

**Assessment of the pottery from Crossrail C261, Stepney Green
(XRV10), all phases**

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5 Quantification and assessment

5.1.1.1 Site archive: finds and environmental, quantification and description

Table 1 Finds and environmental archive general summary

Medieval pottery	22 sherds, 15 ENV, 404gm
Post-medieval pottery	1078 sherds, 483 ENV, 46.019kg

5.1.2 *The pottery*

Table 2 Pottery

Post-Roman pottery	1.734kg	2000 sherds, 498 ENV
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5.1.2.1 *Medieval (c 1050 – 1480)*

5.1.2.1.1 SUMMARY/INTRODUCTION

During the excavation phase of work and subsequent watching brief a small assemblage of hand-collected pottery ranging in date from the 14th/15th to 19th centuries was recovered from seven fills of six contexts ([205], [216], [259], [276], [283], [404]).

5.1.2.1.2 METHODOLOGY

The pottery was examined macroscopically and using a binocular microscope (x 20) where appropriate, and recorded on paper and on the MoLAS Oracle database using standard Museum of London Archaeology codes for fabrics, forms and decoration. The numerical data comprises sherd count, estimated number of vessels and weight.

5.1.2.1.3 FABRICS AND FORMS

The earlier fabrics comprise south Herts-type greyware (SHER, SHER FL; four sherds) and Mill Green ware (MG; two sherds), while the later wares comprise coarse Surrey-Hampshire border ware (CBW; six sherds), late London slipware (LLSL; five sherd), and Langerwehe stoneware (LANG; four sherds). Together these span the whole period from 1270–1500. Given the date of the post-medieval sherds, however, it is likely that the most sherds date to the later 15th century.

5.1.2.1.4 DISTRIBUTION

Most of the medieval sherds were recovered during the second phase of evaluation work on the site (see Table 3). All are residual, but most date to after *c* 1350/1400 and so presumably derive from the Great Place owned by John Fenne in the 15th century. Six of these sherds were found in the moat ([279]), which also contained a few medieval artefacts. Nine sherds are from ditch [220], while three are from other ditches ([206], [284]) and three are from general surfaces ([259], [404]).

5.1.2.2 *Post-medieval (c 1500–1900)*

5.1.2.2.1 SUMMARY/INTRODUCTION

A large assemblage of pottery ranging dating from the 16th to 19th centuries was recovered from 39 fills of 32 features. Most groups have less than 30 sherds, but six have between 30 and 99 sherds, while four have more than 100 sherds. Sherd size and condition is variable, ranging from small to some near complete vessels.

5.1.2.2.2 METHODOLOGY

The pottery was examined macroscopically and using a binocular microscope (x 20) where appropriate, and recorded on paper and on the MOLA Oracle database using standard Museum of London Archaeology codes for fabrics, forms and decoration. The numerical data comprises sherd count, estimated number of vessels and weight. Goup size is determined as small (less than 30 sherds), medium (30 to 100 sherds), large (over 100 sherds) and very large (multiple boxes). The finds from the evaluation were recorded by Jacqui Pearce (Pearce 2011), while those from the excavation and later phases of work were recorded by the present writer.

5.1.2.2.3 FABRICS AND FORMS

The pottery falls into 59 different types based on fabric and decoration and these in turn fall into eight broad classes defined by either source area or general tradition. The collection can also be divided into two chronological groups, the first dating to the 16th to early 17th century, the second of 18th- to 19th-century date.

16th to early/mid 17th century

The assemblage is dominated by redwares from the London area (total 423 sherds, 194 vessels, *c* 20.6kg). Most sherds are of London-area early post-medieval redware (PMRE; 208 sherds, 112+ENV) and the related bichrome-glazed ware (PMBR; 56 sherds, 11 ENV), with a few sherds of London-area early post-medieval calcareous redware (PMREC) and one sherd with metallic glaze (PMREM), all of which date to 1480-1600. In addition there are 125 sherds (54 ENV, *c* 71.5kg) of slip-decorated and slip-coated coated redware (PMSL, PMSR/G/Y). These wares were mainly current between *c* 1480 and 1600/1620. Only one sherd of the later London-area post-medieval redware (PMR), which came into general circulation 1580, is from a context that does not also include significantly later material. Most sherds are from cauldrons/pipkins, followed by jars and dishes. These include a near complete large cauldron, mostly found in [251] but also present in [250] (PMSRY; rim diameter 245mm, height *c* 275mm), and two substantially complete vessels: a pipkin with ladle handle and a large, externally sooted PMRE jar with neatly faceted base and rather cruder internal knife trimming, both from [251]. Other forms include jugs, bowls, flower pots, and single occurrences of a chafing dish, a colander (PMSRG), a goblet, a lid and a porringer. One cauldron from [250] is near complete. The colander ([284], which has incised decoration on the rim, and a jar with faceted base ([281] merit illustration. A few sherds from [250] and [251] have glaze over the broken edge or cracks in the surface and seem to be from seconds or sub-standard vessels. Redwares from Essex, which were introduced around 1580, are much less common, with only one sherd of fine post-medieval redware (PMFR) and two of post-medieval black-glazed ware (PMBL).

In second place are Surrey-Hampshire border whitewares (BORD/B/G/Y), with 94 sherds (53 ENV, 2.627kg). There is also one sherd of the redware equivalent (RBOR), which came into use *c* 1580, from a context that appears to be of 17th-century date ([148]). Tripod pipkins are the most common form, followed by drinking jugs and dishes; other forms comprise a bowl, jars, porringers, a skillet and the complete base

of a brazier ([251]; the latter and a large straight-sided dish ([250]) are unusual and merit illustration.

Tin-glazed wares are rare, with only eight sherds from a dish, a chamber pot and three albarelli, including a complete small base that is either from Antwerp or the Aldgate pottery (Blackmore 2005). Non-local wares are also limited, comprising two sherds from Cistercian ware (CSTN) mugs and one of Midlands purple ware (MPUR). Imports, by contrast, are well represented, with 121 sherds (51 ENV, 2911g) in fabrics that are typical for this period. Stonewares from Raeren (RAER) and Frechen (FREC) in Germany, and Dutch redwares (DUTR, DUTSL) are the main types. These include part of a Raeren anthropomorphic jug with incised and stabbed decoration, the upper part of a Frechen jug with applied face mask of Holmes type IV, which dates to the early 17th century (Holmes 1951, 175), and a substantially complete slipped redware (DUTSL) cauldron with pinched arched handles, one with a kiln scar on the top from [251], represented by 43 sherds, that merits illustration. Other wares comprise sherds of South Netherlands maiolica (SNTG), Martincamp stoneware (MART, MART3), north Italian marbled slipware (NIMS), the complete rim of a Spanish olive (OLIV) and a small, near complete so-called mercury jar from [404] (MERC; to be illustrated). These small jars were probably produced at a number of centres around the Mediterranean; the very thick walls of some has led to the suggestion that they were designed to hold mercury, but scientific analyses have failed to confirm this, and they may contained a variety of precious commodities. A jar of similar baluster-shaped form has been found at North Lane, Canterbury (Macpherson-Grant 1978, fig 23, no 63).

18th - to 19th -century wares

The remainder of the group mainly consists of mass-produced late 18th- to 19th-century wares that would have been used in the kitchen, dining room or bedroom, but a few more heavy duty forms in coarser fabrics are also represented. These include 29 sherds (13 ENV) of London-area post-medieval redware (PMR) and 26 sherds (9 ENV) of Surrey Hampshire border redware (RBOR), both of which came into general circulation *c* 1580 and continued until *c* 1900. The former comprise seven flower pots, a substantially complete large deep flared bowl from [190], three other bowls and a jar. The Surrey-Hampshire border redwares include four paint pots, three bowls, a pipkin and a small flared dish for use with flowerpots. Other general purpose wares include 22 sherds of English stoneware (ENGS), including the latter including a near complete jar from [262] and part of a bottle stamped 'Fulham'.

The bulk of the collection comprises industrial finewares, which total 292 sherds (122 ENV, 7.262kg). The range of fabrics and forms is relatively limited, dominated by tea and table wares in factory-made refined earthenwares from a variety of sources. The earliest is creamware (40 sherds, 13 ENV), which dates from 1740 and spans the later 18th to mid 19th centuries. Forms include a near complete large rounded bowl, probably used in a kitchen and five plates, including a soup plate, two of them with the very popular and widely available royal pattern rim. Pearl ware, introduced in 1770, amounts to 81 sherds from 19 vessels. In addition to six plain plates and a jar, one tea bowl and a saucer have painted decoration in blue (PEAR PNTD), while one tea bowl, one saucer and a large bowl are decorated with earth colours (PEAR ERTH). The remaining six vessels (36 sherds) have transfer printed decoration

(PEAR TR1, PEAR TR2), including a near complete straight-sided jar from [262] and two substantially complete vessels from [204] (already reconstructed, to illustrate). These comprise a saucer with Chinese landscape, and a bowl with a landscape scene near Dehli with temples and girl with a buffalo in foreground; known as Monopteros pattern (after the round temple with roof; Coysh and Henrywood 1982, 250–2), this was probably made by John Rogers and sons between 1784 and 1815). Bone china (BONE, BONE LUST), was made from 1794 and amounts to 29 sherds from 13 vessels, including a near complete cream jug with overglaze painting in the Chinese *famille rose* style ([57], to illustrate). Other forms comprise an eggcup base, cups and two saucers, some with Chelsea sprig pattern, with applied blue details.

Transfer-printed wares are the dominant group, with 115 sherds from 57 vessels. Most have the more common underglaze blue designs such as ‘willow’, ‘wild rose’ and ‘Eton College’, dated from 1780 (TPW1) or from 1807 (TPW2) depending on the type of engraving. These are mostly found on dinner and tea plates, with further examples on saucers, a cup, jug and tureen lid. The most notable finds are a near complete large bowl/punch bowl from [190] (to illustrate) which has an alpine landscape known as ‘Zurich’ inside the base with alternating panels of figures in landscape and roses around upper body and exterior, a bowl *c* 80% complete from [262]. A small TPW2 jar from [262] has part of an inscription reading ‘nly by/a(?)rnicott/o the L/t.’. Transfer-printed wares with other underglaze colours, such as black, brown, green and mauve (TPW3, TPW4, TPW6), amount to 12 vessels. Of particular note is a very unusual two-handled chamber pot with lustre painting and transfer prints in black (TPW3; to illustrate). That inside the base shows a shocked male face with the motto ‘Oh what I see / I will not tell’. Outside, two panels between the handles also have text in them; the more complete reads ‘..ame you’d no.. / .. Safe and oft it use; .. / ..when you in it want to p-s / Remember they who gave you this’. Other items include joining sherds from two cups with a floral pattern in green ([57] and [262]) and a plate marked on the back with the pattern name ‘Windsor star’ ([156]), all in TPW4. A matching cup and saucer with the label ‘Kaolin ware, Tripod’ on the back have polychrome decoration of lilies with underglaze prints and overglaze painting (TPW6). The latest type in this group is ‘flow blue’ (TPW FLOW), introduced after *c* 1830, represented by two sherds from contexts [54] and [60].

Also in this group are 26 sherds (19 ENV) of refined white earthenware (REFW), which date to after 1800 and comprise a range of jars, kitchen and table wares. Two bowls and a saucer have simple painted decoration (REFW PNTD), and the saucer ([112]), with part of a motto or verse written in cursive script, is probably derived from a nursery set. In addition, two vessels have zones of banded slip (REFW SLIP). Vessels of this kind formed part of the kitchen crockery in daily use by most households at this date.

In addition, there are 40 sherds of non-local earthenware, mainly comprising bowls and dishes and a few other forms in Sunderland slipware (SUND; 4 sherds, 4 ENV), dating to after 1905, and yellow ware (YELL, YELL SLIP; 33 sherds, 14 ENV), dating to after 1820, with three sherds from a Rockingham ware (ROCK) teapot. All imports are of Chinese porcelain (CHPO), amounting to 22 sherds from six vessels, the most complete being a *famille rose* saucer (CHPO ROSE) painted with a harbour scene, found mainly in [204], but also in [199] (to illustrate).

5.1.2.2.4 DISTRIBUTION

16th to early/mid 17th century

In all, 604 sherds (300 ENV, 26.674kg) are from the earlier post-medieval deposits associated with the manor house. The dating below is based on the pottery alone; some groups also have clay pipe and/or bottle glass and so probably date to after 1650. Fills [216], [217], [229], [283] of ditch [220]/[284], yielded 116 sherds (54 ENV, 2.7kg), including the post-medieval redware colander (to draw). Sherd links were noted between [216]/[217]. Most of the pottery dates to the 16th century, possibly before 1575, but [216] contains one sherd of north Italian marbled slipware, which, unless intrusive, suggests that this layer dates to after 1600, but, from the other finds, not necessarily later than *c* 1610.

The moat ([249]/[279]) contained 91 sherds (73 ENV, *c* 2.2kg) of post-medieval pottery, recovered from fills [258], [259], [276] and [294]. No pottery was recovered from the lower fills, but [276] contained 31 sherds dating to 1550–1600, while [194] contained five sherds of similar date. The 55 sherds from the overlying deposit [258]/[259] are also of similar date (1600–1610), although some bottle glass dating to after 1650 was also found.

The most important group is from cesspit [251], dated to 1570-1600, which contained 194 sherds from *c* 43 household vessels (11.5kg), some substantially complete (eg a post-medieval redware cauldron) and including at least three illustratable items: the complete base of a brazier, a post-medieval redware jar with faceted base and a Dutch slipped redware cauldron. This group may represent primary deposition.

The pottery from fills [250] and [281] of cesspit [254] is more fragmented than the above, with fewer sherds from a larger number of less complete vessels (116 sherds, 74 ENV, *c* 68.5kg) with a date of *c* 1600-1610. Of note are a redware vessel with upright rim (to draw) and the base of an Antwerp-style tin-glazed jar, possibly from the Aldgate factory. The other features of this date (ditches, well, wall) contained only small amounts of pottery, and the largest group is from make-up layer [404], which contained a near complete mercury jar (to illustrate).

18th - to 19th-century wares

Pottery from this period is more abundant by sherd count but less so by weight (433 sherds, 178 ENV, 19.275kg). A number of sherds are from the first phase of evaluation work in trenches 3, 4, 5, 6 and 7, but most are from the excavation. The majority date to the early to mid 19th century.

Some 271 sherds are from 11 cesspits; on the whole the groups are small but [261] contained 135 sherds from 44 vessels. The pottery and other finds from this feature all date to *c* 1825-30, suggesting that this feature was associated with the Baptist College rather than one of the small houses facing Garden Street that replaced it. Most of the group comprises tea wares; none have yet been selected for illustration but there are several profiles. Cesspit [191] contained 42 sherds from eight vessels, including the chamber pot with motto and a bowl (to illustrate). Well [148] contained little pottery, but 132 sherds from 39 vessels were recovered from three fills of well [198], comprising a good group of table wares with at least four illustratable pieces; this

group could date to *c* 1807-1810; joining sherds were found in fills [199] and [204]. The remaining groups are all of small to medium size; some could date to the 18th century (eg posthole fill [110], pit fill [146]) but they could be contemporary with the main activity across the site.

5.1.2.3 Assessment work outstanding (all periods)

None.

6 Analysis of potential

6.1 Pottery

The medieval pottery has potential as dating evidence and can be used to relate the site to the medieval activity evidenced just to the east at Stepney Green (SHS79), where a larger assemblage of slightly earlier date was found (Blackmore 1982, 333-6).

Correlation of the finds and the stratigraphy shows that for the earlier post-medieval period there are useful groups from the moat, the ditch and cesspits [250] and [254], including some substantially complete pots, which can be related to adjacent structures and compared both with each other and with other contemporary features. The overall dating of these assemblages suggests that they might represent a clearance of the property after the death of the Marquis of Worcester in 1644 and/or after the sequestration of the property after the Civil War. As might be expected for the area there is a good range of imports, but despite the apparent status of the site, this is not immediately apparent from the pottery: several redware sherds are from vessels that may have been sold as seconds, and although the paucity of tin-glazed pottery might reflect dating, the clay pipes and glass suggest that this is not the case and that other factors may also need to be considered, such as a decline in the wealth of the owner of the property, or selective disposal, the better pieces being retained and only damaged items being discarded.

There appears to be a hiatus in activity for some 150 years, but there are a number of late 18th to 19th century groups. All the pottery recovered is typical of everyday domestic usage across London in the early to mid 19th century; although such utilitarian household 'china' would have been widely available to households across the social spectrum, there is little of particularly high quality in the sample collected (Pearce 2011). This is further reflected in the types of decoration represented. As such, the pottery can inform on life in the area at this time.

The post-medieval pottery thus has potential as dating evidence and a number of vessels are quite complete and can be reconstructed for illustration and display. The finds can thus be used to offer a comment on the nature of activity in those parts of the site area where they were found, thereby enriching the chronological narrative and contributing to a better understanding of the history of Stepney. Furthermore, the imported pottery from the site reflects the fact that it lies in an area close to the Thames that was largely occupied by merchants and sailors. Indeed, imported wares are common on all post-medieval sites downstream from the Tower of London, an area increasingly given over to waterfronts and dockyards from the late 16th century

onwards. It is currently unclear whether any pottery was found during the earlier work on the site of Worcester House (WOR85), but other 16th-/17th- and/or 18th-/19th-century assemblages that are broadly contemporary with those from XRV10 have been found just to the east at Stepney Green (SHS79; Blackmore 1983, 336-43) and along the waterfront directly to the south, for example at Glasshouse Fields (Blackmore in prep), at Butcher Row (Schwab and Nurse 1977), Victoria Wharf, Limehouse (Stephenson 2001; Tyler 2001), and at Old Sun Wharf Narrow Street where an exceptional assemblage of imports was found (OSW94; Jarrett 2005; Killock and Meddens 2005, 3; Meddens 2008). The later groups can also be compared with those from other sites of the same date in east London, such as Stratford Langthorne Abbey (Blackmore et al in prep) and in Whitechapel (Sygrave 2005).

7 Significance of the data

7.1 Pottery

The medieval pottery is of local significance, and although the assemblage is small it is more meaningful when considered in relation to that from the adjacent site of Stepney Green (SHS79).

The post-medieval pottery recovered from the site is typical of everyday domestic usage in the 16th to 17th centuries and in the early to mid 19th century. Some large sherds were recorded but few joining pieces, and the material is very much in keeping with routine household waste disposal. With the exception of the Chinese porcelain most fabrics and forms are types in common use across the country and not necessarily indicative of higher status. These finds are also primarily of local importance, but given the historic character of Stepney and the immediate vicinity of the site they cannot be dismissed as of no significance as, taken together with other material culture they can bring certain periods of history alive to the local community. In addition, the imports give the assemblage a wider significance in the context of the development of trading activities in east London.

8 Revised research aims

8.1 Pottery

- What is the source of the medieval pottery? Is it from the property known as King John's Court, or from the Great Place?
- How does the medieval pottery relate to that found in 1979? What is the reason for the different periods represented in the two assemblages?
- Was any pottery recovered from the excavation of Worcester House (WOR85)? If so, how does it compare with the present finds?
- What is the source of the post-medieval pottery? Is it from the property known as Worcester House?
- How does the post-medieval pottery relate to that found in 1979?
- What is the reason for the difference between the status of the 16th-/17th-century property and the pottery found on the site?
- Do the cesspit groups and the other larger groups represent a clearance of the property after the sequestration of the main property after the Civil War?
- Do any of the 17th-century groups derive from the smaller properties created during the sub-division of the original property?
- What is the source of the 19th-century pottery? Can the different groups be related to different properties?
- If so, how does their composition reflect the nature of the buildings they are associated with?
- How does the quantity and range of imported pottery compare with that on sites in the general area?

9 Method statements

All the pottery merits publication within the final report, which is here assumed to be a monograph aimed at a mixed audience of specialists and non-specialists. The medieval assemblage only needs a note but the early post-medieval finds should be discussed in the context of the manor house and both these and the 19th-century groups can be considered in the local and regional context by comparing them with other assemblages of the same date in east London. Both groups include some near complete vessels that merit reconstruction and illustration (Table 4).

9.1 Pottery

1. Liaison with field archaeologist regarding development of stratigraphic interpretation: **0.25 day**
2. Preparation of report on the distribution of the pottery, with discussion of key groups from moat, ditch and cesspits, and any other groups identified as of interest: **2.5 days**
3. Consider combinations of pottery and other finds to help refine interpretation and dating: **0.25 day**
4. Write summaries of medieval and later pottery assemblages by ware type, based on the above: **1.75 days**
5. Write discussion of the pottery in the local and regional context, addressing the research aims above: **2 days**
6. Final selection of finds for illustration, liaison re finds illustration/photography and checking of drawings: **1.5 days**
7. Editorial: **1.5 days**
8. Archive deposition: **0.25 day**
9. Project meetings: **0.5 day (if any)**

Total: 10.5 days

10 Bibliography

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Context	Period	Earliest date	Latest date	Size	Intrusive or residual	Sherd count	ENVs	Weight
16	PM	1807	1830	S		7	6	36
26	PM	1830	1900	S		2	2	21
54	PM	1830	1900	S		14	12	1004
57	PM	1825	1830	M		45	26	1569
60	PM	1830	1900	S		3	3	85
108	PM	1807	1900	S		2	2	152
110	PM	1760	1830	S		1	1	9
112	PM	1820	1900	S		4	4	153
114	PM	1807	1900	S		3	3	38
146	PM	1760	1830	S		3	2	272
148	PM	1794	1900	S		5	3	224
151	PM	1805	1900	S		4	3	106
156	PM	1825	1900	S		4	4	34
187	PM	1807	1900	S		10	7	760
190	PM	1820	1830	M		42	8	7481
199	PM	1807	1840	S		20	12	480
203	PM	1807	1900	S		3	2	11
204	PM	1807	1810	L		113	27	2818
205	M	1350	1500	S	residual	1	1	83
205	PM	1550	1600	S		7	4	303
209	PM	1480	1600	S		17	2	882
216	M	1400	1500	S	residual	1	1	64
216	PM	1600	1610	S		17	12	794
217	M	1400	1500	S	residual	8	4	197
217	PM	1550	1575	M		68	32	1140
219	PM	1480	1600	S		3	4	70
221	PM	1807	1820	S		9	4	61
229	PM	1480	1600	S		3	2	112

250	PM	1600	1610	L		112	70	6766
251	PM	1570	1600	L		195	43	11513
256	PM	1630	1680	S		3	3	17
258	PM	1600	1610	M		52	42	1392
259	M	1270	1500	S	residual	1	1	10
259	PM	1550	1600	S		3	3	71
262	PM	1825	1830	L		135	44	3887
264	PM	1580	1700	S		2	2	79
276	M	1270	1350	S	residual	6	5	22
276	PM	1550	1600	M		31	28	484
281	PM	1550	1600	S		4	4	21
283	M	1170	1350	S	residual	2	1	7
283	PM	1550	1600	S		28	9	671
285	PM	1550	1650	S		2	2	18
294	PM	1480	1650	S		5	1	268
318	PM	1600	1630	S		6	2	504
401	PM	1805	1900	S		7	4	235
404	M	1270	1500	S	residual	2	2	21
404	PM	1830	1900	M		46	39	1478

Table 3 Chronological distribution of pottery (excluding sieved material)

Cont ext	Fabric	Form	Decora tion	SC	Ill ustr ate	Disp lay	Reco nstru ct	Comments
57	BONE	JUG CRM	FLOR	1	Y	Y		whole apart from handle; heavy; overglaze painting in <i>famille rose</i> style ?REFW
190	PMR	BOWL 2HFL	-	11	Y	Y	Y	75% whole; large, deep
190	TPW2	BASIN WASH	LAND	8	Y	Y	Y	95% whole; Zurich pattern in base and in cartouches internally and externally (alternating with roses); all join
190	TPW3	CHP	LUST	14	Y	Y	Y	whole base, part lower body; lustre arcs, face inside 'OH WHAT I SEE I WILL NOT TELL'; also 2 external panels with text
199	CHPO	SAUC	-	2	Y	Y	Y	as [204]; 2 rims

	ROSE							
204	CHPO ROSE	SAUC	LAND	9	Y	Y	done	near whole; harbour scene; joins [199]
204	PEAR TR1	SAUC	CHIN	11	Y	Y	done	85–90% whole, Chinese landscape
204	PEAR TR2	BOWL	LAND	13	Y	Y	done	Monopteros pattern; Delhi landscape with girl+buffalo
250	BORDY	DISH STR	-	3	Y			porringer-type rim, large diameter, flat base
251	BORDY	BRAZ	-	1	Y			whole base
251	DUTSL	CAUL	-	43	Y	Y	Y	profile; most join
251	PMRE	JAR	FACT	15	Y	Y	Y	whole base, neatly faceted, crudely knife-trimmed inside
250 251	PMSRY	CAUL	-	32	Y	Y	Y	profile; c 95% whole
283	PMSRY	COL	INCD	1	Y			rim, incised+stabbed decoration
404	MERC	JAR		1	Y			whole, chipped rim

Table 4 Preliminary list of suggested finds for illustration and reconstruction