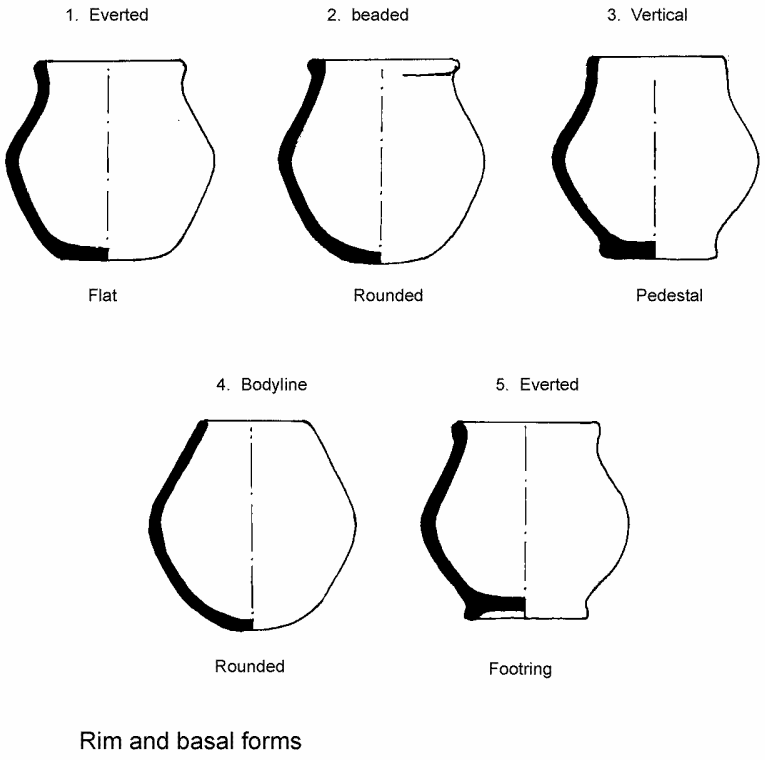
The Cleatham Database, Definitions of Terms and Conventions

Definitions of Terms and Conventions; The Urns



Rim and basal forms

Catalogue and Locational details

Urn Number The unique reference number by which all urns are known. Urn numbers have also been given to classifiable sherds found in archaeological contexts and to accessory vessels found with the inhumations.
Bone mass The mass (weight) of burnt bone found within an urn, grammes.
Depth Depth of the base of the urns beneath the top of the plough-soil, millimetres
Notes This field contains notes on the urn and the context in which it was found. Some details such as the presence/absence of sooting or barley grains were also included in this field.
Relationships The relationship between the urn that is the subject of a record and another vessel. The recorded urn is always the subject; it 'Cuts' another vessel, is 'Cut by' another vessel or is 'Associated with' another vessel.
Stones Stones placed on or around an urn, presence/absence.
Store Code Alpha-numeric code under which urns are stored at the North Lincolnshire Museum.
X coord The easting co-ordinate from the site base-line, metres.
Y coord The northing co-ordinate from the site base-line, metres

Urn description

Base Form Base form as defined above.
Classification The Cleatham urn group into which a particular urn was assigned. See Leahy 2007 *Interrupting the Pots; the Excavation of the Cleatham Anglo-Saxon Cemetery* pp ******, alpha numeric
Competence The skill with which a pot has been finished. Most vessels were '*Average'* but a small number were of outstanding quality being thin bodied and symmetrical and were described as '*Excellent'*. Others were very badly made and were described as '*Poor'*.
Completeness An estimate, as a percentage, of the proportion of an urn which survives.
Earliest Phase The earliest phase into which this urn, or an urn of this group, could be placed, numeric.
Latest Phase The latest phase into which this urn, or an urn of this group, could be placed, numeric.
Lead plug Holes purposefully chipped through the sides or base of an urn and then filled with a cast lead plug, presence/absence.
Perforations Holes purposefully chipped through the sides or base of an urn, presence/absence.
Ratios The shapes of the urns were analysed by means of series of ratios. The most important of which was Ratio 4, the **Shoulder Radius,** which defined the profile by comparing the shoulder radius to the maximum diameter. A globular urn would show a ratio of around 1, on a sharply shouldered urn the ratio would be much less than 1 and tulip shaped urn would have ratio above 1.

Ratio 1 $\frac{\text{Height}}{\text{Maximum Diameter}} = \frac{H}{MD}$

Ratio 2 $\frac{\text{Height of Maximum Diameter}}{\text{Height}} = \frac{HMD}{H}$

Ratio 3 $\frac{\text{Maximum Diameter - Rim Diameter}}{\text{Height - Height of Maximum Diameter}} = \frac{MD - RD}{H - HMD}$

Ratio 4 $\frac{\text{2 x Shoulder Radius}}{\text{Maximum Diameter}} = \frac{2SR}{MD}$

Rim forms as defined on the above figure
Window Holes through the sides or base of an urn, which contain a piece of glass, presence/absence.

Urn Decoration

Decorative Elements

In compiling the database the decoration on the urns was broken down into its component elements which are defined below. It was eventually found that it was not the individual elements that were useful in classifying the urns, but the way in which they were ordered on the vessels. However, some use was made of this breakdown and the core data is preserved on the electronic database.

The individual components that make up the decorative scheme.

Alternating A decorative scheme in which two or more elements or groups are repeated around the circumference of the vessel.

Angled Having an orientation other than vertical or horizontal.

Bands Applied linear decoration.

Bosses Protrusions from the surface of the vessel.

Bows Rows of discontinuous curved lines, these may be curving above or below a horizontal line.

Chevrons Multiple sets of alternating angled lines, as for zigzag but made up of multiple lines.

Complex An elaborate arrangement of elements.

Curvelinear An element consisting of curved lines.

Freestyle A decorative scheme which lacks any formal structure.

Groups Repeated sets of components spaced around the vessel.

Horizontal Parallel to the circumference when the vessel is standing on its base.

Hanging Bows Bows descending below a horizontal line.

Infilled A field containing other elements within its area.

Interwoven Alternating decoration with the lines offset to give the appearance of being woven.

Linear An elongated element executed by means of incision, grooving or stamping.

Medallions Defined fields containing other elements.

Negative A discrete element cut into the surface of the vessel as in facetted decoration or hollows.

Motif A discrete element complete in itself, for example a swastika or a wyrm.

Multiple Elements combined to make a design

Non-Repeating A decorative scheme that does not repeat the same pattern of elements.

Rings Repeated horizontal lines around the circumference of the vessel. These may be incised, grooved or stamped.

they may be around the neck or the body
executed in any technique

Running Continuous band of decoration around a vessel.

Standing Bows Bows ascending above a horizontal line.

Vertical At a right angle to the horizontal.

Waves A running line of interconnected curves.

Zig-Zag A row of conjoined lines set at alternating angles.

Decorative Techniques

The physical methods used to decorate a pot prior to it being fired.

Applied A element made by adding plastic clay to the surface of the vessel.
Grooved A wide line either impressed into, or excised from, the surface of the vessel.
Incised A line cut into the surface of the pot
Lugs Projections added to the sides of an urn, presence/absence.
Modelled An element made by displacing the wall of the vessel to form a hollow protrusion.
Stamped Decoration impressed into the surface of the vessel by means of carved stamps or impressions from an object. The stamps have described using the definitions defined below.
Stamp Class A locally established alpha numeric code that allowed stamp dies to be described. The coding consists of two or three elements, an upper case letter defining the shape of the stamp, a lower case letter defining its internal detail and a final digit. This digit allows some of the more common stamps to be differentiated, in the case of a grid the total number of lines is given (4 horizontal lines and five vertical lines, gives 9). With annular stamps and the ubiquitous ringed-cross, a diameter, in millimetres, is given. While this is subject to the problems caused by variable shrinkage described above it does at least make it clear that an Rc5 impression and an Rc12 impression are not off the same stamp.
Stamp shapes

A	Annular	**O**	Oval
B	Bow	**P**	Palm/hand
C	Cross	**Q**	Miscellaneous shapes
D	Diamond	**R**	Round
F	Framed	**S**	Square/rectangular
G	Gear wheel (toothed)	**T**	Triangular
H	Horseshoe	**V**	Rectangular
I	Object impression	**W**	Wave
L	Shield	**X**	Rouletted
M	Motif	**Y**	Whorl
		Z	Star

Internal elements of stamps

b	Barred	**m**	Motif
c	Cross	**p**	Plain, undecorated
d	Double lines	**s**	Segmented
f	Flower, petalled	**v**	Void
g	Grid	**y**	Whorl

Scratched Decoration lightly incised into the surface of the pot

Dimensions of urns.

All dimensions are given in SI (*Système International*) units of millimetres (mm) All masses are given in grammes (g).

Base diameter The diameter of the base of the urn.

Diameter The maximum diameter.

Estimated measurement These were dimensions that could not be measured but could be established on the basis of what was observed on other vessels.

Height The maximum height, in many cases urns had been truncated and their heights could not be established.

Height of Maximum Diameter The height, above its base, at which an urn achieved its greatest diameter.

Rim diameter The outside diameter of the rim**.**

Wall thickness The distance between the inner and outer faces of an urn.

Pot Fabrics

The clay body prepared for the making of a pot, the non-clay additions made to the clay and the methods used to finish the pot.

Fabric Class

Code describing the non-clay additions made to the clay body of the pot. Lower case letters = less than 10%: Upper case letters = more than 10%.

A	Angular quartz
C	Calcareous filler, chalk or limestone, this has often dissolved leaving a vesicular fabric.
D	Chaff
E	Chamocite
F	Feldspar, (plagioclase or orthoclase)
G	Grass
H	Haematite
J	Gypsum
L	Glauconite
M	Mica, (biotite or muscovite)
Q	Sub-angular quartz grains
R	Rounded quartz grains
S	Slag
T	Shell, (often represented only by vesicles)
U	Compound quartz grains
W	Grog (crushed ceramic)

A vessel fabric could contain more than one addition.

Fabric finish

Burnished the green-hard pot has been rubbed with a smooth object to produce a polished surface.

Wiped the surface of the pot has been wiped over with grass.

Unfinished no surface treatment.

Fabric inclusions

Non-clay additions made to the body of a pot, see 'Fabric Class'.

Fabric inclusion percentage The proportion of the ceramic body made up by a specified non-clay material. The percentage was assessed against a standard chart published in Matthews, Woods and Oliver 1991.
Fabric inclusion angularity The shape of the particles of non-clay additions to pot body. These were defined as Angular, sub-Angular, Rounded and Compound.
Fabric inclusion sorting The degree of variation in the size of the non-clay additions to a pot body, defined as Good/Poor.
Fabric inclusion grain size The maximum size of the non-clay particles added to a pot body, millimetres.

Finds

The finds table is linked to both the urn and inhumation tables and also incorporates unstratified finds. Each find is allocated a unique Find Number on the database.

Finds Number Total number of objects placed with the cremation deposit, excluding the urn itself, numeric.

Find types, number Number of different types of object found within an urn; 50 plain glass beads were counted as one.

Find Classification

Where possible all of the Cleatham finds have been classified using the most commonly used and accessible typology. These are referred to using Harvard citations in the Catalogue but the full references are given in the Bibliography.
Searchable terms used to classify finds on the database:

Accessory vessel
Animal bone
Annular brooch
Beads; These were described in some detail. The glass used was classified as below. The shapes of those beads that were sufficiently well preserved to allow classification were described as:

Annular
Barrel
Biconical
Biconvex
Bun
Conical
Cube
Cylinder, long
Cylinder, polygon
Cylinder, short
Cylinder, square
Disc
Drum

Egg
Facetted
Globular
Irregular
Lobed
Melon
Nicked
Oblate
Plano-convex
Segmented
Uncertain
Unknown

Bead complex

Belt plate

Bowl

Bracelet

Brooch

Buckle

Charcoal

Clasp

Coin

Combs In order to describe the antler combs found at Cleatham a system of coding was adopted in which the combs were divided into three elements;

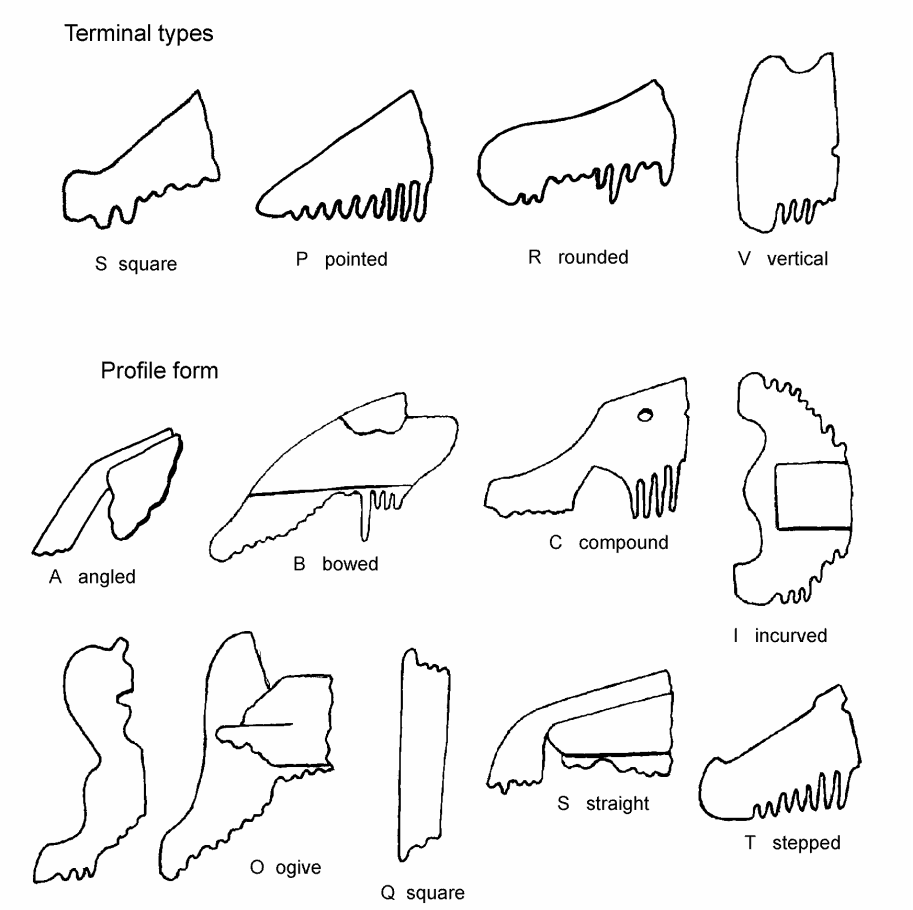
- **The comb type, single sided, double sided or model**
- **The comb shape**
- **The form of the terminals**.

This approach used to allow comb fragments to be included in the classification, these may show only one of the three elements but this could be diagnostic and potentially useful. The missing elements are represented in the coding by an X.

The classification is defined as follows:

Comb Type	**Code**
Double sided (two rows of teeth)	**d**
Single sided (one row of teeth	**s**
Model (miniatures made for funerary purposes)	**m**

Terminal type **Code**



Cleatham comb classification

Pointed (sharp projections beyond teeth)	**p**
Rounded (round ends to comb)	**r**
Square (square ends to comb)	**s**
Vertical (deep straight ends to comb)	**v**

Comb form.	**Code**
Angled back (comb back shows a change of line)	**a**
Bowed (comb's back is curved)	**b**
Compound (comb body shows a change of shape	**c**
Incurved (the ends of the comb are recessed)	**i**
Ogive (end of comb has a bell-like shape)	**o**
Square ended (comb has a rectangular shape)	**q**
Straight (the back of the comb follows straight line)	**s**
Stepped (comb sides cut back to form a notch)	**t**

In the classification the elements are always described in the order:

Type - Terminals - Form

A single sided, bow-backed comb with pointed terminals would be **spb**.

This system allows the combs to be sorted by a computer.

The tooth pitches of the combs were recorded where possible and expressed in terms of teeth per centimetre (Teeth/cm).

Copper alloy melt
Cowrie shell
Cremation
Cruciform brooch
Cruciform brooch knob
Cruciform brooch pin
Finger ring
Firesteel
Gaming piece
Girdle hanger
Glass fragment
Glass melt
Glass vessel
Ivory ring
Knife
Latch lifter
Lead plug
Metal complex
Metal mount
Metal plate
Metal rod
Metal sheet
Metal strip
Metal tube
Metal wire
Misc - bone strip
Misc - button
Misc - casket mount
Misc - chain
Misc - clay
Misc - decorated fragment
Misc - ear scoop
Misc - escutcheon/mount
Misc - fitting
Misc - fossil
Misc - fragment
Misc - handle
Misc - ivory plate
Misc - lace tag
Misc - limestone fragment
Misc - pin beater
Misc - pot boiler
Misc - saddle fitting
Misc - sandstone fragment
Misc - scraper
Misc - spear butt
Misc - stone

Misc - strap
Misc - stud
Misc - sword pommel cap
Misc - tanged implement
Misc - terminal
Misc - weight
Nail
Pebble
Penannular brooch
Pendant
Pin
Plate brooch
Razor
Ring
Rivet
Roman masonry/tile
Shears
Sherds (Anglo Saxon)
Sherds (Roman)
Shield boss
Shield mount
Silica frit
Slag
Sleeve clasp
Small-long brooch
Spearhead
Square headed brooch
Staple
Strapend
Struck flint
Textile traces
Toilet set
Tweezers
Unidentified
Unidentified fragments
Vessel edging
Whetstone
Whorl

Find Materials

The materials from which objects were made were first described in generic terms and then, where possible, a more detailed description given. All identifications were done visually and not by means of analysis.

Ceramic

Objects made from fired clay.

Glass

Objects made from a synthetic vitreous material. Glass is a complex substance with multiple attributes and was described on the database as follows:

Clarity The optical transparency of the glass expressed as:
Opaque

Translucent
Transparent

Colour

Bichrome
Black
Blue
Brown
Clear
Green
Green/grey
Polychrome
Red
Terracotta
Turquoise
White
Yellow

Colour density

Dark
Mid
Pale

Monochrome/Polychrome Whether made using a single, or two or more colours of glass.

Lithic

Objects made from stone.

Amber
Chalk
Crystal
Flint
Fossil
Garnet
Igneous
Jet
Limestone
Opus signinum
Quartz
Quartzite
Sandstone
Silica frit
Slag
Slate
Stone

Metallic

These were classified as:

Composite, an object made up of more than one metal.
Copper alloy, objects made from copper or one of its alloys.
Iron
Lead
Silver

Organic
Objects made from materials that had *recently* formed part of a living organism.

Bone/Antler
Charcoal
Ivory
Coral
Cowrie

Inhumations

Alignment The orientation of the skeleton given in degrees clockwise from north.
Age The age at death as estimated by the osteologist. These were divided into bands;

Child;	0-12 years
Adolescent (adol);	12-18 years
Young Adult (YA);	18-25, years
Mature Adult (MA);	25-45, years
Old Adult (OA);	45+ years

A report was written by Betina Jacob on the human remains from the graves. No funding was available to get a report on the burnt bones from the urns.
Coordinates Cartesian coordinates for the centre of each grave based on the site grid, Metres.
Date An estimate of the calendar date of a burial based on the grave goods, Millimetres.
Depth: The depth of the bottom of a grave from the top of the plough-soil: the surface of the field. Millimetres.
Notes General comments on the burial that cannot be accommodated into any of the tables. Free text.
Number The unique number issued to each of the 62 graves.
Number of finds Total number of objects placed with the cremation deposit, excluding the urn itself, numeric.
Number of find types, Number of different types of object found within an urn;50 glass beads were counted as one, numeric.
Pathology Any anomalies observed by the osteologist. Free text field.
Position The way in which the body lay in the grave. The positions were defined as:

Crouched burials: tight, huddled position
Prone burials: lay on their faces.
Extended burials: where the shoulders lay flat in the grave, the legs may be bent.
Flexed burials: lying on one side with the legs bent.

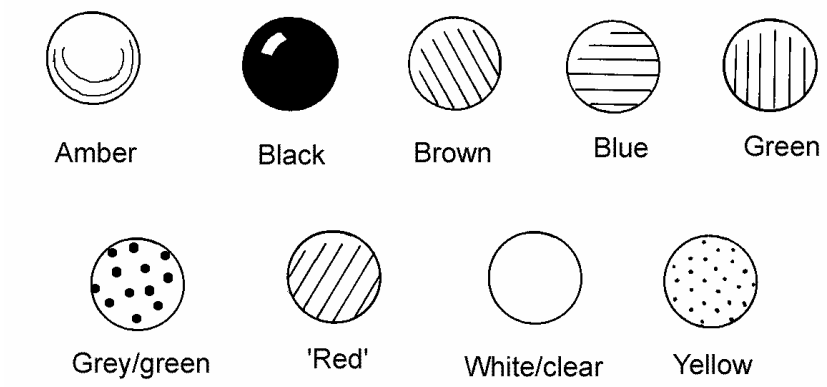
Sex The biological sex of the human remains as established by the osteologist.
Stature Owing to the poor preservation of the bone it was only possible to estimate the stature for 10 out of the 62 inhumations. Statures were expressed in millimetres.
Stones The inclusion of stones in the fill of a grave, presence or absence

Drawing conventions

An attempt was made to standardise the way in which finds were drawn although it was, in some cases, necessary to vary these conventions for the sake of clarity. Aesthetic considerations were given second place against the need to convey the form of the finds and to allow this mass of material to be drawn in a reasonable time. No attempt was made to reproduce the corrosion patterns on iron objects as it was felt that this time consuming process was unlikely to add anything to our understanding of the early Anglo-Saxon period. Contrary to Myres dictum:
'*It is always necessary in drawing Anglo-Saxon pottery to keep these blunders and mistakes as far as possible in the background, and always to hold in the forefront of one's mind the question what did the potter intend this pot to look like?*' (1951, 70) an attempt has been made to show what the Anglo-Saxon potter achieved, warts and all.

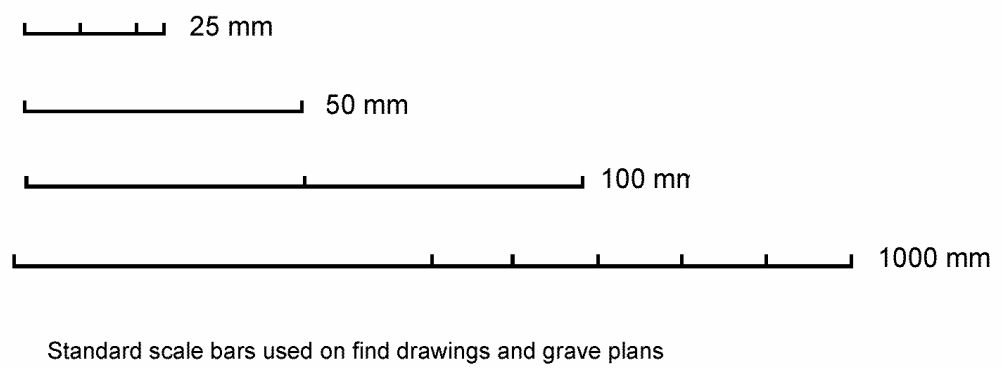
In general the following conventions were applied:

Stipple	copper alloy (sections shown in black)
Stipple	stone and pottery (sections shaded with angled lines)
Line shading	iron (sections shown in black)
Unshaded	bone, antler or ivory (sections shaded with angled lines)
Black	glass



Bead colour conventions

- Undivided;
  50mm
- Divided into two equal sections;
  100mm
- Divided into three unequal parts
  25mm
- Divided into two halves one of which is sub-divided into five equal parts one metre.
- Other scale bars include their specified lengths.



Standard scale bars used on find drawings and grave plans

Measurements

All dimensions are given in SI (*Système International*) units of millimetres (mm) up 999mm, metres (m) up to 999m and kilometres (km). The only exception being the pitch of the teeth on bone combs, which is expressed in terms of teeth per centimetre (teeth/cm) and the weave of textiles which is given in threads/cm. Imperial units are used only if quoted from a historical source. These have not been converted into SI units as it is felt that a reference to 'a mile' is not the same concept a 1.609km. All masses are given in grammes (g). These are often expressed as totals of a particular material found in an urn. These totals have been given due to the difficulty, in many cases, of segregating individual beads amongst a burnt mass. A record has been created for every find which could be defined. When dealing with a fused mass of burnt beads, a record was created for each colour and type of bead that could be recognised. This ensures that the presence of each type is recorded although the number of beads represented is unknown. In some cases it was also necessary to record iron found in an urn as a total. The dimensions of coral beads were not recorded, as it was considered that this reflected the nature of the material, and not any decision on the part of the maker of the beads. The number of coral beads and the total mass gives an adequate and objective account of what was present in an urn.

All finds were measured with vernier callipers and their mass recorded with an electronic balance. The mass of the burnt bones was recorded with a spring balance.

All compass bearings are expressed in degrees clock-wise from north.

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KL/MH, November 2006