

OXFORD ARCHAEOLOGY ROMAN POTTERY RECORDING SYSTEM AS MODIFIED FOR IMPLEMENTATION IN CTRL SECTION 1 POST- EXCAVATION PROGRAMME

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Contents

1	Introduction	2
2	Data Format	2
3	The application of the system	5
3.1	General principles	5
3.2	Site data	5
3.3	Ware	5
3.3.1	Ware (general code)	5
3.3.2	CAT fabric/ware code	6
3.4	Quantification	12
3.5	Vessel typology	12
3.5.1	Generalised vessel type	12
3.5.2	Detailed vessel type	17
3.5.3	Interpretative type	18
3.5.4	Completeness	18
3.5.5	Rim	19
3.5.6	Diameter	30
3.5.7	Rim%/RE	30
3.5.8	Base	30
3.5.9	Handles	31
3.5.10	Spouts	31
3.6	Decoration	33
3.7	Other - miscellaneous fields	39
3.8	Date	40
3.9	Drawing	41
3.10	Comment	41
4	Bibliography	42
	Appendix	43

1. INTRODUCTION

1.1. The recording system to be implemented for late Iron Age and Roman pottery on CTRL draws on a range of sources and approaches. The basis of the system and its layout is the OA standard system now used by the OA for Roman pottery (which can also, in its fullest version, accommodate Iron Age and Anglo-Saxon material). In the interests of providing datasets compatible with others from the region, however, the two principal ceramic attributes, fabric/ware and form, will not employ standard OA codes. Instead, a requirement to use Canterbury Archaeological Trust fabric/ware codes has been imposed on the project, and coding of vessel forms will be based on a system widely used in London and also elsewhere (the Southwark type series) with modifications. The present document, adapted from the existing OA handbook, is intended to provide a 'one-stop' guide to the various aspects of the recording system.

1.2. The OA pottery recording system was originally designed to be applicable to all sites/assemblages in the Oxford region, and beyond where required, thus facilitating the comparative approach rendered impossible before the early 1990s by the ad hoc application of various site specific recording systems. The importance of implementing a single recording system for all CTRL assemblages (by major period) is self evident. It is important to note that the system is designed to be flexible in operation. Additions will be made to it from time to time (particularly in terms of definition of new fabrics) but these will be made as far as possible within the existing framework.

1.3. A fundamental aspect of the OA system is that it records many of the principal characteristics of pottery on an hierarchical basis, so that it can be implemented flexibly at various levels of precision depending on the nature of the project, the extent of funding and the quality of the material involved. This is of particular value for the most time-consuming aspects of pottery recording, ie description of fabrics, forms and decoration. Within a particular assemblage it may be necessary to record some groups in greater or lesser detail than the remainder of the material. The use of a consistent framework means that the resulting data will be compatible regardless of the level of detail recorded. It should be noted that in this respect the use of the CAT fabric codes is a retrograde step because these are not ordered in a manner that permits hierarchical grouping for analytical purposes. For this reason a simple correlation of these codes with major ware groups as defined in the OA system will be implemented (see further below). The Southwark types series does, however, permit grouping of major vessel classes for analysis of broad trends - work that will be particularly important at route-wide level.

2. DATA FORMAT

2.1. Previous and current versions of the system have an associated pottery recording form. This can be used for recording the material in hard copy, and the data subsequently entered onto computer, or the data can be entered directly. (Despite the advantages of digital technology, extensive experience suggests that the existence of a primary paper record, wherever possible, is a useful insurance against technical disasters and allows a better check on human error in basic

recording). The pottery database is self contained up to a point, though many queries will routinely involve the linkage of the pottery database with a context database. The database software is Microsoft Access®.

2.2. The data fields in the present version of the recording system are listed here. It is important to note the obligatory fields, which are asterisked. These provide the information which it is essential to have for project wide purposes. The fields are:

- 1* **Site code***
 - 2* **Context number***
 - 3 **Group number**
 - 4* **Ware (general code)***
 - 5* **CAT fabric/ware code***
 - 6* **No. sherds***
 - 7* **Weight (g)***
 - 8 **Vessel (based on rim sherds) count** (usually abbreviated to MV)
 - 9 **Generalised vessel type** (Southwark extended)
 - 10 **Detailed vessel type** (Monaghan types, etc, where needed)
 - 11 **Interpretative type** FOR PEPPER HILL ONLY
 - 12 **Completeness** FOR PEPPER HILL ONLY
 - 13 **Rim (type)**
 - 14 **Diameter (cm)**
 - 15 **Rim%/RE (EVE)**
 - 16 **Base (type)**
 - 17 **Handle (type)**
 - 18 **Spout (type)**
- Decoration (by technique)
- 19 **Groove**
 - 20 **Cordon**
 - 21 **Burnished zone**
 - 22 **Burnished line**
 - 23 **Lattice**
 - 24 **Rustication**
 - 25 **Barbotine**
 - 26 **Roughcast**
 - 27 **Paint red**
 - 28 **Paint white**
 - 29 **Combed**
 - 30 **Incised**
 - 31 **Impressed**
 - 32 **Stamped**
 - 33 **Rouletted**
 - 34 **Other**
- Other fields
- 35 **Confidence** (eg of identification of fabric, form etc)
 - 36 **Joins**

37	Wear
38	Soot
39	Repair
40	Reuse
Date	
41	Record date earliest
42	Record date latest
43*	Context group date earliest*
44*	Context group date latest*
45	Presence of earlier and/or later pottery
46	Drawing
47	Comment

2.3. In its present form a potentially disproportionate amount of space (certainly on the paper record sheet) is devoted to decoration when it might more profitably be assigned to other fields. This is an area for consideration in the future.

2.4. Within this format not only is there scope for the application of the system at one of several different levels, but some fields can be omitted altogether if this is felt appropriate (examples of these will be indicated below). For much Roman pottery recorded as ‘wares’ detailed description of fabric and firing is not necessary, though these fields are crucial for Iron Age and potentially also for early Roman material. The nature of the CAT fabric/ware code system, however, has led to the omission of fields for fabric (ie inclusion types etc), firing and manufacture which normally form the first part of the OA record. Similarly for assemblages where only a fairly basic record is required, references to decoration may be omitted entirely.

2.5. Much of the data is coded. Codes can be alpha (eg for decoration), numeric (eg for rim type, and miscellaneous fields) or alphanumeric. The hierarchical principle follows throughout, however, for codes with more than one digit, except in the case of the CAT fabric/ware codes.

2.6. Definition of vessel types is likewise hierarchical. There is a two tier system here. Major vessel classes are defined by Roman numerals in the Southwark system (with scope for further subdivision), so that data on vessel types always comes out in the same basic sequence, running (broadly) from narrow to wide mouthed types). Letters are used for subdivisions of the principal vessel classes. In many cases definition of forms is not carried beyond this level, but if required this can be done using one or more further data fields. **Detailed vessel type** allows reference to specific well-established typological schemes, particularly that of Monaghan (1987) in the case of Kent, and the following Rim Type field can be used to define the rim form with great precision if required.

3. THE APPLICATION OF THE SYSTEM

3.1. General principles.

The basic unit of record is a single context. Most context groups will require multiple records and where paper recording sheets are being used multiple sheets from one context should be numbered individually (eg 'sheet 2 of 4'). Within each context group as many sherds as is liked can be recorded in a single record on the database (or line on the recording sheet) *provided that they have identical characteristics*. The extent to which this happens will therefore depend on the level of recording. For example, if decoration is not being recorded then it may be possible to record many body sherds of a given fabric but from different vessels on a single line/record. If decoration is being recorded, more individual records are likely to be required because of the variety of combinations of decorative types likely to occur. In practice it is desirable that rim sherds of different vessels should always be recorded in different records (except in a very abbreviated version of the system). Drawn pieces, whatever their nature, should always have a record/line to themselves.

3.2. Site data

These categories of information are largely self-explanatory. Detailed information on context will be obtained by linking to the relevant part of the project database. In this case **Context** is the crucial linking field, but **Site Code** should also be used routinely for security.

3.2.1. **Site (Code)**. This will be supplied for each individual site.

3.2.2. **Context number**. Should always be checked very carefully.

3.2.3. **Group number**. This will normally be derived from elsewhere in the project database but for some assemblages, such as the cemetery at Pepper Hill, it is crucial to be aware 'up front' of which contexts are linked in a single grave feature, so for ease of access it is useful to have this field in the pottery database (albeit to be used with care). For other assemblages linking of context assemblages by group number may preferably be done using the context database.

3.3. Ware

The distinction between ware and fabric, sometimes merely semantic, has already been mentioned. The CAT fabric series consists in effect of a series of wares, which in many (but not all) cases consist of groupings of related but potentially distinguishable fabrics, ideally representing the output of a single industry or production site, but in some cases inevitably including products of more than one such site working in a common ceramic tradition. A crucial aspect of analysis of the CTRL pottery is the grouping of products in terms of source and of general characteristics which may be related to one or more of chronology, function and status.

The CAT codes do not in themselves provide a guide to the latter, so the major ware group codes of the OA system (defined by letters) have been retained and correlated with the CAT fabric codes to provide a framework for looking at the material at a broad level, which can be particularly useful for intersite comparison. To facilitate such comparison the sequence of description and discussion of the ware groups should ideally always be the same.

3.3.1 Ware (general code)

Only the first character of the OA ware code system is used here. The codes are:

- S samian ware
- F fine wares (Gallo-Belgic, glazed, mica dusted, colour-coated etc, but not usually incorporating fine reduced and oxidised wares, which can be found under reduced and oxidised ware headings)
- A amphora fabrics
- M mortarium fabrics
- W white wares (excluding mortaria)
- Q white-slipped fabrics (excluding mortaria)
- E early Roman (and late Iron Age) 'Belgic type' fabrics (*sensu* Thompson 1982, 4)
- O oxidised 'coarse' ware fabrics (Romanised)
- R reduced 'coarse' ware fabrics (Romanised)
- B black-burnished wares (including imitations)
- C (generally) calcareous tempered fabrics
- G coarse gritted fabrics NOT USED HERE
- P prehistoric fabrics NOT USED HERE

These wares are combined in two very broad groupings - S, F, A, M, W and Q forming 'fine and specialist wares' and E, O, R, B and C the 'other' coarse wares. This is of course a very crude distinction, but one which has been shown to provide a useful basis for inter-assemblage analysis.

3.3.2. CAT fabric/ware code

A full list of these codes, derived from *Canterbury Ceramics 2: The processing and study of excavated pottery* (CAT nd) is presented here, with the descriptions as given in *Canterbury Ceramics 2*, together with correlation to the relevant OA major ware code and further cross references. The latter are not yet finalised, but include equivalents in the National Roman Fabric Reference Collection (Tomber and Dore 1998).

Table 1: CAT LIA and RB fabrics with correlations

CAT Code	Description	OA group	OA detailed	Nat Ref Coll	
B1	'Belgic' fine grog-tempered	E	E80		
B1.1	'Belgic' fine/coarse grog-tempered	E	E80		
B2	'Belgic' coarse grog-tempered	E	E80		
B2.1	'Belgic' coarse grog-tempered (pale grog)	E	E80		
B2.2	'Belgic' coarse/prob. local coarse grog-tempered	E	E80		
B3	'Belgic' grog-tempered with sparse flint	E	E80		
B4	'Belgic' grog-tempered with chalk grits	E	E80		
B5	'Belgic' grog-tempered with sand	E	E80		
B6	'Belgic' shell-tempered (?N Kent)	E	E40		
B7	[?]				
B8	'Belgic' fine sandy	E	E20		
B9	'Belgic' coarse sandy	E	E30		
B10.ELG	Early Gaulish micaceous TR	F	F10		
B11.ELG	Early Gaulish micaceous TR	F	F10		
B12.ELG	Early Gaulish TR Fabric 1(A)	F	F12	GAB TR 1A	
B13.ELG	Early Gaulish TR Fabric 1(B)	F	F13	GAB TR 1B	
B14.ELG	Early Gaulish TR Fabric 1(C)	F	F14	GAB TR 1C	
B15.ELG	Early Gaulish TR Fabric 2	F	F15	GAB TR 2	
B16.ELG	Early Gaulish TR Fabric 3	F	F16	GAB TR 3	
B17.ELG	White ware: Rigby fabric 1A	W	W		
B18.ELG	Mica dusted	F	F30		
B19	Italian Dressel 1B amphora	A	A		
B19.1	Italian Dressel 1B/2-4 amphora	A	A		
B20 N.	African Mana 'C' amphorae	A	A		
B21	Other coarse ware	E	-		
BER1	Stuppington Lane-type coarse sandy	?			
BER2	?Local pinkbuff sandy with flint grits	O	O		
BER3	?Local/N Kent Romanising fine grogged	E	E80		
BER4	Mica dusted wares(s)	F	F30		
BER5.ELG	Early Gaulish white ware: Rigby fabric A (CAM. 114)	W	W		
BER6.ELG	Early Gaulish white ware: Rigby fabric B (CAM. 114)	W	W		
BER7.ELG	Early Gaulish white ware: Rigby fabric 1B	W	W		
BER8.ELG	Early Gaulish white ware: Rigby fabric 1C	W	W		
BER9.ELG	Early Gaulish white ware: Rigby fabric IIA	W	W		
BER10.ELG	Early Gaulish white ware: Rigby fabric IIB	W	W		
BER11	Flagon white ware: Rigby WW1	W	W		
BER12.ELG	Early Gaulish TN and variants	F	F10		
BER13	Micaceous wares	-			
BER14	Buff ware	O	O		
BER15	Chaff-tempered ware				

R1	Romanised grog-tempered native coarse ware	R	R96		
R1.1	Romanised grog-tempered native coarse ware (pale grog)	R	R90		
R1.2	'Belgic' coarse/Romanised grog-tempered NCW	R	R90		
R2	Romanised grog and flint-tempered NCW	R	R90		
R3	Romanised grit/sand-tempered native coarse ware	R?	R		
R4	Canterbury coarse grey sandy (N. Gaulish style)	R	R		
R5	Canterbury coarse grey sandy (Flavian/Antonine)	R	R25		
R6.1	?Canterbury coarse orange sandy (Flavian/Antonine)	O	O		
R6.2	?Canterbury coarse red sandy (Flavian/Antonine)	O	O		
R6.3	?Canterbury coarse buff sandy (Flavian/Antonine)	O	O		
R7	Fine grey sandy (some CC)	R	R		
R8.1	Fine orange sandy (some CC)	O	O		
R8.2	Fine red sandy (some CC)	O	O		
R8.3	Fine buff sandy (some CC)	O	O		
R9.1	Canterbury coarse pinkbuff sandy	O	O		
R9.2	Canterbury fine pinkbuff sandy	O	O		
R10	?Canterbury coarse/fine whitecream sandy	W	W		
R11	'Bone' ware				
R12	'Arras' ware	R	R		
R13	Blackburnished 1 (Dorset and others)	B	B10/B11		
R13.1	Blackburnished 1/2	B	B		
R14	Blackburnished 2	B	B20		
R14.1	Blackburnished 2 (local)	B	B20		
R15	Verulamium ware: 'Brockley Hill'	W	W21		
R16	Fine grey 'Upchurch' fabrics I and II (some CC)	R	R16		
R17.1	Fine orange 'Upchurch'-type (some CC)	O	O10		
R17.2	Fine red 'Upchurch'-type (some CC)	O	O10		
R17.3	Fine buff 'Upchurch'-type (some CC)	O	O10		
R18.1	Fine purple/grey 'Upchurch'-type CC flagon (slipped))	?Q	?Q52		
R18.2	Fine purple/grey 'Upchurch'-type CC flagon (unslipped))	R	R		
R19	?London fine with dark grey/black surfaces	R	R10		
R20	Lyon	F	F41		
R21	Central Gaulish leadglazed	F	F21		
R22	Central Gaulish colourcoated (PreFlavian)	F	F47		
R23	Pompeian red wares	F	F70		
R24	?Early Nene Valley colourcoated	F	?F52		
R25	Lower Rhineland Fabric 1	F	F46		
R26	Alice Holt-type	R	R39		

R27	Micadusted wares	F	F30		
R28	Rustic coarse ware	?			
R29	Highly micaceous wares	-			
R30	[?]				
R31	Southeast England leadglazed	F	F20		
R32	?North Gaul colourcoated	F	F40		
R32.1	?North Gaul/Colchester colourcoated	F	F40		
R33	Colchester colourcoated	F	F55		
R34	[?]				
R35	Central Gaulish 'Rhenish'	F	F43		
R36	Moselkeramik	F	F44		
R37	Central Gaulish colourcoated (whitecream fabric)	F	F42		
R38	?London marbled	F	F		
R39	Argonne/Marne crackle ware	W?	W	GAB CB?	
R40	Whiteslipped ware (Rigby WS1)	Q	Q		
R41	Arretine (samian)	S	S10		
R42	Southern Gaulish samian	S	S20		
R43	Central Gaulish samian	S	S30		
R44	Central Gaulish 'black' samian	F	F43		
R45	Central/Eastern Gaulish samian	S	S		
R46	Eastern Gaulish samian	S	S40		
R46.1	Miscellaneous samian	S	S		
R47	Italian Dressel 2-4 amphorae	A	A		
R48	Istrian (Yugoslavian) Dressel 6 variant amphorae	A	A		
R49	South Spanish Dressel 7-11 amphorae	A	A		
R50	South Spanish Dressel 20 amphorae	A	A11		
R51	?Italian CAM. 185 amphorae	A	A		
R51.1	CAM 185A amphorae	A	A		
R52	West Mediterranean Richborough 527 amphorae	A	A		
R53	?Levantine 'carrot' amphorae/CAM. 189	A	A		
R54	Prob. Koan and Rhodian amphorae	A	A		
R55	South Spanish Pelichet 46 amphorae	A	A		
R56	South Gaulish Pelichet 47 amphorae	A	A22		
R57	North African (prob Tunisian) amphorae	A	A		
R58	Asia Minor (British Biv/variant) amphorae	A	A		
R59	?Aegean Kapitan II amphorae	A	A		
R60	North African ?Tripolitanian amphorae	A	A		
R61	?Gaul/SE England fabric 1 mortaria	M	M11		
R62	?Kent fabric 2 mortaria	M	M12		
R63	?Colchester/Kent mortaria	M	M29		
R64	?Rhenish fabric 6/7 mortaria	M	M10		
R65	?Verulamium fabric 8 mortaria	M	M21?		
R66	[?]				
R67	Highgate Wood-type [fabric C]	R	R		
R68	Patch Grove	O	O85		
R69	South Essex/north west Kent shelly	C	C19		
R70	Pinkbuff fine/coarse sandy (some CC)	O	O		
R71	Other pinkbuff wares (some CC)	O	O		
R72	Aegean amphorae	A	A		
R73	?Coarse grey sandy (some CC) ?source	R	R		

R73.1	Blackburnished-type	B	B		
R74.1	?Coarse orange (some CC) ?source	O	O		
R74.2	?Coarse red (some CC) ?source	O	O		
R74.3	?Coarse buff (some CC) ?source	O	O		
R75	Other whitecream wares ?source	W	W		
R76	[?]				
R77	Colchester samian	S	S	COL SA	
R78	Italian samian	S	S		
R79	'Cut glass' colourcoated	F	F		
R80	Miscellaneous slippainted wares	F?	F		
R81	Easly Gaulish 'eggshell' Terra Nigra	F	F10		
R82	'Eggshell' oxidised	O	O10		
R83	White ware: Rigby fabric IIC	W	W		
R84	White ware: Rigby fabric IID	W	W		
R85	White ware: Rigby fabric III	W	W		
R86	White ware: Rigby fabric IV	W	W		
R87	Flagon white ware: Rigby fabric WW2	W	W		
R88	Flagon white ware: Rigby fabric WW3	W	W		
R88.93	Flagon white ware: Rigby fabric WW28	W	W		
R89	Flagon white ware: Rigby fabric WW4	W	W		
R90	Flagon white ware: Rigby fabric WW5	W	W		
R91	Flagon white ware: Rigby fabric WW6	W	W		
R92	Flagon white ware: Rigby fabric WW7	W	W		
R93	Flagon white ware: Rigby fabric WW8	W	W		
R94	Miscellaneous early Gaulish wares	-			
R95	Miscellaneous Picardy/S.E. England traded wares	-			
R96	Canterbury pinkbuff sandy with flint	O	O		
R97	CAM. 186	A	A		
R98	Unident. amphorae	A	A		
R99	Unident. mortaria	M	M		
R100	Hardfired grey/black sandy ware (coarse)	R	R		
R101	Hardfired grey/black sandy ware (fine)	R	R		
R102	?Local flint and sand-tempered				
R103	Oxidised sandy ware 'A'	O	O		
R104	Fine grey 'silty' with quartz	R	R		
R105	Coarse oxidised sandy ware with cream slip	Q	Q		
R106	Oxidised coarse ware colour-coated	F	F		
R107	[?]				
R108	Dressel 14	A	A		
R109	Other coarse ware	-			
R110	Other fine ware	-			
R111	Unident. fabric 1	-			
R112	Suffolk colourcoated ware	F	F		
R113	Gauloise 12 amphora	A	A		
LR1	Prob. local coarse grog-tempered	R	R90		
LR1.1	Prob. local coarse grog-tempered (pale grog)	R	R90		
LR1.2	Prob. local/'Belgic' coarse grog-tempered	R	R90		
LR2.1	?Local fine grey sandy	R	R		
LR2.2	?Local fine grey sandy overfired	R	R		

LR2.3	?Local coarse grey sandy	R	R		
LR2.4	?Local coarse grey sandy overfired	R	R		
LR3	?N. Kent coarse/fine shell-tempered	C	C10		
LR4	?Local flint/flint and sand-tempered	R	R40		
LR5	Alice Holt	R	R39	ALH RE	
LR5.1	Alice Holt-type (?local/E. Kent)	R	R		
LR6	Portchester 'D'/Tilford/Alice Holt III	O	O24	OVW WH	
LR7	Oxford 'parchment' ware	W	W11	OXF PA	
LR8	Nene Valley 'parchment' ware	W	W	LNV PA	
LR9	Prob. New Forest 'parchment' ware (Fulford fabric 2a)	W	W	NFO PA	
LR10	Oxfordshire red/brown colourcoated	F	F51	OXF RS	
LR11	Nene Valley-type colour coated	F	F52	LNV CC	
LR12	New Forest colourcoated (Fulford Fabric 1a)	F	F53	NFO CC	
LR13	Hadham oxidised	O / F	O57/ F56	HAD OX	
LR14	?N Kent fine red 'streakburnished' (some slippainted)	O	O		
LR15	North African redslipped	F	F72	HAF RS	
LR16	German marbled (lower Mosel)	F	F		
LR17	Argonne	S	S45	ARG SA	
LR18A	L'eponge (Poitiers region)	F	F49	EPO MA	
LR19	Mayen ware (Eifelkeramik)	W	W51	MAY CO	
LR20	Colchester mortaria	M	M29	COL WH	
LR21	Castor/Stibbington fabric 5 mortaria	M	M24	LNV WH	
LR22	Oxford: fabric 3 mortaria	M	M22	OXF WH	
LR23	Oxford: fabric 4A mortaria	M	M31	OXF WS	
LR24	Oxford: fabric 4B mortaria	M	M41	OXF RS	
LR25	Gritty ware: moderate abundant grits	R	R90		
LR26	Coarse grog-tempered with flint	R	R90		
LR27	Oxfordshire white colourcoatedx	Q	Q21	OXF WS	
TF1 to TF100	Temporary fabric codes (see below)				

The fabrics are grouped in four blocks (B - Belgic; BER -Belgic/early Roman; R - Roman; LR - late Roman), broadly successive in chronological terms but in reality with considerable overlap between them. The .ELG suffixes to some of the codes can be ignored.

Type sherds of as many of the individual fabrics/wares as possible are held in a fabric reference collection housed at OA. It may be possible to generate a further copy of the fabric series, but this will be problematic. The Canterbury series itself is of variable quality and not particularly well-documented and as such does not lend itself to duplication on the basis of material housed within it. As the fabric series is Canterbury-specific in origin it is inevitable that fabrics will be encountered that do not currently form part of the CAT series. However, it is important that new fabrics are identified only after careful checking of the existing series, to avoid unnecessary duplication. It is also important that potential new fabrics are verified by all workers on Roman pottery from the project, and particularly Malcolm Lyne, who has the most comprehensive knowledge of the existing CAT fabrics. New fabrics can be ratified at periodic meetings of the specialist team. **Temporary fabric codes** should be used to identify 'new' fabrics prior to ratification. These will be identified in a numeric sequence from 1-100 preceded by TF, and

blocks of numbers will be assigned to different workers to avoid the risk of duplication. Once ratified, new fabrics will be assigned numbers in the CAT series and the data entered under TF codes will be recoded automatically. Duplicate sherds of new fabrics should be made available for all current working copies of the fabric series and for the parent in Canterbury. Any departure from the normal usage of CAT codes, and any temporary codes, must be very clearly documented not only in the archive for the individual project but also attached to the master copy of this document (held for the duration of the project at OA).

3.4. Quantification

There are four possible quantification techniques available for use in this system, sherd count, weight, vessel count and rim percentage. The first three of these are dealt with here, as they are adjacent database fields/occur side by side on the recording form.

3.4.1. **Sherd count (Nosh)**. New breaks are not counted as sherds, ie joining pieces with new breaks are counted as a single sherd. Joining fragments broken in antiquity are counted as individual sherds and the approximate number of joining pieces is indicated in the **Joins** field (data field 36) towards the right hand end of the record sheet.

3.4.2. **Weight**. In grammes.

3.4.3. **Vessel count**. (Indicated on the recording sheet by the single digit column headed MV - minimum (number of) vessels). This form of 'minimum vessel' count is, however, based only on rims, so it is strictly a minimum rim rather than a minimum vessel count, for which other types of sherds could be used. The figures derived from the minimum rim count may not be exactly accurate since it is not usually possible to examine all the rim sherds from a site simultaneously, so rim sherds of the same vessel in different contexts may be counted twice. Generally, however, this does not seem to cause significant distortion of figures. Rim sherds of the same vessel should usually be detectable within individual context groups.

The usual entry in the MV field is either 1 (which indicates the presence of a single rim/vessel, regardless of the number of sherds involved) or 0. When a rim sherd is clearly a duplicate of another already recorded, whether in the same context or (more likely) in another, this *could* be indicated by the use of the digit 9, which the computer can be programmed to ignore when summing entries in this field, but 0 - which generally indicates the absence of a rim, could be used as the presence of a rim here is otherwise indicated by an entry in the RE field.

3.5. Vessel typology.

Aspects of this are covered in the block of 10 fields in the centre of the record/form.

3.5.1. **Generalised Vessel Type.** As indicated above, this is based on the Southwark system (Marsh and Tyers 1978) with additions (Davies *et al* 1994, 6-8) and minor modifications to suit the purposes of the present project. The main elements of this system as restated by Davies *et al* (*ibid*) are given below with one major type (X amphorae), added for the purposes of the present project, indicated by an asterisk. The Southwark type series is not completely comprehensive as it has a strong early Roman emphasis, but with the additions proposed by Davies *et al* and in conjunction with the next data field (detailed vessel type) it should be adequate for present purposes. In any case, a strong early Roman bias can be seen in many of the CTRL assemblages.

Note that it will be necessary to refer to Marsh and Tyers for the illustrations that accompany the type series.

“The main Southwark types used within the volume are defined below. Definitions follow Marsh and Tyers (1978), although they have been modified occasionally. Their system has been somewhat simplified, and in most cases sub-divisions by arabic numerals have not been used.

There is a degree of overlap in definition between bowls (IV) and plates (V), for some bowls (particularly IVJ) are consistently as shallow as plates. For this reason, the IVJs have been combined with the Vs when compiling statistics. To minimise any discrepancies, bowls, dishes and plates are all discussed under the same heading.

Form descriptions

I Flagons

IA Collared or Hofheim flagon.

IB Ring-neck flagons. Subdivided on the basis of ring typology. **IB2** Trumpet mouth with well-moulded rings, sometimes very angularly cut. **IB3** Characterized by upright mouth and rings, and flat rim. **IB5** Flagon of approximately the same general size as IB2, but distinguished by a very prominent rounded upper ring. **IB7** Short expanding ring-neck flagon with a very short flaring rim.

IC Pinched-mouth flagon The distinguishing characteristic of this class is that the rim is pinched together, so that the two sides meet to form either a distinct spout or a minor constriction for ease of pouring.

ID Disc-mouth flagon. One-handled flagon with a distinctive rim which is triangular in section.

IE Two-handled flagon with a squat, bulbous body, cylindrical neck and a small moulding on the rim.

IF A series of flagons characterized by two concentric mouldings (or lid seating) on the inner lip. The external profile shows a flaring rim, a slightly tapering neck and a distinct division between neck and body. The body is ovoid or globular in shape. The vessels vary considerably in minor detail and may have a spout, knob on the rim, or other detail.

IG Flagon similar to class IF, but the rim lacks the strong moulding and instead has a slight groove on the inner lip. The external profile also lacks any distinct division between body, neck and rim, and forms a continuous curve. There is a slight groove or cordon where the handle joins the body.

IH Wide-mouth flagon or jug characterized by the body, neck and rim forming a continuous curve. The rim lacks the moulding or lid seat seen on the IF and IG classes.

IJ Large, two-handled vessels, some of which are referred to as amphora-types. There is a great variety of rim form, although all are thick and heavy. Most have some internal seating on the rim.

II *Jars*

IIA Bead-rim jars. Neckless bead-rim jars; the rim is usually a simple rounded swelling.

IIA15 Bead-rim jar with grooves on the shoulder. **IIA16** Variant of bead-rim jar with a ledge on the rim.

IIB Necked jar with rounded body and a thickened or out-turned rim. There is no groove or cordon to mark any neck/shoulder junction.

IIC Necked jar with a sharply carinated shoulder and a cordon or groove defining the base of the neck. The rim is either sharply turned out in a 'figure-7' or simply beaded and thickened.

IID Necked, round-shouldered jar distinguished by a 'figure-7' rim, with burnished decoration on a shoulder zone delineated by cordons and grooves.

IIE Round-bodied jar with a zone of burnished line decoration on the shoulder. The rim varies considerably in form, but is usually thickened or beaded. None of the examples exhibit the 'figure-7' rim of form IIC and IID.

IIF Jars with everted rims, sometimes with a beading on the lip. The body is decorated, usually with a burnished lattice. **11F1-2** Distinguished by an almost upright rim with a distinct bead on the lip and burnished wavy line on the rim. **11F6** Characterized by slightly curved, everted rim, and always with grouped lattice decoration, distinct from the later jars with cavetto rims referred to as IIF9 **IIF11** A miniature everted-rim jar.

IIH Large neckless jar; the rim is either horizontal or pointing slightly upward, and there is usually some moulding on its upper surface.

IIJ Simple neckless jar (sometimes called unguent or incense pots - UJ in which the rim springs directly from the body. The rim is usually an upright, slightly elongated bead. Such jars occur in a wide range of sizes.

IIK Two-handled vessel generally referred to as a honey pot. Vessels of this class sometimes have applied or barbotine decoration.

IIIM Storage jar with squat, sharply turned-out rim and stabbed or incised decoration on the shoulder.

IIIR Narrow-necked jar or flask.

III Beakers

IIIA Butt beaker. Relatively tall, narrow vessel with a rounded decorated body and short everted rim.

IIIB Ovoid beaker with high rounded shoulders and a short, sharply everted rim.

IIIC Beaker with a short, frequently sharply everted rim; lacks the high shoulder of the IIIB

IIIE Beaker with a short, everted rim and no neck or shoulder. There is always a groove below the rim, defining a zone of decoration. **IIIE2** Similar vessels with handles.

IIIF Beaker with a taller rim than the previous classes: the rim is not sharply everted but is usually slightly curved, and delineated by a groove or a slight cordon. The class consists mainly of poppy beakers, decorated with rows of barbotine dots.

IIIG Carinated beaker with tall, slightly tapering rim.

IIIH Bulbous beaker with a tall, slightly tapering rim and a high rounded shoulder.

IV Bowls and dishes

IVA Bowl with a distinctive moulded flange on the rim and usually with a carinated body, although some round-bodied examples do occur. This class includes reeded-rim bowls, although it is inaccurate to use this term for all the varieties.

IVB Bowl with a deep, hooked flange.

IVC Deep cylindrical bowl imitating samian form Drag 30.

IVD Wide bowl with a sharp carination and a series of moulding on the rim and body, including imitations of samian form Drag 29.

IVE Hemispherical bowl with a bead rim, imitating samian form Drag 37.

IVF Bowls with slightly curved upper walls and rounded bottoms, or simple rounded bodies, having flat, hooked or folded-over rims. They can be difficult to distinguish from IVAs if part of the profile is absent.

IVG Bowls/dishes with straight, usually vertical, upper wall and a flat base; the rim is usually flat or slightly hooked. **IVG3** Variants with triangular rims. **IVH** Bowls/dishes with a straight or slightly curving wall and a triangular or rounded rim. **IVH1-4** Examples with triangular rims and burnished decoration, normally lattice. **IVH5-7** Undecorated examples with rounded rims.

IVJ Dish with plain rim, frequently in-turned.

IVK Dish with a groove on the rim and distinctive moulding midway down the wall. The exact shape varies and, while the wall is usually upright, flaring examples are known.

V Plates

VA Plate with a smooth external profile; the interior is moulded.

VB Plate with a moulding on the exterior.

VC Plate with a wide, flat rim.

VI Cups

VIA Campanulate cup imitating samian form Drag 27.

VIB Conical cup with a short vertical upper wall, similar to Cam 56.

VIC Wide-mouth cup with a narrow foot, sharply carinated body and slightly concave upper wall.

Some additional form categories and codes have been added to the Southwark series. These include:

VII Mortaria

VIII Lamps and lamp holders

IX Other vessel forms (including lids, tazze, tettina, triple vases)

*X Amphorae***

Additional abbreviations:

NJ Necked jars. Used for all necked jars which do not conform to the very specific parameters of the IIB-E.

SJ Storage jars. Used for all storage jars which do not conform to the IIM.

FACE Face pots.

CRUC Crucibles.

G Gauloise amphorae, followed by the specific form number.

Mortarium rim forms are recorded as follows:

WAL Wall-sided mortarium.

HOF Hooked-flange mortarium.

BEF Bead-and-flange mortarium.

HAM Hammer-head mortarium.”

Implementation

The basic requirement in recording vessel type is to note the major vessel class (the Roman numeral). Vessels for which this is not given are assumed to be unidentifiable. Class II (jar)

should be used as the default option for any vessels in an uncertain jar/bowl category. The Southwark standard subdivisions of these general categories should be used wherever possible. Samian ware forms should follow their Southwark equivalents (eg Drag 27 will be recorded as type VIA), but the standard samian nomenclature should also be used in the detailed vessel type field (see further below).

With regard to the ‘additional abbreviations’ given by Davies et al (above) note that **SJ**, **NJ** and **FACE** can all be used as subtypes of the jar (type II) classification, while **WAL**, **HOF**, **BEF** and **HAM** should be used as subtypes of type VII in the same field. The G (Gauloise amphora type) numbers, however, should be used in the detailed vessel type field (see below). Neither Southwark nor Davies *et al* give codes for the subgroups of the ‘other vessel forms’ (type IX). Following OA usage (mostly from the ‘miscellaneous types’ class, these are as follows:

- A Tazza
- B Candlestick
- D Miniature vessel/unguentarium
- E Triple vase
- F ‘Cheese press’
- G Strainer
- H Funnel
- I ‘Castor box’
- J Infant feeder
- L Lid

CRUC Crucible (see above) should also be used as a subtype of this class

3.5.2. Detailed vessel type

This can be used where necessary or appropriate to supplement the information given in the Generalised vessel type field. In particular it is intended to give references to well established typologies which will give more precise or specific definition to the Southwark vessel type codes. The following list of subjects/sources is not necessarily exhaustive, but should not be expanded without consultation. They are presented in an order of precedence, so for example, Pollard (1988) types should only be used if none of the previously listed sources provide adequate definition of the vessel in question.

North Kent industries	Monaghan (1987) type codes
Samian ware	Established typologies (for abbreviations see below)
Amphorae	Established typologies (for abbreviations see below)
Oxford industries	Young (1977) type codes
LIA/ERB types	Thompson (1982) type codes
Various types	Camulodunum (Hawkes and Hull 1947) type numbers
Various Kent types	Pollard (1988) numbers

Of these the most important are the samian and amphora typologies and Monaghan’s typology, which will be fundamental to Pepper Hill and the site of the north-west end of CTRL section 1, in particular.

It is critical that referencing these additional code systems is totally systematic and consistent. The following conventions must be observed:

Monaghan types	exactly as given, but no author	eg	3G7.1
Samian ware	standard types and abbreviations		
	Curle	eg	Cu11
	Dragendorff		Drag18/31
	Ludowici		LudTx
	Oswald & Pryce		O&PLV13
	Ritterling		Ritt8
Amphorae	standard types and abbreviations		
	Camulodunum	eg	Cam186A
	Dressel		Dr20
	Gauloise		G4
	Peacock and Williams		P&W9
Oxford types	author and number	eg	YoungM22
LIA/ERB types	author and type	eg	ThompG1-7
Camulodunum types	Cam prefix and number	eg	Cam16
Pollard types	author and number	eg	Pollard143

There should be no full stops/periods except where required by Monaghan's system. Spacing (none) is also important for consistency, as is distinction between upper and lower case characters.

3.5.3. Interpretative type FOR PEPPER HILL ONLY

A series of codes to indicate the likely function of the vessel in relation to the funerary rite. Alpha codes:

UJ	Cremation urn (jar)
LF	Liquid container (flask or flagon)
DB	Drinking vessel (beaker)
DC	Drinking vessel (cup)
DJ	Drinking vessel (small jar)
OB	Open form (bowl)
OD	Open form (dish)
OP	Open form (platter)
AJ	Additional/auxiliary vessel - precise function uncertain (jar)
AM	Additional/auxiliary vessel - miscellaneous types

3.5.4. Completeness FOR PEPPER HILL ONLY

An assessment of the preservation characteristics of vessels, particularly those from grave groups.

- A Complete
- B Damaged or incomplete *before* placement in grave
- C Mostly complete (80% or more)
- D Incomplete (50-80% present)
- E Very incomplete (10-50% present)
- F Fragmentary (less than 10% present)

Only categories A and B relate solely to the state of the vessel in antiquity. C-F may reflect 1) the state of the vessel when it entered the grave (though such incomplete vessels are unlikely to have been placed in graves, and B will be used where it is clear that damage is ancient and that vessels have not been disturbed); 2) post-depositional damage (either in antiquity or more recently (eg through ploughing) - it will not normally be possible to distinguish these; or 3) recent damage either in recovery or due to other factors. Detailed distinction between these three sources of pottery damage is not considered to be worthwhile.

3.5.5. **Rim.** Rim forms can be described in some detail, if required, through the use of the 3 digit hierarchical system outlined here. For accurate attribution, use of the descriptions in conjunction with the illustrations is essential here, as it is also for base types.

It should be noted that the use of both general and detailed vessel type fields is likely to remove the need to record rim type as well, although these codes can be useful at the intermediate level of precision to identify rim types (eg 440, bead and dropped flange types) that may have specific chronological significance. The codes are as follows:

100 plain rims, common on hand made prehistoric forms, but also occur on a variety of other types

- 110 plain even sided (ie unthickened) rims
- 111 even sided rounded end outsloping
- 112 even sided rounded end vertical
- 113 even sided rounded end insloping
- 114 even sided squared end outsloping
- 115 even sided squared end vertical
- 116 even sided squared end insloping
- 117 even sided rounded end outsloping with groove
- 118 even sided rounded end vertical with groove
- 119 even sided squared end vertical with groove

- 120 plain thickened rims
- 121 thickened rounded end outsloping
- 122 thickened rounded end vertical
- 123 thickened rounded end insloping
- 124 thickened squared end upturned (lid)
- 125 thickened squared end vertical
- 126 thickened flattish top outsloping with slight groove

127 as 124 but inverted
128 thickened rounded end bent outwards (almost bead rim)

130 plain tapered rims
131 tapered end outsloping
132 tapered end vertical
133 tapered end insloping
134 tapered end outsloping, slight groove
135 tapered end vertical, slight groove
136 tapered end insloping, slight groove

140 plain thickened rims with tapered end
141 thickened on outer side, tapered end, outsloping
142 thickened on outer side, tapered end, vertical
143 thickened with tapered end, hooked inside
144 cf 143 but with internal step

150 plain stepped rims
151 stepped squared end insloping
152 stepped squared end vertical
153 stepped rounded end insloping
154 stepped rounded end vertical
155 rounded end with exaggerated step

160 plain bevelled rims
161 internal bevel vertical rim
162 internal bevel insloping rim
163 broadened internal bevel vertical
164 broadened internal bevel insloping

165 pronounced internal bevel with tip of rim outturned
166 slightly outturned flat top
167 external bevel vertical rim

170 'stepped' plain rim
171 plain outsloping round ended rim (as 111) with step

200 bead rims

210 simple bead rims
211 rounded projection on side of rim (standard bead)
212 tapered/pointed projection on side of rim
213 larger squared projection on side of rim
214 elongated projection on side of rim
215 flat topped round ended projection of side of rim
216 large round ended elongated overhanging bead

- 217 fairly large thickened roll
 218 rounded (fairly large) roll, projecting upwards
 219 small flat topped square bead
- 220 bead rims defined by a groove
 221 small rounded bead, slightly thicker than body wall, outsloping
 222 small rounded bead, slightly thicker than body wall, vertical
 223 small rounded bead, slightly thicker than body wall, insloping
 224 larger rounded bead, outsloping
 225 larger rounded bead, vertical
 226 small squared projecting bead
 227 as 224 but squared, outsloping
 228 tall slender bead (defined by groove), outsloping
 229 tall slender bead as 228, vertical
- 230 multiple bead rims (including types for ring necked flagons)
 231 double bead
 232 triple bead
 233 multiple bead, rounded end, not thickened (eg flagon)
 234 as 233 but with top ring more pronounced than others (flagon)
 235 rim with several rings gradually thickened (flagon)
 236 double bead, upper one projects outwards and downwards
 237 multiple rings gradually thickening, flat top (flagon)
 238 rounded bead with triangular projection below
- 240 'bent' bead rims
 241 bent slightly everted bead with contraction below
 242 thickened end projecting outwards, internal side concave (eg flagon)
 243 angled thickened squared end, outsloping
 244 as 243, but with rounded end
 245 as 242, but with vestigial rings beneath (eg flagon)
- 250 rims thickened internally and externally
 251 rounded internal and external thickening at top of vertical rim
 252 as 251 but the internal thickening is gradual
 253 as 251 but the external thickening is more gradual and internal bead can be irregular (eg Dressel 20)
- 260 internal bead rims
 261 large internal bead on shallow open form
- 270 conical rims (flagons etc)
 271 insloping rim, bottom is slightly overhanging
- 300 cornice rims, almost invariably found on beaker types
- 310 double lipped cornice rim, lips approximately even in length

311 upper lip smaller than lower, and slightly pointed

312 lips equal in length and size

320 projecting upper lip cornice rim

321 'slack' cornice, upper lip projects only slightly, groove beneath lower lip

322 'standard' cornice, well defined, with lower lip sharply undercut

323 as 322 but not undercut

324 long pointed upper bead widely separated from slight lower one which is poorly defined

325 as 324 but with groove beneath lower lip

326 long upper lip (cf 324), lower lip slightly defined with groove beneath

400 flanged rims, usually on bowl and dish forms, most mortarium rims being found under the hooked (500) category

410 plain topped flanges

411 (short) flat top squared end

412 short, tapered top and bottom, rounded or squared end

413 flat top, slightly tapered

414 long, tapered top and bottom

415 short, tapered top and bottom, pointed end

416 flat top even sides rounded end

417 as 416 but thickened end

418 slightly curved, even sided rounded end

419 curved, slightly overhanging, even sided rounded end

420 grooved and reeded flanged rims

421 thick, even sided rounded end, groove on top

422 tapered slightly pointed end, groove on top

423 slightly downsloping, even sided rounded end, groove on top

424 as 423 but with very wide groove on top of rim

425 reeded rims (general)

426 curved flange cf 423 with internal lip defined by groove

427 downturned deeply grooved flange (and variants)

428 stepped upwards, with groove behind flange

429 curved as 419 but with groove(s)

430 slightly beaded flanged rims

431 straight flange with very slightly pointed bead

432 flat flange with slight bead (larger than 431)

433 curving downturned rim with rounded end, slight bead

434 humped flange with rounded end and slight bead (cf 426)

435 straight round ended flange with thick squared bead

436 long slender round ended flange rising above slight bead

437 fairly straight thickened flange with slightly squared end and slight bead

438 short slightly downturned rounded end flange with slight rounded bead

- 440 dropped flange rims with pronounced bead
 441 short stubby even sided round ended flange
 442 long straight even sided round ended flange
 443 long downturned even sided round ended flange
 444 long downturned thickened round ended flange
 445 short stubby straight tapered ended flange
 446 short stubby downturned round ended flange
 447 fairly short tapered flange
 448 straight even sided downsloping flange
 449 upsloping dropped flange
- 450 (large) stubby flanged rims
 451 large stubby even sided round ended dropped flange with large straight bead
 452 as 451 but with groove on outer edge of flange (eg Young M22)
 453 as 451 but flange thickened towards end
 454 downsloping flange thickened towards end
 455 very short deep flange with flat outer face and inturned bead
 456 as 451 but grooved on top of bead
 457 as 452 but also grooved on top of bead
- 460 down-sloping dropped flange rims (usually roughly at right angles to outsloping body wall)
 461 short round ended downsloping flange (cf 448)
 462 long round ended downsloping flange
 463 long round ended downsloping, body wall bent at junction with flange
 464 short tapered round ended downsloping
- 470 triangular flanged rims
 471 triangular, top concave, inner wall straight
 472 'triangular', top concave, inner wall straight
 473 triangular, straight top and inner wall
 474 triangular, straight top, inner wall curved
- 480 upsloping flange rims
 481 stepped upsloping flange
 482 even sided (square ended) upsloping
 483 thickened round ended upsloping
 484 even sided round ended upsloping (cf 482)
 485 tapered upsloping
 486 as 483 with groove(s) on upper surface
- 490 elaborate flange rims, as eg Drag 43 and Oxfordshire imitations
 491 complex flange (as Drag 43, Young C100 etc)
 492 humped (long) round ended flange with large thickened upstanding bead (cf Young M18)
 493 flattish flange with hooked end, tall bead can be grooved etc (Young M17)
 494 downsloping flange with end hooked back, rounded or elaborate top to bead (eg Young M21)

500 hooked rims, includes most 2nd century mortarium types

510 simple curved hooked flange with tall bead (cf Drag 38 etc)

511 even sided curved flange, plain upright bead

512 even sided curved flange, beaded tip to upright part

513 end of flange thickened and turned back

514 as 513, beaded tip to upright part of rim

515 flange humped and thickened at end, not steeply downturned

520 hooked rim with vertically down turned end

521 long, even sided, internal step

522 long, even sided, internal lip

523 end thickened, internal step

524 end thickened, internal lip

525 end thickened and bent back, internal step

526 end thickened and bent back, internal lip

527 wide shallow rim with short hooked end

530 moderately hooked rim with rounded flange not sharply downturned

531 even sided, internal step

532 even sided, internal lip

533 thickened end, internal step

534 thickened end, internal lip

535 fairly short, tapered end, internal step

536 tapered end, slight vertical bead

537 tapered end, internal lip

540 long hooked rim

541 long hooked rim, no internal step or lip

542 long hooked rim, end curved back, no step

543 flattish curved rim, lower outer end has sharp corner

544 long hook with slight hammer headed end

545 long hooked rim with slight internal lip

550 fairly short rim rising sharply above bead

551 short upsloping rim with end bent over

552 thickened rounded, upper surface upsloping, with bead

560 hooked rim with bead projecting above flange (but much less than in 510)

561 moderate hook and projecting bead

562 short hook with projecting bead

563 moderate hook with downturned thickened end, projecting bead

564 moderate downsloping hook with prominent bead

565 moderate even sided slightly curved hook, projecting bead

566 moderate hook with deep groove defining bead

567 squared hook with downturned end, projecting bead

570 shallow hooked rim
571 shallow hook projects above squared bead
572 shallow thick hook, end bent back, square bead

580 straight downsloping hooked rim
581 straight downsloping hook, rounded end
582 straight downsloping hook, tapered end
583 as 582 with slight bead on top of rim

600 hammerheaded rims, almost invariably on mortaria. These rims are mainly classified on the basis of the angle and location of the junction of the body wall and the hammerhead.

610 bottom heavy right angle, ie more of the rim is below the junction with the body wall than above it

611 convex plain
612 convex with groove top and bottom
613 convex with two grooves, bottom tapered
614 heavy angular reeded
615 straight reeded, rounded bottom
616 concave, three grooves
617 slightly concave, reeded (ie more than three grooves)
618 as 614 but plain

620 evenly distributed right angle
621 slightly concave, thicker at rounded top
622 even sided with groove top and bottom
623 tapered at each end with groove top and bottom
624 straight reeded, squared top and rounded bottom
625 straight reeded top and bottom thickened and squared
626 straight, three grooves, top thicker than bottom
627 slightly bottom heavy, straight, thickened rounded bottom, top rounded or bevelled
628 as 626 but without grooves
629 straight plain

630 top heavy right angle
631 straight plain
632 slightly concave reeded
633 top and bottom slightly tapered, reeded
634 thickened rounded bottom, reeded
635 straight, tapering bottom and thickened top with flat upper surface
636 as 635 with very heavy top, bottom not tapered
637 short, tapered bottom and expanded top more rounded
638 straight, bevelled top, two grooves

640 top heavy smoothed angle (the junction of the body wall and rim makes an obtuse angle on the inside)

641 convex plain

642 straight, tapered bottom

643 straight, thickened bottom with tapered end

644 straight, thickened bottom

645 concave

646 as 643 but tripartite (ie upper and lower ends slightly offset and defined by grooves)

647 as 646, but central part of rim is convex

648 convex grooved (cf 641)

650 evenly distributed smoothed angle

651 concave, bottom slightly thicker than top, both rounded

652 slightly concave, even sided round ended

660 bottom heavy smoothed angle

661 straight with thickened bottom, squarish ends

662 cf 661 but ridged on outer face

700 everted rims. These show an enormous variety. They make up the majority of rims found on jar forms.

710 simple (ie not thickened) angled everted rims (ie the rim is at a distinct angle to the body wall rather than having a curving neck)

711 tapered short projecting upwards

712 fairly long, simple upright, even sides, rounded or square end

713 as 712 but rim at right angles to body wall

714 as 713 but rim tapers to a rounded point

715 tallish upright, tapered both ends, rounded end

716 even sided with squared end bevelled on lower corner, right angles to body wall

717 short simple upright, even sided, round or square end

718 short simple, roughly horizontal

719 (triangular) pronounced tapered rim

720 thickened angled everted rims

721 short, tight, triangular, slight overhang

722 triangular, roughly at right angles to body wall

723 rim thickening with rounded end, slightly concave on top

724 rim thick and heavy, squared end and flat top

725 as 722 but the outer face is rounded

726 long with thickened rounded tip

727 gradually thickened to a squarish end

728 fairly short with thickened overhang rounded end

729 thickened triangular with hooked end

730 simple curved everted rims, upsloping or horizontal

731 even sided smooth curve rounded end upsloping
732 even sided smooth curve rounded end horizontal
733 tapering smooth curve rounded end upsloping
734 tapering smooth curve rounded end horizontal
735 short curving upsloping with tapered end
736 fairly straight long upright even sided rim with end curved over
737 fairly long curved rim with slightly beaded tip
738 fairly straight, short, thickened in middle and with slightly beaded tip
739 long, curved neck and horizontal even sided top with squared or rounded end

740 thickened curved everted rims, upsloping or horizontal
741 curved thickened rounded end upsloping
742 curved thickened rounded end horizontal
743 curved thickened squared end horizontal
744 short thickened squared end horizontal
745 short quite sharply outcurved thickened rounded
746 (long) curved rim thickening just at rounded tip
747 external angle between neck and thickened rim
748 curved with expanded end more sharply curved than neck
749 rim with rounded or tapered thickening on outside at tip

750 thickened curved overhanging everted rims
751 short thickened overhung rounded
752 thickened sharply outturned tip of fairly straight rim
753 thickened overhung medium/long uniform curve

754 heavy thickened overhanging, squared end
755 heavy thickened overhanging, rounded end
756 heavy thickened overhanging, tapered end
757 thickened rounded overhanging bead (cf 752)
758 thickened overhung with rounded pointed end
759 fairly short thickened, end narrowing and overhung

760 hooked curved everted rims
761 short evenly tapered downsloping hook
762 short vertically downturned hook on long neck
763 long hook with pointed end and curved outer side
764 thickened hook, pointed end
765 slight hook on bottom of curved everted even sided rim
766 thickened rounded overhanging hook
767 short downturned hook with concavity on back of rim
768 large rolled over hooked rim
769 short sharply overturned hook, rounded on upper surface

770 heavy everted rims (mostly rounded, some overlap with very large bead rims)
771 heavy rounded roll, bottom not overhung
772 heavy squared, bottom not overhung

773 heavy rounded roll, bottom overhung
774 heavy rounded, underside concave and not overhung
775 heavy rounded, underside flat and not overhung
776 rounded but with tapered tip, partly flat bottom
777 thick, straight outer face and overhung bottom (cf 768 but more rounded)
778 heavy, squared with slightly overhang flat bottom
779 slightly triangular, overhung (cf 764 but more rounded)

780 stepped shoulder curved reverted rims (cf 730 group)
781 stepped shoulder, evenly curved rim, not overhung
782 stepped shoulder, evenly curved overhanging rim
783 very sharply stepped shoulder, cavetto rim, not overhung
784 stepped shoulder, short tapering rim projects upwards

790 multiple lipped everted rims
791 double lip, upper lip projects beyond lower
792 double lip, heavy, slight upper lip projects beyond lower
793 double lip, lips project evenly
794 double lip, lips even thickness but lower projects further
795 as 794 but lower lip is longer and thinner than upper
796 triple lip, top and bottom usually better defined than middle
797 double lip, lips short and fairly even, lower slightly larger and projecting
798 double lip, lower lip small and insignificant
799 triple lip, centre lip is larger and projects (cf 796)

800 lid seated rims

810 grooved lid seated rims
811 thick rounded angled everted
812 figure of 8 shaped angled everted
813 squat angled everted with squarish end
814 long angled everted, tapering end
815 long (angled) everted with thickened squared end
816 even sided angled everted with squared end
817 rounded curved everted with rounded end
818 squared end with angled overhang
819 triangular with almost vertical outer face

820 stepped lid seated rims

821 vertical outer face (cf 819) but usually slightly undercut at front, step can be very pronounced
822 cf 821 but rim more elongated and even sided
823 tapered round tipped outer part making angle (step) with inner part
824 long even sided angled everted, with slight internal ledge making step
825 as 821, but outer face is rounded, short
826 cf 821, but outer face is angled

827 cf 821, squat with straight outer face

830 hollow lid seated rims

831 short angled everted rim with rounded end, slightly 'waisted'

832 longer angled everted rim, usually thickened at rounded end

833 angled everted, concave, can have beaded end (cf Derbyshire ware)

834 long upsloping everted, thickened end, slightly concave

835 triangular with squared thickened end, hollow

836 short, thick roughly triangular (cf 723), hollow

837 long fairly straight even sided, slight hollow at lower end

838 fairly short angled everted with upturned end producing hollow

840 stepped neck lid seated rims

841 tall step with thick upright bead with slight ridge at outer angle

842 tall step, flattish top, cordon below step

843 tall step, outer angle slightly emphasised (can be notched etc)

844 plain step

845 elaborate (large) step with grooves (etc)

3.5.6. (Rim) **Diameter**. This is measured in centimetres, using a standard rim diameter chart. The diameter of small rim sherds cannot always be determined, in which case the field is left blank.

3.5.7. **Rim%/RE**. Often abbreviated to EVEs (estimated vessel equivalent), though technically here RE (rim equivalent). This is a very important method of quantification, particularly for vessel types, and is easily determined at the same time that rim diameter is recorded. For those sherds which are too small to allow the diameter to be determined, a small notional figure can be estimated and should be entered in the rim % column. This will usually be below 5%. Though small, it is important that these figures should be noted. *For purposes of accurate quantification it is vital that the decimal point be used*, eg: 1.00 (for a complete rim), 0.10 or 0.01 (1 on its own is not acceptable)

3.5.8. **Base**. Like the rim typology this is a hierarchical (2 digit) numeric code. This field could be used at the first (broad) level of precision if required.

10 flat bases

11 plain flat (ie body wall meets base at an obtuse angle)

12 straight flat

13 outturned angled flat

14 outturned rounded flat

15 vertical sides, flat with groove beneath

16 vertical sides flat recessed

17 straight flat with groove

18 outturned flat rounded with groove

19 plain flat with groove

20 concave bases

21 plain concave

22 straight concave

23 outturned angled concave

24 outturned rounded concave

25 outturned concave roughly angled, rilled/ridged underneath

26 plain concave groove beneath

27 outturned rounded concave with groove

28 as 24 but recessed (superseded by 84)

29 straight concave with groove

30 footring bases

31 angular footring

32 angular footring with raised bottom (omphalos)

33 rounded footring

34 rounded footring with raised bottom

35 faceted footring

36 faceted footring with raised bottom

37 straight footring with lowered bottom

38 straight footring

- 39 angular footring with recessed bottom

- 40 pedestal bases
 - 41 straight flat pedestal solid
 - 42 straight flat pedestal hollow
 - 43 straight concave pedestal solid
 - 44 straight concave pedestal hollow
 - 45 flared flat pedestal solid
 - 46 flared flat pedestal hollow
 - 47 flared concave pedestal solid
 - 48 flared concave pedestal hollow
 - 49 recessed pedestal

- 50 perforated bases
 - 51 hollowed with single hole, probably a lid top
 - 52 straight flat with hole
 - 53 as 51 but perforation not quite complete
 - 54 as 52 but perforation not quite complete
 - 55 flat top with slightly outturned rounded edge

- 60 wide shallow pedestal bases
 - 61 concave outturned rounded
 - 62 concave straight
 - 63 concave outturned angled with groove
 - 64 flat straight rounded with groove
 - 65 flat outturned rounded
 - 66 concave straight rounded with groove

- 70 rounded bases
 - 71 slightly rounded
 - 72 rounded amphora base (Dressel 20) with slight boss
 - 73 slightly pointed amphora base

- 80 recessed bases
 - 81 plain recessed
 - 82 straight recessed
 - 83 straight recessed with deep groove
 - 84 outturned rounded recessed (as 28)
 - 85 outturned angled recessed

- 90 miscellaneous base types
 - 91 chamfered flat
 - 92 chamfered concave
 - 98 tripod base

3.5.9. **Handles.** This is a simple single digit code.

- 1 large round/oval (amphora) eg Dressel 20
- 2 small round
- 3 single groove (two ribbed)
- 4 three ribbed
- 5 four ribbed
- 6 multiple ribbed/reeded
- 7 very pronounced two ribbed
- 8 two ribbed, widely spaced and only slightly defined
- 9 other/presence (eg handle scar)

3.5.10. **Spouts.** As with handles this is a very simple typology.

- 1 jug lip(s)
- 2 lion/bat head spout (on mortarium)
- 3 broken bead or top reed of rim (on mortarium)
- 4 straight lips (on mortarium)
- 5 lips turned back (on mortarium)
- 6
- 7 deep 'channel' (on mortarium)
- 8 cylindrical spout
- 9 other/presence/type undefined

3.6. **Decoration.** The major field of decoration is broken up into 16 sub categories, each a different decorative technique, which use alpha codes. This has so far proved to be the only way to deal with composite decoration, which can involve a number of differing decorative techniques on the same sherd.

3.6.1. **Groove**

Not strictly a technique, but a feature produced by tooling, excision or impression with a roughly pointed implement. Distinguished from Incised by being wider and from Burnished Line by being deeper.

- A groove(s) at girth (or at carination of carinated forms)
- B groove(s) on shoulder (or upper body of straight sided vessel)
- C groove(s) on neck or at base of neck
- D groove(s) on rim
- E groove(s) inside open form
- F groove(s) position undefined
- G multiple grooves (usually on body)
- H grooves at base of neck and at girth
- I groove under base
- J groove(s) on lower body
- M 'furrowed'
- Y composite
- Z other

3.6.2. **Cordon**

Also not strictly a technique, but a feature in relief formed by moulding/modelling and tooling

- A cordon at base of neck
- B cordons at base of neck
- C cordon on shoulder
- D cordons on shoulder
- E cordon(s) at base of neck and on shoulder
- F cordon on body
- G cordons on body
- I frilled or notched cordon
- Y composite
- Z other

3.6.3. **Burnished Zone**

There is some overlap with Surface Treatment, particularly in the Iron Age. Most of the following codes will be applicable principally in the Roman period.

- A overall burnish external
- B zone on shoulder

C burnish on top of rim
D burnish on neck/shoulder and on top of rim
E vertical burnished zone
F zone(s) other than on shoulder (or position unknown)
G overall burnish on interior and on top of rim
H overall burnish internal
I overall burnish internal and external
J overall burnish external and partial interior burnish
Y composite
Z other

3.6.4. **Burnished Line**

A horizontal line(s)
B vertical line(s)
C oblique line(s)
D multiple oblique lines (usually in narrow zone on shoulder)
E wavy line(s) - includes line under rim on BB1 jars
F scribble (on base of dishes etc)
G as F but with 'Redcliffe motif'
I geometric line motifs (lozenges, triangles etc)
J geometric bands with infill
K swag or arcade curvilinear motifs - lines only
L as K but with infill (possibly in different technique(s))
M curvilinear bands (with infill)
N complex curvilinear motifs
Y composite
Z other

3.6.5. (Burnished) **Lattice**

A style, rather than a technique, but here always burnished. Includes the arcades etc found on BB and other dish and bowl forms. For other types of lattice see Incised

A narrow (acute) lattice, deep zone
B narrow (acute) lattice, shallow zone
C wide (obtuse) lattice, deep zone
D wide (obtuse) lattice, shallow zone
E arcs (rounded arcades)
F ditto interlocking
G zig-zag (pointed arcades)
H ditto interlocking
Z other

3.6.6. **Rustication**

A general undefined

- B overall (fairly high relief)
- C strips vertical
- D strips vertical - multiple close spaced
- E oblique lines
- F short oblique lines - pronounced
- G horizontal strips
- H nodular
- Z other

3.6.7. **Barbotine**

- A rounded pellets or dots
- B panels of dots
- C spikes or lumps
- D vertical line(s)
- E vertical lines/'hairpin'
- F oblique line(s)
- G ring(s)
- H curved lines/scroll etc
- I figured - animal
- J figured - human
- K scales - vertical lines
- L scales overall
- Y composite
- Z other

3.6.8. **Roughcast**

- A clay pellet roughcast (unspecified)
- B clay pellet roughcast overall
- C clay pellet roughcast overall except shoulder
- D sand roughcast (unspecified)
- E sand roughcast overall
- F sand roughcast overall except shoulder
- G sand roughcast on interior only (eg Lyons)
- H sand roughcast overall interior and exterior (eg Lyons)
- Z other

3.6.9. **Paint Red**

- A overall
- B horizontal line
- C horizontal lines
- D vertical/oblique group(s) of lines (eg MH mortarium)
- E group(s) of wavy lines (eg MH mortarium)
- F dots
- G circles/rings

- H large ring (internal)
- I scroll
- J complex linear (angular)
- K complex curvilinear
- L vertical line(s)
- Y composite
- Z other

3.6.10. **Paint White**

It is not strictly necessary to record overall white slip for Q ware sherds since its presence is assumed in the fabric description.

- A overall
- B horizontal line
- C wavy line(s)
- D zig-zag line
- E scroll
- F dot(s)
- G arcade/semicircle(s)
- H circles/rings
- I straight lines on flange
- J straight (vertical) lines on body
- Y composite
- Z other

3.6.11. **Comb**

This is generally carried out with a toothed implement producing multiple (lightly) incised lines. It includes, for convenience, multiple combed (ie rilled) decoration and irregular techniques such as 'scoring' and 'scratching'.

- A vertical bands/lines
- B horizontal bands/lines
- C oblique bands
- D wavy bands
- E festoons
- H multiple comb - rilling
- S 'scratch marked'
- Y composite
- Z other

3.6.12. **Incised**

Usually identified as narrow, sometimes relatively deep, lines with a sharp profile, produced with a knife or similarly sharp tool. Also includes stabbing, a non-linear but otherwise similar technique.

- A compass inscribed circle/semicircle
- B horizontal line(s)
- C vertical line(s)
- D wavy line(s)
- E fine incised lattice
- F incised and infilled lines
- G oblique line(s)
- H zigzag line
- I simple geometric motifs
- J complex geometric motifs
- L simple curvilinear motifs
- M complex curvilinear motifs
- W stabbed dots/ovals
- Y composite
- Z other

3.6.13. **Impressed**

Decoration formed by pressing an object or finger etc into the surface of the vessel. The distinction between this and Stamp is not always clear.

- A finger tip impression on rim
- B finger tip impression on shoulder
- C finger tip impression on rim and shoulder
- D finger tip position unknown
- E dimple
- F multiple dimples
- G simple ring impression
- H raised bosses (pushed from inside against a ring)
- J small impressed ovals (cf Incised W)
- K simple impressed semicircle (cf G)
- M infilled dots
- Y composite
- Z other

3.6.14. **Stamped**

The use of a specifically-shaped object, impressed into the surface to produce a unique mark (eg maker's name) or an identifiable/repeatable motif.

- A (name) stamp on rim/flange
- B (name) stamp inside base
- D linear (eg 'comb') stamp
- E half rosette stamp
- F rosette stamp
- G 'complex' stamp

H concentric ring stamp
I simple ring stamp (cf Impressed G)
Y composite
Z other

3.6.15. 'Roulette'.

Two different techniques are covered here: 1) the use of a small wheel or cylinder to produce a repeated pattern, the strict sense of the term, and 2) the use of a vibrating strip to produce a similar surface effect (chattering). Cut glass techniques are also included here.

Wheel techniques

A roller stamp
B 'rough' rouletting
C deep zone on body
D single line(s) on upper body
E band(s) on upper body
F band(s) or line(s) on lower body
Chattering
J deep zone on body
K single line(s) on upper body
L band(s) on upper body
M band(s) or line(s) on lower body
N band or line on rim or flange
O internal ring on open form

V cut glass technique - general
W cut glass technique - horizontal etc
Y composite
Z other

3.6.16. Other

Miscellaneous (usually rare) decorative techniques and features, but including moulding techniques for decorated samian ware etc.

A moulded - thrown in a mould (eg decorated samian)
B moulded applique motifs (except C below)
C moulded/modelled lion/bat head spout
F frilling/indentation/notching of rim
H raised boss, solid
I 'pinched' raised decoration
J raised boss/lug, pierced
Z other

3.7. Other - miscellaneous fields

3.7.1. Confidence

This is a means of indicating uncertainties about identification in a systematic way. This is very useful.

- 1 ?fabric/ware
- 2 ??fabric/ware
- 3 ?type
- 4 ??type
- 5 ?fabric ?type
- 6 ?fabric ??type
- 7 ??fabric ?type
- 8 ??fabric ??type
- 9 other (specify in Comments field)

3.7.2. Joins

Indicates joining sherds of the same vessel and can also be used to indicate non-joining sherds of a vessel in other contexts (within a context these would be indicated by being recorded on the same line or by adjacent lines being bracketed together). Modern breaks are not counted.

- 1 2 joining sherds in same context
- 2 3-4 joining sherds in same context
- 3 5 or more joining sherds in same context
- 5 non-joining sherd(s) in another context
- 6 non-joining sherd(s) in other contexts
- 7 joining sherd(s) in another context
- 8 joining sherds in other contexts
- 9 other

3.7.3. Wear and related characteristics

A very simple means of recording sherd condition. Typically, it is acceptable not to enter data in this field if the wear is 'average'.

- 1 fresh
- 2 average
- 3 worn
- 4 very worn
- 5
- 6 internal wear
- 7 second
- 8 waster (usually overfired)
- 9 pitted

3.7.4. Burning/**soot**/scale residues

These include residues which may have a bearing on vessel use, and also burning which may represent vessel use or subsequent events.

- 1 burning - general (where 2 or 3 below cannot be confidently determined)
- 2 burning - pre-deposition or breakage
- 3 burning - post-breakage
- 4 sooting (external)
- 5 burnt ?food residue (internal)
- 6 lime scale and sooting
- 7 lime scale
- 8 composite
- 9 other

3.7.5. **Repair**

- 1 rounded rivet(s) in situ
- 2 rounded rivet hole(s)
- 3 cleat(s) in situ
- 4 cleat hole(s)
- 5 pitch/cement
- 9 other

3.7.6. **Reuse**

- 1 trimmed (usually rounded) sherd
- 2 rounded and pierced sherd
- 3 deliberately worn/rubbed
- 4 hole(s) drilled in vessel (usually in base)
- 5 hole knocked in base
- 6 holes knocked in base
- 7 hole(s) in side of vessel
- 8 composite
- 9 other

3.8. Date

Dating is here considered to have two components - record date and context group date. In the first, an earliest and latest date (**Record date earliest**, **Record date latest**, one field each) is assigned to each record (ie sherd, group of sherds, vessel etc). The precision of this date will obviously vary very widely, so dates based solely on body sherds of long-lived fabrics may have a much wider range than specific vessel types in the same fabric. It is hoped to establish tables which will allow some dates to be generated automatically (for example from date ranges assigned to individual fabrics or fabric/form combinations). At present, however, until this can be done, completion of these fields for individual records, while desirable, is optional. Dates will

be expressed in terms of calendar years (usually AD), for example 100 (record date earliest) and 300 (record date latest).

The principle of the context group date is broadly similar to that of the individual record date. It will be based on the combined data from the individual record dates, but will also involve a level of specialist judgement. It should generally indicate a narrower range than that suggested by the extremities of some of the individual record dates. The earliest and latest context group dates (**Context group date earliest, Context group date latest**) are therefore those that represent, in the opinion of the specialist and based solely on the material recorded by him/her, *the earliest possible date for the deposition of the group as a whole, and the latest likely date of such deposition*. It is always possible that a group, even apparently well-dated internally, could be entirely residual. Any date range or latest date is potentially only a *terminus post quem*. It is important that this concept is conveyed, where necessary, to those dealing with the whole range of dating information for a given site. Assessment of the final date of a context may be based on stratigraphic, non-ceramic finds-related or other data not available to the period based specialist. Such an assessment is therefore not necessarily the concern of the individual specialist, though if all the relevant information is readily available this will be helpful. As a small step in the right direction an additional field indicates the **Presence of earlier and/or later pottery** within the context group as a whole. The relevant codes are E (earlier material), L (later material) and EL indicating the presence of both. This information may not always be available and the absence of data in this field will not always be conclusive.

It will be helpful if the expression of date ranges is as consistent as possible. Absolute uniformity is not essential, but there may be relatively few cases where it is possible to define date ranges more closely than set out below, so apart from these instances date ranges should be expressed in terms of the periods listed below (or combinations thereof):

-50-0	Mid-late 1st century BC	Late Iron Age
0-43	Early-mid 1st century AD	Late Iron Age
43-70	Mid 1st century AD	Early Roman
70-100	Late 1st century AD	Early Roman
100-130	Early 2nd century AD	Early Roman
130-160	Mid 2nd century AD	Mid Roman
160-200	Late 2nd century AD	Mid Roman
200-230	Early 3rd century AD	Mid Roman
230-260	Mid 3rd century AD	Mid Roman
260-300	Late 3rd century AD	Late Roman
300-330	Early 4th century AD	Late Roman
330-360	Mid 4th century AD	Late Roman
360-410	Late 4th/early 5th century	Late Roman

Dates BC are defined by - (minus). A zero (0) indicates the turn of the millennium, not the absence of a date.

3.9. Drawing

This can be used in two ways. Vessels can be set aside as potential items to be drawn and the numbers entered into this column once they have been finalised. For large groups of material, however, it will probably be necessary to have drawing underway before the processing is complete. In this case a provisional numbering sequence is essential for effective bookkeeping and reference to the relevant pieces. The preferred method is for vessels to be assigned a drawing number as soon as they are set on one side during processing (each sherd must be accompanied by a label with context, fabric and drawing numbers, and/or be in an appropriately marked bag). Once the final selection and sequence for publication has been made the publication numbers can be cross referenced to the original drawing numbers. In the archive it does not matter which set of numbers is used as long as it is made absolutely explicit and the necessary documentation is at hand to allow cross-referencing to be done easily. If the drawn vessels are individually bagged (as is desirable) the bag should have both original drawing number (which will tend to occur in the original record) and publication number on it, and it should be clearly stated which is which.

3.10. **Comment**

Always good. Use it.

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APPENDIX *: FABRIC CLASSIFICATION SCHEME, NOT USED IN PRESENT VERSION OF DATABASE

Fabric data. The first 4 fields in the full version of the recording system are used principally in recording pre Roman and early Roman material, though they could be used throughout for pottery of any period (this would generally be considered excessive in Roman pottery studies). For pre-Roman material it is essential to record the Fabric field, the other fields in this group are highly desirable, but are not quite as critical. Evidence for Manufacture and Surface Treatment may not survive.

1. **Fabric.** Defined on the basis of the two principal inclusion types (alpha, in order of importance) followed by an indicator of fineness (numeric on a scale of 1-5). Inclusion type codes are:

- A quartz sand.
- B 'Black' sand (glauconite).
- C Calcareous sand/grit.
- F Flint.
- G Grog.
- I oxide minerals, mainly Iron oxides.
- L Limestone.
- M Mica.
- N None visible.
- P clay Pellets.
- Q large angular Quartz(ite).
- R Rock - various (includes igneous etc).
- S Shell.
- T fossil shell (where distinguishable from S).
- U ironstone ooliths.
- V Vegetable/organic.
- W uncertain White inclusions.
- X bone.
- Z indeterminate voids.

Fineness indicator. This is usually of the principal inclusion type, but can occasionally be an 'average' of the two types if both are almost equally common but different in size (eg sand grains and shell fragments). The codes are:

- 1 fine.
- 2 fine/moderate.
- 3 moderate.
- 4 moderate/coarse.
- 5 coarse.

In absolute terms 'moderate' indicates a typical inclusion size up to c 0.5-1.0 mm.

2. **Manufacture**

The construction technique is indicated by one of the following codes:

- 0 uncertain (or unrecorded).
- 1 handmade (general category).
- 2 coil/ring built.
- 3 moulded.
- 4 pinched.
- 5 pulled.
- 6 slab built.
- 7 wheel finished (primary handmade technique not distinguished).
- 8 wheel thrown.

3. **Firing**

Information on the surface colour (in very broad terms) is recorded by simple alpha codes. The appearance of **exterior** and **interior** surfaces and the **core** can be distinguished.

- O oxidised.
- I irregularly fired.
- U unoxidised/incompletely oxidised.
- R reduced (not applicable to prehistoric material).

4. **Surface treatment**

This is distinct from decoration, but there is potentially a degree of overlap in 'burnish' and 'slip'.

- 0 uncertain or unrecorded.
- 1 none.
- 2 wiped.
- 3 smoothed.
- 4 burnished.
- 5 slipped.
- 6 haematite coated.
- 7 knife trimmed.
- 8 composite (any combination of the above characteristics).