

Upchurch Fine Ware

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THE UPCHURCH MARSHES lie on the south bank of the Medway estuary in Kent. During the first to third centuries A.D. they were the site of extensive Roman potteries, but due to a subsequent rise in sea level and widespread erosion most of the evidence has been lost. Since the industry was recognised in the 19th century¹, piecemeal antiquarian and archaeological investigations have given a rather confused picture of its products.

'Upchurch Ware' has at times covered the whole range of Belgic derived coarsewares in sandy and flint tempered fabrics recovered from the marshes. The principal use of the term, and that which is to be preferred, has been applied to the fine grey wares of the region. These are the most distinctive and marketable Upchurch products and make up some 50% of second century fine wares in Kent². Fine 'Upchurch Ware' appears to consist of two fabrics which unfortunately cannot always be distinguished on complete vessels.

Fabric I: wheel-made, untempered with sparse amounts of iron ore (magnetite) and occasional grains of quartz and mica. Soft to the touch, it tends to become soapy and blotched when eroded. The inner surfaces of sherds tend to be pimply. The fabric is a light to dark grey, often sandwiched in section. It is usually burnished and often slipped black or dark grey.

Fabric II: wheel-made of silty clay containing moderate amounts of very fine sand with occasional inclusions of coarser sand, magnetite and mica. Harder and more brittle than Fabric I, it accepts a better finish. The interior also tends to be pimply. Fabric normally sandwiched black to light grey shades, highly burnished and slipped black.

Occasionally, a vessel will turn up in one of the two fabrics that had been deliberately fired under

oxidising conditions to produce a delicate flesh pink colour. Fabric I is more common close to the kilns, but Fabric II appears a more popular export, reaching the Antonine Wall, London and Canterbury. Flagons were produced in an oxidised and white slipped fabric similar to Fabric I.

Although production of coarse wares seems to have started in the late Iron Age, the fine ware

Key to figures

1. Black carinated beaker, fabric II, later 1st century (MM).
2. Grey carinated beaker, fabric II, late 1st/early 2nd century (BM).
3. Grey-black carinated waster, fabric II, late 1st/early 2nd century (MM).
4. Black carinated beaker, fabric II, late 1st/early 2nd century (BM).
5. Black carinated bowl, fabric I or II, late 1st/early 2nd century (RM).
6. Discoloured beaker waster, fabric II, late 1st/early 2nd century (BM).
7. Black carinated bowl, fabric I, late 1st/early 2nd century (IJ).
8. Black carinated bowl, fabric II, late 1st century (RM).
9. Black carinated beaker, fabric II, late 1st/early 2nd century (MM).
10. Black carinated bowl, fabric I, late 1st/early 2nd century (IJ).
11. Light grey bowl, fabric I, late 1st century (BM).
12. Black carinated bowl, fabric II, late 1st/early 2nd century (BM).
13. Black poppyhead beaker, fabric I or II, late 1st century (MM).
14. Grey poppyhead beaker, fabric I, early 2nd century (RM).
15. Grey poppyhead beaker, fabric I, mid 2nd century (MM).
16. Black poppyhead beaker, fabric I, mid-late 2nd century (RM).
17. Black poppyhead beaker, fabric II, early 3rd century (RM).
18. Black-grey beaker, fabric I, mid 3rd century, spalled (RM).
19. Black beaker, fabric II, mid 3rd century. (RM).
20. Black beaker, fabric I, 2nd century (RM).
21. Black-grey beaker, fabric II, late 1st/early 2nd century (BM).
22. Pink beaker, fabric II, late 1st/early 2nd century (MM).
23. Black bottle, fabric II, 3rd century (RM).
24. Black-grey beaker, fabric II, late 1st/early 2nd century (RM).
25. Black miniature, fabric II, late 1st/early 2nd century (BM).
26. Black-grey flask, fabric II (RM).

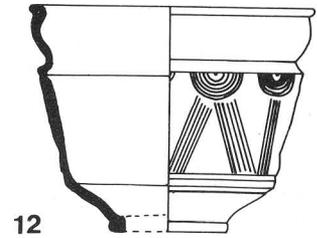
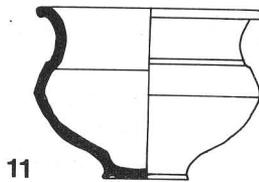
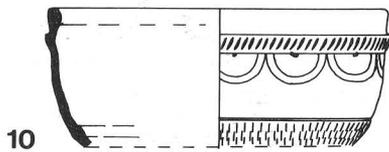
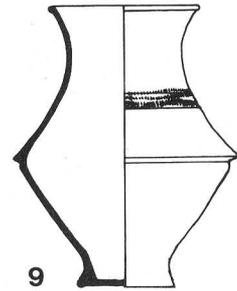
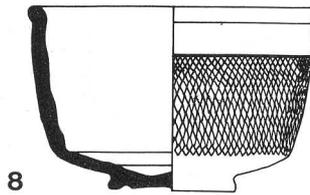
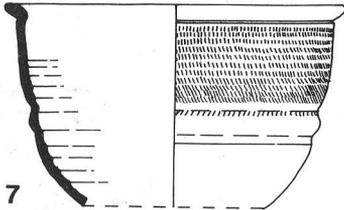
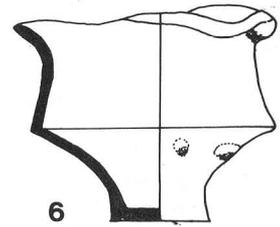
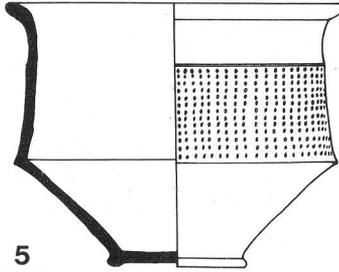
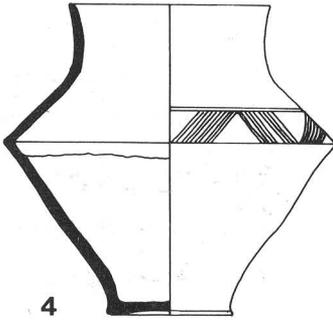
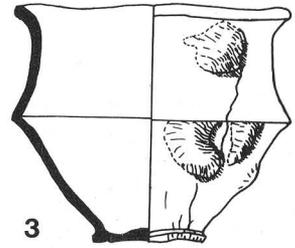
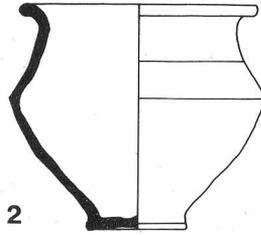
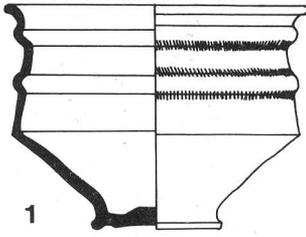
1. J. Monaghan, 'The Woodruff Collection', *Archaeol Cantiana* 99 (1984).

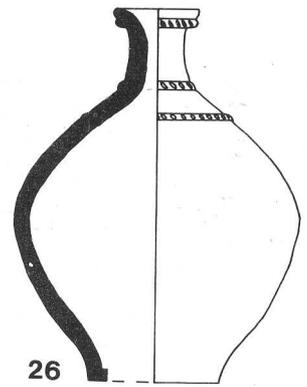
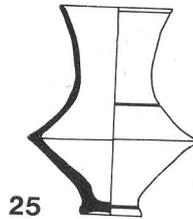
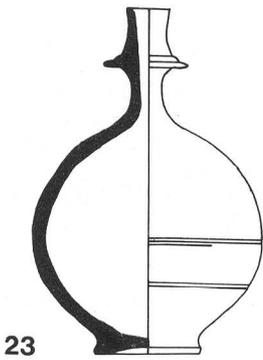
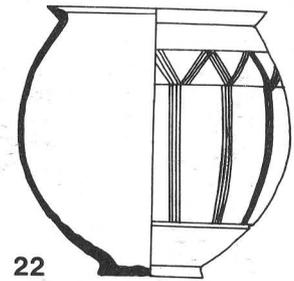
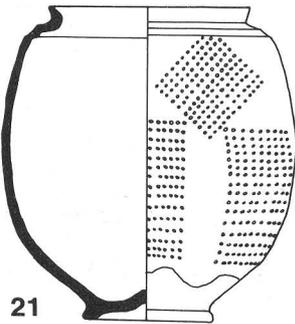
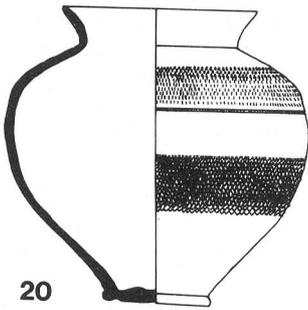
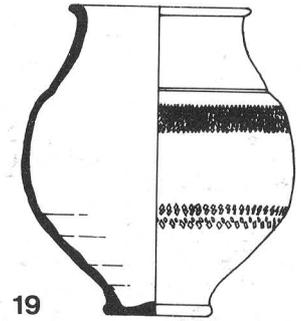
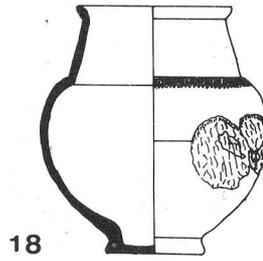
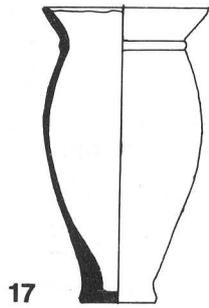
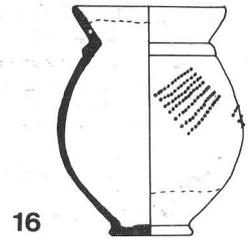
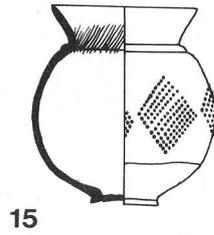
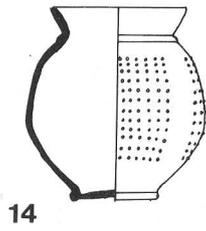
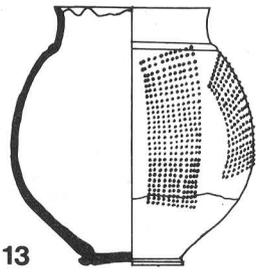
2. R. J. Pollard, *pers. comm.*

3. A. E. Brown and H. L. Sheldon, 'Highgate Wood 1970-71', *London Archaeol* 1, no. 13 (1971) 300-4.

4. G. Marsh and P. Tyers, 'Roman Pottery from the City of London', *Trans London Middlesex Archaeol Soc* 27 (1976) 228-44.

5. Illustrated in I. Noel Hume, 'Romano-British Potteries on the Upchurch Marshes', *Archaeol Cantiana* 69 (1954) 85, fig. 3, no. 2.





The reluctant draftsman displayed: some notes for occasional draftsmen

LIAM KEFREY

THESE NOTES have been compiled for 'reluctant' draftsmen – that breed who, like the writer, prefer someone *else* to produce publication-standard drawings, but on occasion have to do-it-themselves.

Drawing plans, sections and diagrams

The majority of published drawings are drawn initially at one scale and then reduced photographically before appearing in print. Original drawings are customarily between two and four times the size of the anticipated final. The subsequent reduction 'crisps up' most drawings and generally improves their appearance. Drawings larger than four times final size are not only unwieldy and cause unnecessary problems for editors and printers, but make it more difficult for the draftsman to visualise the final layout. They also cost more in terms of basic materials used.

Where a drawing will eventually appear in print, there are two important things to consider:

(a) what is the size of the *print* area on the page of the publication in which your drawing might appear?

(b) does the illustration have to appear at a particular scale, e.g. 1:100, in the final version?

Page sizes of journals and books vary enormously and you obviously can't be certain that your particular offering will be acceptable to the journal of your choice. If you can therefore work to a page size that will suit more than one candidate, you may be saved much work should your first choice churlishly refuse your masterpiece, or the article which is fortunate

enough to contain it.

To determine the available page size select a full page of print in the journal, measure the printed area (excluding of course the page number), and then deduct sufficient space to allow for the final printed caption. Next, multiply the sides of the available space by two or three or whatever is your chosen factor, and this gives you the size and shape of the frame that you have to work within. Remember that your drawing will either be printed 'portrait' or 'landscape' – i.e. upright or on its side, so make sure you deduct the caption space from the correct side before multiplying. Having sorted out the shape of the available page, bear in mind that you don't have to fill it. You might need only a third of a page for instance, so don't use space unnecessarily. The exception to this rule is if your drawing is likely to appear in a publication which pays little attention to layout (I name no names), and may automatically give an illustration a whole page whether it deserves it or not, leaving unsightly areas of blank space. In this case there is something to be said for filling the available space.

Next to be considered is whether the final published image has to be at a particular scale. In many cases this may not be important, for example site location maps, histograms, etc., but with earthwork surveys, site plans and sections, there is merit in following accepted standards. In the case of pottery, etc., the standards have already been broadly agreed

(continued from page 405)

industry does not start until the Flavian period. Native potters exercised considerable skill in fashioning these vessels, most of which seem to be inspired by continental prototypes, although there are few attempts at direct imitation. The resultant idiosyncratic style is reminiscent of certain products of the Highgate Wood industry³ and the enigmatic 'London Ware'⁴. A direct link with these industries is perfectly feasible. Upchurch enjoyed its *floruit* during the second century, many of its most distinctive products falling into the period A.D. 90-130.

During the third century the industry faded away, in parallel with the neighbouring 'Black Burnished Ware' industries along the Thames. Investigation of the evidence is as yet only partially complete, in particular with regard to dating. The author would be interested to hear of stratified examples of the forms and fabrics described.

Acknowledgements

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