAS3104. 4 sherds from the rim and shoulders of a large jar, type IB rim, 22cm dia. 19 partial and one complete impressions, all aligned AB-CD.

RG56.1:

IPSWICH IAS3304. See TG13.1

RG57.1:

IPSWICH IAS3201. Single small sherd, hard grey-brown sandy fabric with a grey outer surface. ?DUB of impressions with the alignment varying from A-C to AD-BC. Light shoulder grooving.

RG58.1:

IPSWICH IAS4801. Single small sherd with 1 complete and 1 fragment of an impression. Light blue-grey soft sandy fabric with a dark grey inner surface.

RG58.2:

BRANDON BRD 018. 5 sherds from a lugged vessel. Soft, grey-blue sandy fabric. 2 complete and 10 fragmentary impressions, probably arranged DUB. Shoulder grooving. Fragment of a longitudinal lug on the shoulder.

RG59.1:

BRANDON BRD018, 7 sherds from a very large jar. Light grey, slightly gritty fabric with sparse rounded quartzite grains up to 2mm and a scattering of silver mica. Light reddish brown outer core, darker grey surfaces. Shoulder grooving, Impressions are arranged UPT, but the impressions are used to merely outline the triangles, with the centres left unstamped.

RG60.1:

BRANDON BRD018, Three sherds from a large globular vessel. Several of the elements have an internal step, suggesting that this die may have been recut at some point in its life-span. Soft grey-brown micaceous fabric with grey surfaces. Impressions arranged SUB and aligned A-C.

## SQUARE GRIDS

### SG1.1:

IPSWICH IAS 6904. Single thick sherd. Impressions are very ineptly arranged CDL, with most of the impressions overlapping and many cutting the combing, which formed very irregular diamonds. Alignment difficult to discern, but appears to be AD-BC in most cases.

### SG2.1:

IPSWICH IAS 4801, Single sherd, soft fabric, with the lower surface slightly oxidized. Impressions are arranged CDL, with a seven toothed comb having been used. Most of the impressions are overlapped, with many cutting the combing. All impressions appear to be aligned AD-BC.

### SG2.2:

IPSWICH IAS 4601. Small single sherd with two fragments of impressions. Very hard, rough bluish-grey fabric which is probably overfired. Impressions are aligned AD-BC.

### SG3.1:

IPSWICH IAS 5502. Large sherd with fairly hard and rough fabric, lightly burnished and grooved. Impressions arranged in a very loose SUB, with much clustering and overlapping. 8 impressions, three of which are complete, all aligned A-C.

### SG3.2:

BRANDON BRD018. Three sherds from the shoulder and rim of a large Jar. Type I.B rim, 22cm dia. Impressions are crudely made in an irregular DUB with a fair degree of blurring due to a slight twisting of the die. The small ridge in the central element of the motif is much more worn on these impressions than in those on SG3.1. Alignment varies slightly either side of AD-BC.

### SG4.1:

IPSWICH IAS 5502. Full profile of a large jar. Quite hard fabric with a few flint inclusions up to 4mm. Type III, J rim, 28cm dia., sagging base, 23cm dia. Impressions are arranged SCZ, with the decoration incised with a seven toothed comb. Impressions are very randomly made, with much overlapping yet also many widely spaced, with several virtually outside the band. About 30 complete impressions, all of which are aligned A-C.

### SG5.1:

IPSWICH IAS 4801. Three sherds from the shoulder and rim of a fairly large jar, type I.A rim, 21cm dia. Soft reddish-brown fabric with dark grey surfaces. Impressions are arranged SUB, although somewhat unevenly. Alignment varies from AD-BC to AAD-BCC.

### SG5.2:

IPSWICH IAS 5801. Very small single sherd. Fairly hard fabric with an orange-grey outer core. A very few rounded quartzite grains up to 5mm.

Two fragments aligned either AD-BC or BC-AD, although it is impossible to be certain of this or the arrangement due to the small size of the sherd.

SG6.1:

IPSWICH IAS 4601. Single very small sherd. Soft reddish-brown fabric with dark grey surfaces. One complete impression and one fragment, both aligned AAD-BCC. The die appears to have been slightly damaged as element 3d2a seems to be partly missing.

SG7.1:

IPSWICH. Single sherd, hard grey fabric with a lighter core. Impressions appear to be arranged SUB, but are very uneven in all aspects of application, with the die angled to favour side B. 7 partial impressions, which are aligned both A-C and BAA-CCD.

SG8.1:

IPSWICH. Single sherd, damaged during excavation. Impressions appear to be arranged DUB and aligned AD-BC, with two overlapped.

SG9.1:

IPSWICH IAS 4801. Two sherds, with many irregularly spaced and overlapping impressions arranged SCZ, and all aligned slightly either side of A-C, with a four toothed comb having been used. Several of the impressions cut right through the combing. Light shoulder grooving.

SG10.1:

IPSWICH IAS 4801. Single slightly abraded sherd with a single large flint inclusion c4mm and light shoulder grooving. Impressions are arranged in a very irregular SUZ and are aligned AAD-BCC.

SG11.1:

IPSWICH IAS 3410. Single small sherd, hard and slightly coarse sandy fabric with a few rounded calcareous inclusions up to 3mm. One complete impression and three fragments, possibly arranged DUB, but this is not certain due to the size of the sherd. Roughly aligned either side of A-C. The impressions are very deeply made and irregularly spaced, with two slightly overlapping. The depth of the impressions suggests that the die was not damaged, merely very unevenly shaped.

SG12.1:

IPSWICH IAS 5701. Reddish-brown fabric with dark grey outer surfaces, single piece of ?oyster shell c5mm. 5 partial impressions arranged DUB. The motif has only been partially reconstructed. All impressions are aligned AAD-BCC and the outer surface shows traces of grooving.

SG13.1:

IPSWICH IAS 4401. Large sherd from an extremely large and rather crude vessel. Impressions are arranged CDL, with the alignment varying from A-C TO B-D. The whole is very sloppily executed, with some impressions overlapping and others widely spaced with most of them only partially

made. The combing, which was made with a three-toothed example, is also extremely irregular, with the diamonds being very large and uneven, some not having defined sides. There is the base of a broken handle or spout on the upper part of the sherd.

SG14.1:

IPSWICH COX LANE. Single sherd, lightly grooved with traces of burnishing. 6 impressions, 1 complete, the rest partial, arranged DUB and aligned AD-BC. Orange fabric with grey surfaces.

SG15.1:

IPSWICH COX LANE. Single sherd from the lower shoulder. 1 complete impression, 3 fragments, arrangement uncertain: Aligned A-C.

SG16.1:

IPSWICH COX LANE. Single sherd from a ?jug.. Impressions arranged CDL, with two complete and one fragment of a diamond each containing three impressions overlapping each other to a greater or lesser degree, but respecting the boundaries of the combing. All aligned AAB-CCD. 5 tooth comb used. Traces of a ?spout on the upper part of the sherd.

SG17.1:

NORFOLK; fieldwalking find. Small sherd with one complete and one partial impression.

SG18.1:

BARKING ABBEY, LONDON. Single sherd from the shoulder. Reddish brown fabric with heavily vitrified dark reddish grey outer surface. 2 complete and one fragmentary impressions, arranged SCB. 4 toothed combing.

SG19.1:

BARKING ABBEY, LONDON, Single shoulder sherd. Soft light grey brown fabric. 2 partial and 1 fragmentary impressions arranged SCB. 5 toothed combing.

SG20.1:

IPSWICH IAS 4801. Single sherd. At least 15 largely overlapped impressions, arranged ?SCZ and aligned AD-BC.

SG21.1:

IPSWICH IAS 8804. Single sherd. Light grey fabric with brown surfaces heavily tempered with fine sand up to 0.5mm, and a few calcareous flecks. 5 partial impressions made with what appears to be a very worn die, although this may be due to the grittiness of the fabric. Element 2d3a is missing. At least three rows of impressions, aligned AB-CD.

SG21.2:

IPSWICH IAS 3104. Single sherd, hard grey slightly micaceous sandy fabric with darker surfaces. 2 complete and at least 10 incomplete and fragmentary overlapped impressions, arranged CPT and aligned from A-C to AB-CD.

SG22.1:

NORFOLK, fieldwalking find. Single sherd with 4 impressions aligned AAD-BCC and arranged BZZ.

SG23.1:

IPSWICH IAS3104. Single small sherd with 3 complete and 2 fragmentary impressions.

SG24.1:

IPSWICH IAS3104. Single small sherd. Very hard light grey fabric, moderately tempered with fine white sand. SC7 of impressions, 3 complete, fragments, aligned from A-C to AAB-CCD.

SG25.1:

IPSWICH IAS3104. Single small sherd with 2 complete and 3 fragmentary impressions, all aligned A-C. Arrangement uncertain. Moderately hard grey sandy fabric.

SG26.1:

BRANDON BRD018. Seven sherds from a lugged pitcher with at least 2 longitudinal lugs. Slightly soft reddish brown fabric with grey surfaces. Impressions are numerous and are arranged SCZ and generally aligned AB-CD.

EIGHTARMED WHEEL

EW1.1:

IPSWICH IAS 5701. Two sherds, quite hard fabric. Impressions are arranged CPT, with a two toothed comb used. Fairly carefully executed, with only one impression cutting the combing. 5 fragmentary impressions which are aligned A-C and AAD-BCC.

EW2.1:

IPSWICH IAS 4601. Single sherd, red-brown sandy fabric with grey surfaces. Sparse rounded quartzite grains up to 1.5mm. Impressions arranged in a very untidy SUB, with erratic spacing and two overlapped. 8 impressions aligned C-A.

EW3.1:

IPSWICH IAS 5203. Small sherd with a single impression. Hard dark grey fabric with browner surfaces. The motif is somewhat stylised, but is closer to an EW than any other class.

EW3.2:

IPSWICH IAS3104. Single very small sherd with a fragment of one impression. Dark grey fabric with a brick red core.

EW4.1:

IPSWICH IAS 4801. Small sherd from a bowl, lamp, or lid. Four impressions arranged closely together in at least two rows, all aligned AC.

EW5.1:

IPSWICH IAS 4601. Single small sherd with three fragmentary impressions, from which it is impossible to discern the alignment or arrangement.

'UNION JACK'

UJ1.1:

CLOPTON, SUFFOLK. Fieldwalking find. Very small sherd with fragments of four impressions arranged in at least two rows. Soft reddish-brown fabric with grey surfaces and core.

Slightly abraded, with the die very carefully applied.

UJ2.1:

BRANDON BRD018. Two non-joining sherds. Light orange-brown fabric with a pale grey outer surface and core. The impressions appear to be arranged DUB, but this is not certain due to the heavy abrasion which the sherds have suffered, which also renders it impossible to be certain of the general alignment. The die used in this example can be seen to have had a round face, which is slightly unusual as square and rectangular motifs are usually cut into a die face of the same shape.

UJ3.1:

IPSWICH IAS3201. Single small sherd. 1 complete and three partial impressions arranged ?DUB. Reddish brown fabric with a grey core and dark grey surfaces. Grooved and partially burnished.

SIX ARMED SHIELD

SS1.1:

IPSWICH IAS 0802. Very small single sherd. Grey slightly gritty fabric, moderately tempered with rounded quartz grains up to 0.5mm. 4 impressions, two of which are complete, one of which is aligned A-B and the rest AD-BC. Impressions possibly arranged DUB, although there is a rather enigmatic fragment of another motif which appears to be a TG/RG variant, but is unfortunately too damaged to be certain.

PLAIN CROSS :

PC1.1:

IPSWICH IAS 4801. Single sherd, reddish brown. Very carefully executed CDL with a single impression placed centrally in each diamond. Three toothed comb used, two complete impressions.

SQUARE-AND-DOT

SD1.1:

IPSWICH IAS 4404 (watching brief). Single sherd, slightly coarse dark grey fabric with browner surfaces. Impressions are arranged BZZ, with the decoration incised with a three toothed comb. The whole of the decorative process was very carefully executed, with the combing forming very neat, virtually equilateral triangles, with each containing a fairly loose triangular group of three impressions. The surface of the sherd is heavily burnished. The impressions themselves are rather vague, which may have been due to the die being very worn, but careful examination revealed the surface of each to be slightly stippled, which was probably due to the clay sticking slightly to the face of the die due to it being too wet when stamping was carried out.

SD2.1:

IPSWICH COX LANE, Single small sherd with three impressions arranged CDL. Very small diamonds, each of which contains one impression. Three impressions in all, each of which is slightly distorted by burnishing. Two toothed comb used. Very hard fabric.

SD2.2:

IPSWICH IAS 4801. Single sherd, hard light grey fabric with brown surfaces, the outer being burnished. Single partial impression cutting the point of a ?CPT.

CROSS-AND-CIRCLE.

CC1.1:

IPSWICH IAS 5502. See SC3.1. Two fragmentary impressions which are both aligned AD-BC.

CC2.1:

IPSWICH IAS 5701. Single rimsherd from a 'stop bar' pitcher. Sherd is very heavily abraded, but there is one complete impression and many small fragments of others on the inner lip and rim top, with no definite arrangement or alignment being discernible. There are traces of burnishing and a small fragment of a ?SUB of SC motifs on the shoulder of the vessel.

CC3.1:

IPSWICH COX LANE. Small sherd. Single impression placed within an SC10. Impression is deep enough to show that the motif was cut into a square die. See also SC10.1.

CC4.1:

IPSWICH IAS4801. Single small sherd with two fragmentary impressions.

CC5.1:

IPSWICH IA84801. Two non-joining sherds in a very hard grey fabric. 5 fragments of impressions arranged CDL, with all the impressions cutting the combing.

## “ST. GEORGES” CROSS

### GC1.1:

IPSWICH IAS 4601. Single small sherd with two impressions arranged ?SCB and aligned AAD-BCC.

## WHEEL-AND-DOT

### WD1.1:

IPSWICH IAS 4801. Single sherd with a reddish-brown core. Three fragments of impressions arranged SUB and aligned B-D.

### WD1.2:

IPSWICH IA53201. 5 sherds from the rim and shoulders of a jar, type II.F rim, 15cm dia. 2 complete impressions aligned A-C and arranged SUB.

## TWELVE -ARMED-WHEEL

### DW1.1:

IPSWICH IAS 6901. Single rimsherd from a large jar, type I.A rim, 23cm dia. Light reddish-brown fabric with dark grey surfaces. 6 impressions arranged SUB, with all overlapping by varying degrees, although it has been possible to almost completely reconstruct the motif. Sherd is grooved, with the ridges of the grooving and the raised part of the impressions lightly burnished, which has caused a little blurring of the motif.

## PLAIN SQUARE

### PS1.1:

IPSWICH IAS 4801. Single sherd from around the lower handle termini' of a jug. Dark reddish brown fabric with dark grey outer surfaces. 8 impressions, 3 of which are complete. Impressions are arranged CPT and aligned A-C. A comb with at least one tooth was used. The decoration is placed directly below the scar where the handle was originally attached.

### AB1.1:

IPSWICH IAS 4601. Single sherd from a very large and slightly misshapen vessel. Very hard and slightly rough grey fabric. 10 impressions arranged in at least two uncombed rows and all aligned A-C. The motif was cut into a square die with a face larger than the impressions. As the impressions were made quite deep, it is possible to see the full size of the die, with the motif in the centre but with the incisions forming the diagonal lines crossing the entire die face.

## 7. DATING

At present there is little meaningful information concerning the

dating of stamped Ipswich Ware, although there is the suggestion that it may have been an 8th century innovation. There are few coin dates, and although these do back up the theory, it is difficult to present them as a strong case due to the general lack of coins from Ipswich before this time. Only a very few stamped sherds from Ipswich are associated with coins, all being Beonna Sceattas (mid 8th Century). The Beverley pitcher seals a coin hoard dated 714 - 851. The case becomes a little stronger, however with examination of the Ipswich Ware assemblages from the Greyfriars Road site in Ipswich, West Stow and Raunds. Greyfriars Road yielded the earliest Saxon occupation evidence yet found here, with several SFB's and hand made pottery, as well as useful quantities of Imported wares, giving a suggested date of around the turn of the 7th century. This material was also found in association with Ipswich Ware in some cases, which obviously firmly dates it to the first half of the 7th century. Ipswich Ware of this period was also found at Raunds and West Stow, but none of it contains any stamped material. It must be stressed that these groups are relatively small, but it is hoped that further research on the dates of the imports will allow the examination of post.-650 groups which will enable a more rigorous testing of the hypothesis. General tabulation of all known sherds from the town gives the following results:

EMS	0
MS	39
ELS	70
Redeposited	208
Total	317

which would suggest that stamping becomes commoner with time, but the figures take no account of the volume of pottery generally available from each period, and as can be seen from the table, the amount of residuality inherent in the table makes these figures somewhat dubious.

#### GLOSSARY

Die: The actual object used for 'stamping' onto which the decoration was incised.

Impression: The mark made by the die on the pot.

Motif: The design of the pattern cut onto the die.

Face (of the die): The part of the die into which the motif is incised.

Element: Each individual part of the motif.

Fragmentary (of an impression) An impression which is incomplete due to damage to the sherd.

Partial (of an impression): An impression which is incomplete due to the face of the die not making full contact with the

clay.

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