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The pottery was examined by eye, using a x10 hand lens and a x30 microscope where necessary, and divided into fabric groups on the basis of their colour, hardness, feel, fracture and the type, quantity, sorting, shape and size of any inclusions. The vessel form, if known, and any decoration were recorded by reference to a type series being developed for the region. Where possible, an approximate date range was noted. Date ranges for each form and fabric are noted below with some indication of the reasoning behind the given date. The archive comprises fabric descriptions; form type series with verbal descriptions, references to published parallels and drawings where appropriate; pottery record; list of codes used in the pottery record; quantification tables of forms and fabrics represented on the site, using sherd count values.

FABRICS

The sherds were examined rapidly by eye with selected use of a x30 binocular microscope and x10 hand lens. The sherds were divided into fabric groups (Fulford and Huddleston 1991, 41), such as grey ware or oxidised ware, with distinctive, known fabrics such as the Nene Valley ware and grog-tempered ware fabrics being given their own fabric codes.

- Colour: narrative description only.
- Hardness: after Peacock 1977.
 soft - can be scratched by a finger nail
 hard - can be scratched with a penknife blade
 very hard - cannot be scratched with a penknife blade
- Feel: tactile qualities.
 smooth - no irregularities felt
 rough - irregularities felt
 sandy - grains can be felt across the surface
 leathery - smoothed surface like polished leather
 soapy - smooth feel like soap
- Fracture: visual texture of fresh break, after Orton 1980.
 smooth - flat or slightly curved with no visible irregularities
 irregular - medium, widely spaced irregularities
 laminar - 'stepped' appearance
 hackly - large and generally angular irregularities
- Inclusions:
- Type: after Peacock 1977
- Frequency: indicated on a 4-point scale - abundant, moderate, sparse and rare where abundant indicates the break is packed with an inclusion and rare indicates the break has only one or two of an inclusion.
- Sorting: indicates the homogeneity of size of inclusion
- Shape: after Orton 1980
 angular - convex shape, sharp corners
 subangular - convex shape, rounded corners

rounded - convex shape, no corners
platey - flat
Size: fine - 0.1-0.25mm
medium - 0.25-0.5mm
coarse - 0.5-1mm
very coarse - 1mm or greater

FORMS

The forms were classified using a type series being developed for the region. The type series has been developed to allow pottery with no published corpora to be efficiently and economically recorded on computer. The classification is hierarchical, as is that of the fabric. Alphanumeric codes are used. The first letter denotes the class of vessel, the second letter denotes the body form and the number denotes the rim form. In some instances it is possible to identify the class and rim form or the class and body form, in which case the unknown form code is omitted. Where the class is unknown codes are used to denote the rim or body form, e.g. EVT: everted rim; PED: pedestal base. Reference is made to published corpora where possible. The technique, motif and position of decoration are noted in the pottery record.

Classes

- A: platters
 - B: straight-sided bowls and dishes, often indistinguishable
 - C: carinated and hemispherical bowls
 - D: carinated cups and beakers
 - E: deep bowls. Some of class D may be better classified here.
 - F: beakers
 - G: not used
 - H: flasks
 - J: flagons
 - K: jugs
 - L: jars
 - M: black-burnished ware jar forms
 - N: jars with lugs or small handles
 - O: narrow-necked jars
 - P: storage jars
 - Q: lids
- LA5: cupped-rim jar. Rim tip is slightly flattened with external bead effect and internal overhang. Cf. Kay 1962 fig. 5 type A
- LA6: cupped-rim jar. Cf. Kay 1962 fig. 6 A19 and fig. 7 A70 made at both Holbrook and Hazelwood kilns, Derbyshire

These two types are variations on the cupped-rim jar form and are both common throughout the life of the Derbyshire ware kilns. The plain cupped form is present in mid to late Antonine contexts at Derby (Dool *et al* 1985 fig. 42 no. 90 and fig. 43 no. 119) and the beaded, cupped

rim form is present in an Antonine context at Chesterfield (UMAU report to developer and author's archive report)

Pottery Recording Sheets

The pottery recording sheets list the pottery fabrics and forms from each context. The following abbreviations and codes are used in addition to the above fabric and form codes:-

Part:

BDY: diagnostic bodysherd

BDX: undiagnostic
bodysherd

BAS: base

SCR: scraps

CRMB(S): crumb (s)

Abrasion:

U: unabraded (<5% wear of original surface)

S: slightly abraded: slight wear of original surface (5-25%)

M: moderately abraded (5-50% of original surface worn)

A: abraded (>c. 59% of original surface worn)

V: very abraded (all original surface worn)

Condition: BR: burnt

Bibliography

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