OXFORD ARCHAEOLOGY ROMAN POTTERY RECORDING SYSTEM: AN INTRODUCTION

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1. Introduction

1.1. The recording system now used by the OA for Roman pottery (which can also accommodate Iron Age and Anglo-Saxon material) is designed to be applicable to all sites/assemblages in the region, and beyond where required, thus facilitating the comparative approach hitherto rendered impossible by the ad hoc application of various site specific recording systems. First developed in the early 1990s, it is a developed version of the system initially evolved by the writer over a ten-year period in Warwickshire. It also takes into account concepts, characteristics and techniques discussed in the Prehistoric Ceramics Research Group's Occasional Paper Nos 1 and 2 (PCRG 1997), and some of the findings in *The Current State of Romano-British Pottery Studies* (Fulford and Huddlestone 1991), as well as some of the perceived special characteristics of pottery in the region. The system provides data to standards consistent with the *Guidelines for the Archiving of Roman Pottery* (Darling 1994: 2004), and is compatible with the principles now set out in A Standard for Pottery Studies in Archaeology (PCRG *et al*. 2016). It is important to note that the system is designed to be flexible in operation and to be adaptable both in relation to new types of pottery data and to advances in computing technology in dealing with the data. 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.

1.2. The system 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. This system is principally applicable to pottery from excavations, but it can be used for fieldwalking material, though in practice this is often recorded at a very low level of precision on a form which accommodates all classes of finds. A modified version of the main recording system has been used for *MAP2*-style post-excavation assessments (see eg Appendix 5 below).

1.3. The system was developed specifically for the purpose of recording assemblages from the Oxford region and this remains its principal function. Aspects of the vessel form and (in particular) fabric codes reflect this. Over the years it has been applied in a number of areas outside the wider Oxford region, for example Kent. Diversification of this kind can be achieved in one of two ways. The first is to expand the range of fabric, form and other codes to accommodate the ceramic characteristics of each new region, but the problem presented by this is ultimately one of overloading; the system was never intended to be infinitely expandable, although the hierarchical approach to fabric classification means that problems of detailed engagement with local coarse wares can sometimes be avoided (this is not very satisfactory). Alternatively, locally or regionally established fabric series (in particular), where present, can be accommodated within the OA system framework. Thus at various times the codes employed in fabric series from, for example, Canterbury, London, Bedfordshire and Warwickshire have been used in this way.

2. The Recording Form(at)

2.1. The basis of the system is the standardised recording form/database entry format. Records are usually intended to be computerised, though for small assemblages records have sometimes been

made entirely on paper. (Experience shows, however, that for all but the very smallest assemblages, ie less than *c* 1000-2000 sherds at most, computerisation is more efficient in the long run). Data can be recorded on record sheets which are subsequently computerised, or directly entered in digital form. Some workers feel 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. Either way it is important that the data are carefully checked after entry. As with any set of data, definition and consistent use of the most up to date version of the records is critical (versions should be clearly labelled) and where paper and digital datasets are maintained it is crucial that alterations to the data made in one are duplicated in the other (it us very common for data to be amended in the process of analysis). The scope of the recording system allows the pottery database to be largely self contained, though increasingly complex or sophisticated queries would routinely involve the linkage of the pottery database with a context database. This would apply particularly to such aspects as the generation of distribution plots. The minimum site data required for such purposes will be site code and context number.

2.2. The current paper recording form has fields for **Site** Code, **Area**, **Phase**, **Context** and **Context Type**, although only **Site** and **Context** are likely to be required. Thereafter the system deals with the pottery under traditional headings: **Fabric**, **Manuf**acture, **Firing**, **Surface T**reatment, and **Ware** (the distinction between this and fabric is discussed below). These are followed by spaces for Number of Sherds (**Nosh**), **Weight**, and Vessel Count (**MV** - based on rim sherds), the latter of which introduces the Vessel **Type**, **Rim** Type, **Dia**meter, **Rim %**, **Base**, **H**andle and **Sp**out types. These are followed by **Decoration**, which is divided up into 16 groups (by technique), miscellaneous fields (which include items such as **Confidence** (eg of identification of fabric, form etc), **Joins**, **Wear**, **Soot**ing (etc), **Repair** and **Reuse**, and a **Drawing** Number. **Date** is dealt with in four fields. Last of all is space for **Comments**.

2.3. The data format was originally fixed field, in part a legacy of the Warwickshire system. While the discipline involved in this is considered to be advantageous, current technology allows greater flexibility. (The disadvantage of the fixed field format, in terms of the paper record, is that a potentially disproportionate amount of space is devoted to decoration when it might more profitably be assigned to other fields). Software used in Oxford has included DBase 3 and DBase 4. All recent databases are in Microsoft Access and Excel is typically used alongside this.

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. For much Roman pottery detailed description of fabric and firing is not necessary, though these fields are crucial for Iron Age and early Roman material. Similarly, for assemblages where only a fairly basic record is required, references to decoration may be omitted entirely.

2.5. Most of the data are 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 character (except where 'imported' coding systems are used). For fabric and ware classification a mnemonic element is employed. Fabrics are defined in terms of the two principal inclusion types (defined by appropriate letters) and a numeric scale of coarseness. Ware codes are more appropriate to the standardised Romanised products of the late 1st century AD onwards and provide a convenient method of grouping fabrics by common major characteristics which are defined by a letter (eg S = samian ware, F = fine wares, O = oxidised coarse wares etc). These major ware groups are then divided numerically into subgroups and

individual wares (eg major British colour-coated fine wares would be F50; within that group Oxfordshire colour-coated ware would be F51). The advantage of this system is that wares with common characteristics can be grouped together by the computer for the purposes of analysis and definition can take place at one of a number of levels of precision, as appropriate.

2.6. The occurrence of fabric and ware codes side by side allows flexibility in examining multi-period assemblages. Most Romanists employ a coding system which relies in part on the recognition of well known products, many of which may incorporate a wider range of material than would strictly share the same fabric definition. Nevertheless it would be tedious and usually unnecessary to categorise (for example) Nene Valley colour-coated ware in terms of a range of fabric descriptions, so a simple 'ware' label may be seen as the best way of describing a well known product. Such an approach is not favoured by most prehistoric ceramic specialists, and the fabric coding system used here is most appropriate in cases where production was less standardised than in the later Roman period. The two classification systems can be used side by side and there are clearly cases where this is desirable. For example the implementation of this system on a late Iron Age-early Roman assemblage from Binfield, Berks (Booth 1995a), gave promising results in terms of understanding developing trends in fabrics in this period, a problem of particular significance for the Oxford region.

2.7. Definition of vessel types is likewise hierarchical. Major vessel classes are defined by letters (though here in strict alphabetical sequence, rather than reflecting vessel types in a mnemonic manner: this is so that data on vessel types always comes out in the same basic sequence, running from narrow to wide mouthed types). Letters are also used for subdivisions of the principal vessel classes. In many cases definition of forms is not carried beyond this level, though further digits can be used to identify very specific types, and the following Rim Type column can be used to define the rim form with great precision if required. An alternative use of the Vessel Type column is to employ well known codes from other sources (as long as this is done clearly and consistently). So, for example, Young's (1977) type codes are sometimes used for Oxfordshire sites, eg in particular for production sites where it is inevitable that definition of types should have reference to the corpus already established (leaving aside for now the problems presented by some aspects of Young's typology). Similarly, well known samian ware form numbers can be used here. Other typological systems that have been referenced here include those for Chelmsford (Going 1986), North Kent (Monaghan 1987) and 'Belgic' forms (Thompson 1982). A variant approach is to combine such detailed typologies with the more general vessel class codes of the first stage of the OA typological hierarchy; this allows analysis at a number of different levels. It is important, however, that overlap in the coding systems employed is avoided.

3. The application of the system: theory

3.1. Current OA practice does not often include extensive (or in some cases, any) spot dating while excavation work is in progress, though it is desirable that this should change, particularly for large projects. In-house specialists cover principally the later prehistoric and Roman periods (usually meeting somewhere in the Iron Age).

3.2. Field Walking

As indicated above, pottery from field walking material is sometimes initially recorded on a general form which includes all types of finds. Definition is by period and quantification by sherd

count. At a subsequent date it may be considered necessary for some material to be recorded in more detail. This would be done using the standard recording form discussed above.

3.3. Evaluation

At present there is no standardised way of dealing with pottery from evaluations. In some cases the only requirement is for spot dating of the material. For Roman pottery this is often accompanied by a minimal record at the level of the major ware groups and principal vessel classes, with reference to distinct individual fabrics/wares and forms where appropriate. Such a record can be prepared on the standard recording form, but in practice may take the form of rough notes, particularly if a relatively large number of contexts is involved. Quantification is normally by sherd count. These records are often not computerised. There is, however, no reason why evaluation assemblages should not be fully recorded using the standard methodology

If the evaluation leads on to larger scale excavation it may be appropriate to examine the evaluation material in greater detail in the context of the larger post-excavation project.

3.4. Excavation

Following the *MAP2* model, excavation can be divided into several phases, at each of which some pottery work will be necessary. See now also PCRG *et al*. 2016.

3.4.1. Site Archive

This requires 'a summary of the artefact record' (*MAP2*, A3.2.1 iii). Historically there has been a wide range of opinion between specialists and units as to the definition of the term 'site archive' and what this means in terms of artefact records. The Study Group for Roman Pottery has issued guidelines on an acceptable minimum standard on archive recording (Darling 1994; 2004). This is seen as comprising two phases ('Primary site data' and 'ceramic archive'), the second of which is defined as 'basic ceramic data recorded post-excavation, usually covering all contexts regardless of stratigraphic value (Darling 1994, 5.2.ii). A fundamental characteristic of the record in the 'ceramic archive' is that 'it should be sufficient to facilitate a MAP2 assessment without overlapping into a research archive' (ibid, 2.1). In some cases the ceramic archive may be the only record ever made of the pottery.

3.4.2. Post-excavation Assessment

The SGRP guidelines (Darling 1994; 2004; see above) envisage that the basic 'ceramic archive' will serve as a record upon which the post-excavation assessment report can be based. If resources have been allocated in the fieldwork budget for such a level of recording this is all to the good. It remains the case, however, that there is considerable scope for differences of interpretation of *MAP2* with regard to the definition of appropriate levels of work on materials such as pottery. As far as possible the aim should be to provide the necessary level of information with the least expenditure of effort - particularly in those cases where it is clear that extensive recording and analysis of the assemblage will be necessary - otherwise there may very likely be duplication of recording between this and the full post-excavation phase, which is wasteful of both human and financial resources. The principal benefit of post-excavation assessment of pottery may be in relation to the rest of the site rather than to the pottery itself. Nevertheless it is necessary to generate sufficient data (if these do not already exist) to make the case for further analysis of the material (or not, as the case may be, though in the writer's experience there are very few assemblages

which have nothing of value to contribute to regional pottery studies - the exceptions may tend to be small assemblages from large urban settlements). Ideally, these data will already exist in the 'ceramic archive'. More often than not, however, the compilation of such an archive will take place at, rather than before, the assessment stage.

3.4.3. Post-excavation Analysis

In full post-excavation analysis the recording will normally be carried out in line with the system outlined above (section 2), leading to the formation of a 'research archive'. There is a wide range of possibilities in terms of what proportion of the total assemblage is examined and how much detail is recorded. (However, the view that selectivity in PX work is to be seen as standard (*MAP2*, 6.1; Fulford and Huddlestone 1991, 4) should be treated with considerable caution). These aspects will be decided on after the post-excavation assessment phase and the framework within which the decisions are made will be defined in the revised project design (*MAP2* appendix 5). Appropriate methods of quantification will also be defined at this point, but for full processing will be sherd count, weight and EVEs (PCRG *et al*. 2016, 17). The preference for the use of weight and EVEs in combination (Fulford and Huddlestone 1991, section 4.3.3.6) considerably reduces the potential increase in the value of the data that is gained by including sherd count. Some attributes, such as decoration, are best recorded in terms of sherd count. Also, data on average sherd size, which can only be calculated by comparing weight *and* count, are critical for assessment of questions of residuality, post-depositional processes and site functions. Such possibilities are not to be lightly ignored.

4. The application of the system: practice

4.1. General principles. The paper recording sheet is designed to be used for material from a single context. Some contexts will require multiple sheets, in which case each one should be numbered (eg 'sheet 2 of 4'). Within each context as many sherds as is liked can be recorded on a single line on the sheet/record on the database *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, many more lines 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 on different lines/records (except in a very abbreviated version of the system). Drawn pieces, whatever their nature, should always have a line/record to themselves. Unless in exceptional circumstances, the minimum entry for each record should include information in the following fields: fabric or ware, sherd count and weight, MV (when a rim is present), vessel type where appropriate and EVE when a rim is present.

4.2. Site data

These categories of information are largely self-explanatory. Where routine use of a related context database is anticipated many of these fields may be superfluous and other context-related information could also be added in from the context database. In this case Context is the crucial linking field, but Site Code should also be used routinely for security.

4.2.1. **Site** (Code). Often a three or four letter code with two digits for the year after it. Other types and longer codes may also occur. Usually Alphanumeric.

4.2.2. **Area**. Subdivision of the site into areas (or trenches) may be useful. Alphanumeric.

4.2.3. **Phase** (or Period, depending on the terminology favoured by a particular project). A scheme of period numbers based on absolute rather than relative dating was used in Warwick and is available, but it has not so far been implemented here. Site periods are likely to be more useful. Usually numeric. This field can be expanded if necessary.

4.2.4. **Context**. The 8 spaces (on the current paper record sheet) were designed to suit the old OA ('Thornhill Farm style') recording system, with the first four digits a numeric, the second two an alpha ('cut' number) and the last two numeric (fill within 'cut'). On single context recorded sites the spaces can be used as required, though unless there were likely to be more than 9999 contexts it would be normal to use the first 4 spaces.

4.2.5. **Context type**. A numeric code (non-hierarchical). This field may well be redundant if the pottery database is linked to a context database which can provide the same information. The advantage of a restricted range of context type definitions, however, is that it allows consistent quantification in relation to these context types. The following codes are currently assigned:

00 unknown.
01 unstratified/cleaning layer etc.
02 topsoil/ploughsoil etc.

03 layer.
04 demolition layer.
05 midden/rubbish layer (in practise not often used).
06 floor layer/yard/road surface etc (not often used).
07 occupation layer over floor etc (not often used).
08 feature - general.
09 pit.
10 posthole or stakehole.
11 well/waterhole.
12 grave (including cremation).
13 ditch.
14 gully.
15 robber trench.
16 wall.
17 hearth/oven (not pottery kiln).
18 tree root hole/animal hole.
19 post base.
20 construction layer.
21 slot/beam slot/palisade slot.
22 pottery kiln (stokehole has separate code).
23 geological/natural.
24 corndrier.
25 stokehole of pottery kiln.
26 pond.
27 tank/cistern.
28 stream channel.
29 alluvial layer
30 tree-throw hole

33 ring ditch.

40 pottery vessel

43 finds reference

99 sunken featured building (Saxon).

4.3. Paper record only: free fields on top of form. These are for reference only. For more systematic treatment of date see below.

4.3.1. **Date**. The date of the context on the basis of the pottery. Ranges, queries, presence of intrusive material etc should all be indicated here.

4.3.2. **Total sherds in context**. A useful check, particularly in smaller groups where the records are not computerised. Total weight can also be noted here.

4.4. Fabric data. As explained above, the first 4 fields in the main part of each record 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.

4.4.1. **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.
K Malmstone (a sandstone in the Upper Greensand)
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.

4.4.2. **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.

4.4.3. **Firing**

Information on the surface colour (in very broad terms) is recorded by simple alpha codes. The appearance of **ex**terior and **in**terior surfaces and the **cor**e can be distinguished.

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

4.4.4. **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).

4.5. **Ware**

The distinction between ware and fabric, sometimes merely semantic, has already been discussed. The ware codes provide a means of labelling fabrics or groups of fabrics without the necessity of describing their composition. The major ware groups (defined by letters) are the most basic means of subdividing Roman pottery. They provide a valid 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.

The coding system works hierarchically. The letter code and the primary subdivisions (numeric) will always be the same. The latter have the advantage of conveying information without having to be source specific, which is a great advantage when dealing with coarse ware fabrics the source of which may be unknown. Thus R20 fabrics will be coarse sandy reduced wares wherever they are encountered; only if the code R21 is used will this specify an Oxfordshire product. R20 can of course include the more specific fabrics, particularly if time does not permit these to be separated out. In a few instances, where the system has been employed on material from outside the Oxford region, specific coarse ware codes have been used which may not correspond to the normal usage of these codes as defined here. In such cases, departure from the normal usage, and any potentially confusing duplication of codes, must be very clearly documented not only in the archive for the individual project but also in the master copy of the recording system manual. This can be achieved by use of a regional letter suffix (eg perhaps K for Kent or B for Berkshire – see the specific case of Binfield, Appendix 4 below) added to the alphanumeric code.

A recent development is the occasional use of 4-character codes, which provide a means of accommodating new fabrics in an otherwise overstretched system (see E wares below). These do not represent a further level of subdivision of ware groups. The potential for addition of new ware codes remains. It is crucial, however, that the latest versions of all relevant documentation are consulted before any such additions are made, and it is strongly recommended that regular users of the system should also be consulted prior to the definition of new codes.

Type sherds of as many of the individual wares/fabrics as possible (together with detailed fabric descriptions where appropriate) are held in a fabric reference collection housed at OA. The system is intended to be sufficiently flexible to allow the addition of new fabric/ware codes should this be necessary. In some cases site codes are appended to ware names/descriptions, usually indicating a specific association of ware with a particular site. The codes are listed in Appendix 1. Ware codes in the lists below are followed (where appropriate) by their equivalents in the National Roman Fabric Reference Collection (Tomber and Dore 1998), given in **(BOLD).**

The following list of the ware codes gives summary description or a 'label', presented in the ideal sequence mentioned above. For most of the individual wares detailed descriptions or references to standard descriptions (such as the fabrics listed in Tomber and Dore 1998) are now in place and are presented in tabular form in Appendix 1, along with appropriate references identifying the authority for the description and the source of reference collection sherds where these are extant. *A parallel spreadsheet replicates the fabric descriptions with additional information on potential sources and the date range assigned to each fabric, both in a national and a regional context. This aspect of the documentation is still subject to further development.*

Current ware codes are as follows:
S samian ware (not often subdivided to the level of specific code)

S10 incl **(PIS SA)** 'Arretine' ware
S20 incl **(LGF SA)**. South Gaulish general (including La Graufesenque)
S21 La Graufesenque **(LGF SA)**
S25 **(MON SA)**. Montans
S30 incl (**LEZ SA 2)**.Central Gaulish (including Lezoux)
S31 **(LEZ SA 1)**. 1st century micaceous Lezoux fabric
S32 **(LMV SA)**. Les Martres de Veyre
S33 Lezoux standard **(LEZ SA 2)**
S40 East Gaulish
S41 **(RHZ SA)**. Rheinzabern
S42 **(CHF SA)**. Chémery-Faulquement
S43 **(TRI SA)**. Trier
S45 **(ARG SA)**. Argonne
S46 La Madeleine **(MAD SA)**

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 - R10 and O10 respectively)

F01 miscellaneous

F10 Gallo-Belgic wares
F11 **(GAB TN 1)**. TN
F12 **(GAB TR 1A)**. TR1A
F13 **(GAB TR 1B)**. TR1B
F14 **(GAB TR 1C)**. TR1C
F15 **(GAB TR 2)**. TR2
F16 **(GAB TR 3)**. TR3
F17 TR3 variant

F20 glazed fabrics
F21 **(CNG GL 1)**. St Remy/Central Gaulish (white) glazed ware
F22 ?Wiltshire [FCP 7.1]
F23 fine oxidised (?S Central English group)
F25 NCLF (Nuneham Courtenay Lower Farm product, Booth *et al* 1994)

F30 incl **(ROB MD)**. mica dusted fabrics
F31 fine oxidised, local? [FCP 6.1]
F32 oxidised, iron and white inclusions [RGF 13.7]
F33 ?reduced [RGF 12.8]
F34 fine sandy (YWRF)
F35 oxidised, sometimes with grey core, NCLF product
F36 very fine reduced fabric (YWRF)
F37 usually oxidised, fine sandy, as O37 etc (WBWM)

F38 sandy oxidised, ?Oxford region (Kirtlington, KTGF07)

F40 colour-coated fabrics (major imported)
F41 **(LYO CC)**. Lyons
F42 **(CNG CC 1)**. Fine white, Central Gaul (but not ?Lezoux - as marked on the type sherd – which is CNG CC 2)
F43 **(CNG BS)**. Central Gaulish (Lezoux etc) `Rhenish'
F44 **(MOS BA)**. Trier `Rhenish'
F45 **(KOL CC)**. Cologne (cf Nene Valley) includes Anderson's `Lower Rhine fabric 1', formerly separately numbered as F46.
F46 void
F47 Central Gaulish misc 1st century
F49 **(EPO MA)**. ceramique a l'éponge

F50 colour-coated fabrics (major British)
F51 **(OXF RS)**. Oxfordshire
F52 **(LNV CC)**. Nene Valley
F53 New Forest white or grey, fabric 1a
F54 **(NFO CC)**. New Forest `stoneware' fabric 1a variant
F55 **(COL CC 2)**. ?Colchester
F56 ?**(HAD OX)**. Much Hadham red colour-coat
F57 **(NFO RS2)** New Forest fabric 1b (oxidised reddish-yellow to reddish-brown).
F58 ?cf F51 variant
F59 NCLF Oxfordshire colour-coated ware (2nd century) (=FCP 10.3)

F60 red/brown colour-coated fabrics
F61 `South western brown slipped ware' ?Cirencester (Cirencester fabric 105) [FCP 4.4]
F62 sandy oxidised, grey core [FCP 4.5]
F63 slightly sandy oxidised, grey core, fairly prominent Fe inclusions [FCP 4.6]
F64 ??fine oxidised, roughcast [FCP 10.3]
F65 fine sandy oxidised, red-brown colour-coat, cf F37 and O37, ?Oxon/Glos (WBWM)
F66 fine orange with grey core and black CC, roughcast (A421)
F67 North Wiltshire colour-coated ware*
F68 Fine yellowish brown with sparse fine sand. Mid/dark brown CC cf Warks F42 (A421)
F69 Moderate coarse sand and occasional ?calcareous voids, brown CC (SLGM)

F70 Other red/brown colour-coated fabrics
F71 oxidised, possible import? [RGF 5 - 1 sherd]
F72 (**NAF RS)** North African Red Slipped Ware
F73 Pompeian red wares - general code, includes **CAM PR 1**, **CNG PR 3** and **IMP PR 6**

F80 Reduced red/brown colour-coated fabrics
F81 Reduced, coarse sandy, with red/brown colour coat (SLGM)

A amphora fabrics

A10 buff fabrics
A11 **(BAT AM 1) and (BAT AM 2)**. South Spanish (Dressel 20 etc)

A12 **(CAD AM)**. fine buff (Cam186C) Cadiz area [FCP 1.5]
A13 **(GAL AM 1)**. South Gaulish (Pelichet 47 etc)
A14 buff, sand and ?limestone (WBWM)
A15 later Dressel 20 (Dover Biggin St)
A17 buff, sandy. S. Spanish fish sauce amphora, but not closely matched in Peacock & Williams
A18 buff, fairly fine, unassigned [SHGG fabric 76]

A20 fine oxidised
A21 fine, few white inclusions (?Dressel 2-4)
A22 fairly fine sandy (?Pelichet 47) [RGF]
A23 fine slightly sandy (`undesignated') [FCP]
A24 Verulamium pale orange brown to buff
A25 Rhodian type **(RHO AM 2)**
A28 late Roman.[Taplow]

A30 coarse oxidised
A31 quartz, limestone, mica etc (`undesignated') [FCP also FTF]
A32 **(P&W AM 12)**. `carrot' amphora (DHC fabric A25)
A33 'carrot' amphora ?variant fabric (Fawler FBC86, 47 & 48)
A34 oxidised, moderate fine sand. White slip, can be ridged cf Kingsholm 117
A35 Campanian 'black sand' fabric (**CAM AM 1**)
A36 Catalan amphora (**CAT AM**)

M mortarium fabrics

M10 buff fabrics (imported)
M11 some **(NOG WH 4)**. N Gaul/SE England (Hartley group 1)
M12 **(NOG WH 4)**. N Gaul/SE England (Hartley group 2)
M13 **(RHL WH)**. Lower Germany [RGF 2.4]
M14 **(NOG WH 4)**. Bushe Fox 26/30
M15 **(CNG OX)** Central Gaul [FCP 2.10]
M16 ?Central Gaul [FCP 2.11]
M17 incl **(SOL WH)** other German mortaria

M20 white fabrics
M21 **(VER WH)**. Verulamium region
M22 **(OXF WH)**. Oxfordshire
M23 **(MAH WH)**. Mancetter/Hartshill
M24 **(LNV WH)**. Nene Valley
M25 **(NFO PA)/(NFO WH 1)**. New Forest
M27 White sandy, quartz grits (Dover)
M28 As M29 but coarser (Dover)
M29 incl **(COL WH)**. Kent/Essex/Colchester buff

M30 oxidised with white slip
M31 **(OXF WS)**. Oxfordshire WC
M32 **(SOW WS)**. `Cirencester/SWWS'
M33 ?Minety [FCP 2.8]

M34 clay pellets, organic (WBWM)
M35 sandy, ?regional (WBWM)
M36 Oxidised with pale grey core. Angular white grey and black flint grits. S England (A421)

M40 oxidised with red colour-coat etc
M41 **(OXF RS)**. Oxfordshire (C)

M50 oxidised
M51 Minety, Wilts
M52 local oxidised [FCP 2.9]
M53 Brinkworth, Wilts
M55 Canterbury sandy
M56 as M55 but finer
M57 Longthorpe
M58 oxidised ..... (SLGM 12028)

W white wares (excluding mortaria)

W10 `standard' white fabrics
W11 **(OXF PA)**. Oxfordshire parchment ware
W12 ?**(OXF WH)**. Oxfordshire fine white ware
W13 **(MAH WH)**. Mancetter/Hartshill white ware
W14 ?**(LNV WH)**. Nene valley white ware
W15 Fine New Forest white ware (Fulford 1975 fabric 2b)
W16 slightly sandy pale grey-white, cf O39

W20 sandy white fabrics
W21 **(VER WH)**. Verulamium region
W22 Oxfordshire sandy
W23 Oxfordshire burnt white ware
W24 coarse sandy, ?not Oxfordshire [FCP 8.4, RGF 10.2]
W25 white surfaces only, organic inclusions
W26 sandy, with iron (distinctive flagon forms) ?related to W35 and W36
W27 Oxfordshire gritted white ware

(for 'Portchester D'/Tilford/Overwey see O24)

W30 `fine' white fabrics (generally thin walled and no/few inclusions)
W31 Grätenbecher (import)
W32 very fine white, distinct grey-brown interior, ?import (N Gaul/Rhineland)
W33 fine hard white, light orange exterior ?slip, ?import
W34 very fine white, occasional quartz and Fe
W35 very fine white, very fine quartz, hard. Local (= O18 & R18)
W36 fine white, less fine and hard than W35 (cf W12)
W39 North Gaulish white ware general code

W40. miscellaneous (generally fine) white/pink wares
W41 Fine pink buff SE England/Kent cf M29

W42 Fine white/buff ?import cf M11

W50 Miscellaneous white wares
W51 ~~**(MAY CO)**. Mayen ware~~ USE O91
W52 White with white angular ?grog, some fine sand & red ironstone (A421)

Q white-slipped fabrics (not mortaria)

Q10 oxidised fabrics, ?early Roman
Q11 fairly fine

Q20 oxidised fabrics
Q21 **(OXF WS)**. Oxfordshire fabric WC (cf M31)
Q22 **(SOW WS)**. `Cirencester/SWWS' sandy [FCP 4.3]
Q23 cf Q22 but coarser [FCP 10.1, RGF 9.2]
Q24 oxidised with cream slip [RGF 9.3]
Q25 Verulamium sandy (cf W21) oxidised, white slip
Q26 moderately sandy, off white slip (YWRF)
Q27 fine, occasional iron, grog etc, white slip (YWRF)
Q28 oxidised throughout, some sand & ironstone (A421)
Q29 oxidised with calcareous sand inclusions (A421 - originally Q51)

Q30 reduced fabrics

Q40 coarse tempered white-slipped fabrics
Q41 buff, coarse (?grog) tempered, white slip (WBWM)
Q43 oxidised with grog/clay pellet and quartz inclusions, white slip (partial)
Q44 sandy with organic inclusions (SLGM)

Q50 fine oxidised (mostly Kent)
Q51 fairly fine, fine white ?calcareous inclusions, occasional clay pellets
Q52 fine, with clay pellets, iron and mica, Upchurch (=CAT R18.1)
Q53 fine sandy
Q54 Sandy. ?Canterbury as O52, with off-white ‘wash’

Q60 fine oxidised various sources
Q61 Hadham fine oxidised white slipped ware

E early Roman (and late Iron Age) `Belgic type' fabrics.

This category, in the sense of Thompson 1982, 4, is useful for distinguishing a group of fabrics of a fairly restricted (late Iron Age to early Roman) date range and belonging to distinct ceramic tradition but which do not fit easily into the oxidised and reduced coarse ware categories. These fabrics are often (but not always) wheel made, and can usually be distinguished from hand made middle Iron Age traditions without difficulty. Sherds in the latter traditions should not be recorded

under this category. The codes are often best used in conjunction with the detailed Fabric field. The major subdivisions are defined on the basis of the principal inclusion type.

E10 organic tempered fabrics
E11 [FTF]
E12 [ABVR]
E13 organic and grog
E15 organic, sand and ??shale (A421)

E20 fine sand tempered fabrics (typically a bridge between middle Iron Age traditions and later R10 and R30 fabrics)

E30 medium to coarse sand tempered fabrics
E31 ABVR
E32 ABVR
E33 ABVR
E34 ABVR
E35 ABVR
E36 ABVR
E37 ABVR
E38 coarse sand and limestone/calcareous gravel (WBWM)
E39 coarse rounded sand (cf E38) (WBWM, FCP 12.2)

E40 shell tempered fabrics

E50 limestone tempered fabrics
E51 ABVR
E52 ABVR
E53 Black handmade, moderate limestone and some fine sand. A421
E55 Sand and sub-angular limestone (DIGWP10)

E60 flint tempered fabrics
E61 FCP 14.1
E62 FTF
E63 FTF
E65 Flint and sand (DUGM11, cxt 22066)

E70 `rock' tempered fabrics
E71 coarse Malvernian FTF
E72 Malvernian FTF
E75 general large angular quartz(ite) fabrics

E80 and E90 **(SOB GT)** grog tempered fabrics (general code is E80)
E810 Grog and sand tempered fabrics
E820 Grog and shell tempered fabrics
E830 Grog and flint-tempered fabrics
E831 Grog and flint-tempered fabrics (DIGWP)
E81 Savernake hand made (cf R95)

E82 Savernake sandy hand made
E83 FTF, FCP 11.11 Savernake type
E84 FTF
E85 FTF
E86 FTF see also Alchester (A421)
E87 FTF
E88 FTF
E89 FTF, ?FCP 11.12
E891
E892

E90 FTF
E901 A421
E902 A421
E903 A421
E904 A421
E91 FTF
E92 FTF
E93 ABVR
E94 ABVR
E95 ABVR
E96 ABVR
E97 ABVR
E98 ABVR
E99. NEHOS (Newbury) cf Silchester SGF fabrics

E100. Fine grog-tempered fabrics
E101 NEHOS (Newbury) as Silchester G4 (Timby 2000, 235)

O oxidised `coarse' ware fabrics (Romanised)

O10 fine fabrics
O11 fine Oxfordshire oxidised
O12 FTF
O13 fine, slightly sandy and micaceous
O14 fine, very micaceous
O15 fine oxidised (local)
O16 fine oxidised (local)
O17 fine oxidised (local, = R17)
O18 fine oxidised (local, = R18 and W35)
O19 fine oxidised (local, = R19)

O20 `standard' sandy fabrics
O21 sandy Oxfordshire oxidised
O22 coarse sandy [ABVR]
O23 fairly fine oxidised [ABVR]
O24 **(OVW WH)**.sandy oxidised ‘Portchester D type’ Overwey white ware

O25 sandy with clay pellets
O26 sandy
O27 coarse sandy
O271 coarse sandy with sparse angular ??limestone inclusions (DIGWP10) – can be partly reduced
O28 FTF
O29 variant of O21 with moderate sub-rounded white ?chalk inclusions (NCLF)

O30 Wiltshire wares etc (cf Purton, Whitehill Farm etc)
O31 fine quartz sand, occ red clay pellet/Fe oxide [RGF 13.1]
O32 fine, iron inclusions [FCP 10.7]
O33 sparse, coarser sand grains [FTF 10.15]
O34 sandy (? cf Q22) [FCP 10.10]
O35 slightly sandy, red-brown [RGF 13.6]
O36 common medium sand, occ iron oxides etc (Kirtlington KTGF07, includes poss wasters)
O37 fine sandy, fairly soft (= R37)
O38 as O37 plus ?grog (cf R39)
O39 fine sandy, occasional clay pellet. Interior often reduced

O40 **(SVW OX 2)**. Severn Valley wares general code (including probable/possible Severn Valley fabrics)
O41 organic tempered [RGF 13.4]
O42 [FCP10.4]
O43 [FCP 10.6]
O44 fine [RGF 13.2]
O45 fine, ?organic inclusions [FCP 10.5]
O46 white inclusions [FCP 10.9, RGF 13.3]
O47 cf O46 but coarser [FTF 10.14, ?=RGF 13.5]
O48 organic and calcareous inclusions (A421)
O49 'Hofheim flagon' SHGG illustrated vessel No 1

O50 miscellaneous fabrics
O51 fairly fine, common clay pellets/grog
O52 Canterbury sandy oxidised ware
O53 cf O52 but much finer (Kent)
O54 buff with greyish core, sand and uncertain white inclusions
O57 **(HAD OX)**. Much Hadham oxidised
O58 Longthorpe oxidised
O59 Red brown sandy fabric,North African, as Lankhills (2010) nos 147 and 148

O60 calcareous fabrics
O61 moderate shell temper
O65 smooth oxidised fabric with distinct calcareous grits, cf R71 (WBWM)
O66 oxidised (sometimes partly reduced) with calcareous grits (SLGM)

O70 miscellaneous fine oxidised wares
O71 fine fabric, as Q27, occasionally with reduced surface
O72 fairly fine, with sand and sparse fine organic inclusions (SLGM)

O73 oxidised with organic inclusions (cf O72) but no sand (DUGM88,60/1)

O80 coarse tempered fabrics. The temper is usually grog, but can be other materials.
O81 **(PNK GT)**. pink grogged ware [FCP 10.12]
O82 [FCP 10.11]
O83 very coarse densely sand-tempered
O84 buff with grey core, moderate large angular ?grog [FCP 11.9]
O85 **(PAT GT)**. Patchgrove ware
O86 Sand and ?clay pellets (DUGM88, 58/1)
O87. Orange-buff, fine, moderately micaceous matrix with sparse fine sand and fine elongated voids. Moderate-common subrounded to rounded clay pellets up to c 2.5mm. [DUGM 11, cxt 22084]
O89 Orange-buff with reduced exterior surface. Moderate subrounded grog up to 1mm and moderate subrounded quartz sand c 0.3-0.6mm, sparse-moderate small voids (SLGM)

O90 miscellaneous coarse oxidised wares
O91 Mayen ware **(MAY CO)** [DUGM88 44/1]

R reduced `coarse' ware fabrics (Romanised)

R10 fine fabrics (usually Oxfordshire) sand inclusions are very fine or not visible at all
R11 **(OXF FR)**. fine Oxfordshire grey ware (Young 1977 reduced fabric 4)
R12 FTF*
R13 FTF*
R14 FTF*
R15 FTF*
R16 **(UPC FR)**. Upchurch fine grey ware
R17 fine local (cf/= O17) ABVR
R18 fine local (cf/= O18) ABVR
R19 fine local (cf/= O19) ABVR

R101 very fine fabric with occasional ?grog and sparse flint (cf/=O46). Dark grey core, thin, light-grey margins, grey surface (reminiscent of R16) SKCC

* these should perhaps be in the R30 group

R20 sandy fabrics
R201 coarse sandy storage jar fabric (cf R90 but with sand as major inclusion type)
R21 coarse sandy Oxfordshire fabric
R22 dark grey sandy. FTF
R23 Compton? Rounded quartz grains of variable size, often glassy. Sometimes partly oxidised
R24 Hard coarse abundant sand-tempered with sparse Fe oxides (DIGWP10) [[Sand and Fe. FTF – what is this??]]
R25 Canterbury sandy reduced ware
R26 **(HOR RE)** Horningsea large jars (etc)
R27 dark grey-black FTF
R28 Brownish grey, very sandy. Abingdon

R29 moderate-common large rounded glassy quartz grains FCP 11.8. See also Lower Farm (Booth *et al*. 1993, 149).
R291 Didcot R29 variant. Mid grey, hard fired, with prominent sparse-moderate subrounded clear quartz grains up to 1mm, exceptionally 2mm, sparse mica and brown-black Fe oxides
R292 Didcot R29 variant. As R291, but with sparse angular flint up to 3mm and occasional irregular voids.
R210 Nettlebed (Swan Wood, Highmoor) kiln fabric, light grey, common-abundant rounded/subrounded sand <0.5mm.
R211 (**DER CO**) Derbyshire ware

R30 medium/fine fabrics
R31 organic and sand inclusions
R32 iron, buff lumps and sand inclusions
R33 fairly fine with moderate white sub-angular inclusions (NCLF)
R34 sandy 'black-burnished' ware FCP 11.7, (FTF originally R23)
R35 general fine abundantly sandy fabrics, probably North Wiltshire (= RGF 12.2)
R36 Compton?, moderately sandy
R37 fine sandy with occasional black iron, grog and organic inclusions. Often has very light grey core
R371 cf R371 with some calcareous inclusions A421
R38 as R37 but with distinct grog inclusions (?some overlap with R94 and R95)
R39 **(ALH RE)**. Alice Holt fine sandy

R40 cf R30, miscellaneous reduced fabrics
R41 Sparse-moderate sand, grog, organic and mica inclusions KSTF95 1095
R42 Rounded sand inclusions, mica NOML95 110
R43 A reduced fabric with a pale grey core and dark grey surfaces, 'clean' with a rather 'soapy' texture and with abundant fine silver mica >0.1mm. A421
R44 Verulamium region sandy reduced ware
R45 Moderately sandy with fine flint inclusions UWHH
R46 Lower Nene Valley grey ware. Moderately sandy with some black and red ironstone inclusions
R47 Lower Nene Valley grey-slipped grey ware.
R48 New Forest grey ware (can have black slipped surfaces, sometimes localised) (Fulford 1975, 85)
R49 Reduced Severn Valley ware

R50 dark surfaced fabrics (Young 1977 reduced fabric 5)

R60 fabrics with organic inclusions important
R61 A reduced fabric with mid grey core and paler grey margins and surfaces, with abundant organic temper voids 1-3 mm, some rounded calcareous inclusions 0.3-1 mm and occasional angular grey grog 2-4 mm. (A421)
R62 A reduced fabric with a brown core and black surfaces, with some sand 0.3-0.5 mm and common fine organic inclusions 0.5-2 mm. (A421)

R70 Calcareous fabrics

R71 A reduced fabric with a dark grey core, brown margins and black surfaces, with common calcareous sand temper 0.3-0.5 mm and very occasional ironstone 2-4 mm and very occasional rounded white quartz 1 mm. (A421)
R72 A reduced fabric with grey core, margins and surfaces, with common moderate sand 0.3-0.4 mm and some sub-rounded calcareous inclusions 0.5-2 mm. (A421)
R74 A reduced fabric with mid grey core, margins and surfaces, 'clean' with some sub-rounded calcareous inclusions 0.3-0.4 mm. As fabric R11 except for the calcareous inclusions and probably a variant of it. (A421)
R75 A reduced fabric (handmade?) with black core, margins and surfaces, with abundant very fine sand 0.1 mm and some rounded calcareous inclusions 0.5-4 mm and some rounded brown ironstone 0.5-2 mm. Similar to R371. (A421)
R76 A reduced fabric with mid grey core, margins and surfaces with common-abundant sub rounded limestone inclusions 0.3-1 mm and common moderate sand temper 0.3 mm. (A421)
R77 hard reduced with moderate to abundant rounded oolitic limestone (FCP 13.6)
R79 flint and sand

R80 Miscellaneous fairly fine fabrics
R81 **(NOG RE)**. N Gaulish grey ware (DHC fabric R89)
R85 fairly fine sandy with moderate-abundant mica (SW 'micaceous wares') (FCP 11.5)
R86 Usually fine sandy reduced, often with black surfaces, abundant mica (NORECF 07)
R89 New Forest grey ware

R90 coarse tempered fabrics
R91 A reduced (generally) handmade fabric with dark grey, brown or black core and black surfaces with abundant angular orange and grey grog 0.5-2 mm and a little moderate sand 0.3 mm. (A421)
R92 A reduced fabric with dark grey core, dark brown margins and black surfaces, with common moderate sand temper 0.3 mm and occasional large rounded pale grey to black grog 2-3 mm. (A421 – originally designated R 96)
R93 A reduced handmade fabric with a pale grey core, orange margins and pale grey surfaces, with a 'soapy' texture, with abundant pale to dark grey and orange sub-angular grog 0.3-4 mm. (A421)
R94 (hard) grey, cf Savernake, sand, subrounded white, grog and organic inclusions. A source in the Cassington area is likely
R95 **(SAV GT)**. Savernake (cf E81)
R96 Reduced, lumpy fabric (but can be quite thin walled) – grog-tempered with variable amounts of fine quartz sand and occasional organic inclusions. NW Oxfordshire. Some similarity to R95
R96 'Native coarse ware' (Kent). Pollard 1988, 98 [used at Dover but not elsewhere]
R97 Late Roman grog-tempered ware (Kent: Pollard 1988, 129; Central South: eg Lyne 2015)
R98 A soft reduced fabric with a grey core, margins and surfaces, with common sub-rounded grey grog inclusions 1-3 mm, no visible sand temper. (A421)
R99 A reduced fabric with a pale grey or brown core and dark grey to black surfaces, with some sub-angular grey grog 0.5-1 mm and some organic voids up to 2 mm long. (A421 – originally designated R97 there)
R910 Buff grey, moderately soft fabric with moderate angular grog inclusions to 2-3mm and sparse-moderate elongated voids (Horcott HOQWE05)

B black-burnished wares

B10 hand made BB1
B11 **(DOR BB 1)**. standard Dorset fabric
B12 **(SOW BB 1)**. South west BB1 coarse

B20 wheel made BB2
B22 **(COL BB 2)**. Colchester BB2.

B30 other black-burnished type/imitation fabrics (possible overlap with some R30 & R50 fabrics)
B31 fabric cf E39, with large rounded quartz grains
B32 fine sandy black-burnished fabric cf R37 (DUGM88 66/1)
B33 grey, with black-slipped surfaces. ex A421 R23

C (usually) calcareous tempered fabrics

C10 shell tempered fabrics
C11 incl **(HAR SH)**. late Roman shell tempered fabrics (Harrold?)
C12 coarse, abundant very large shell inclusions (YWRF)
C13 A handmade generally reduced fabric with a black core, sometimes brown margins, and black surfaces, with abundant shell temper 0.5-4 mm. This fabric is quite different from C11, being handmade and not rilled. Perhaps the same fabric as Towcester fabric 44b (Brown and Alexander 1982, 36) and it is equated with Warwickshire Museum fabric C15 (A421)
C14 FTF (ex FTF C12)
C15 FCP 13.3 (ex FTF C13)
C16 FCP 13.2
C17 FCP 13.4
C19 North Kent early Roman shell-tempered

C20 limestone tempered fabrics
C21 Palaeozoic limestone
C22 (FCP 13.7). Palaeozoic limestone (?Malvern**)
C23 C22 variant FTF
C24 (FCP 13.5). Rounded limestone
C32 (FCP 13.8). Calcite]

C80 flint tempered fabrics (not used so far?)

G coarse gritted fabrics. Most of the fabrics originally assigned to this group were reassigned to other groups, but a few have been retained here as they are not easily placed elsewhere. They are generally coarse tempered fabrics, hand made in an Iron Age tradition but in some cases continuing in use well into the Roman period.

G20 Malvern wares
G21 **(MAL REA)**. Malvern igneous rock fabric
G22 Malvern 'Romanised' reduced fabric

G25 Malvern limestone fabric (Peacock fabric B1 – angular crushed shelly limestone up to 3mm, occasional fine quartz, rounded clay pellets and rounded quartz sand grains up to 1mm)
G26 Malvern sandstone fabric (Peacock fabric C)

G30 distinctive hand made Iron Age fabrics
G31 Clee Hills dolerite fabric

G40 as G30
G41 marlstone fabric (Malvern group D, late Iron Age)

P prehistoric fabrics. A general code which can be used if required in combination with detailed fabric descriptions to define hand made (usually Iron Age) material. This group could be divided into sub groups and specific fabric codes if required, but this would tend to duplicate the use of the Fabric field. Such coding was employed at Binfield (Berks), with a number of codes which are unique to that site (see Appendix 4).

Z post-Roman fabrics. These are generalised codings to be used as a guide only, they do not replace the detailed coding used in the medieval pottery recording system.

Z10 Anglo-Saxon fabrics
Z11 quartz sand tempered fabrics
Z15 grass/chaff tempered fabrics
Z19 St Neots type fabrics

Z20 medieval fabrics (ie 11th/12th-16th centuries)

Z30 post-medieval fabrics

4.6. Quantification

There are four possible quantification techniques available for use in this system, sherd count, weight, vessel count and rim percentage. The first 3 of these are dealt with here, as they occur side by side on the recording form.

4.6.1. Sherd count - **Nosh** (number of sherds). New breaks are not counted as sherds, ie joining pieces with new breaks are counted as a single sherd (sherd counts can be greatly inflated by failure to take account of modern breaks). Joining fragments broken in antiquity are counted as individual sherds and the approximate number of joining pieces is indicated in the Joins field towards the right hand end of the record sheet.

4.6.2. **Weight**. In grammes.

4.6.3. Vessel count. Indicated 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 column is either 1 (which indicates the presence of a single rim, 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 can be indicated (for example) by the use of the digit 9, which the computer can be programmed to ignore when summing entries in this field. 0 should not be used in this case - it means the absence of a rim and nothing else.

4.7. Aspects of vessel typology. These are covered in the block of 7 fields in the centre of the form.

4.7.1. (Vessel) **Type**. The type field can be used in a number of ways (see also section 2.7 above). Major vessel classes are defined by letter codes in strict alphabetical sequence, rather than reflecting vessel types in a mnemonic manner (this is so that data on vessel types always comes out in the same basic sequence, running from narrow to wide mouthed types). Letters are also used for subdivisions of the principal vessel classes. In many cases definition of forms is not carried beyond this level, though further digits could be used to identify very specific types, and the following Rim field can be used to define the rim form with great precision if required.

The OA system type codes are as follows (note that types marked with an asterisk may be appropriate for Iron Age vessels also, those marked with two asterisks are exclusively Iron Age types):

A amphorae

B flagons/jugs
BA small flagons (up to 6 cm rim diameter)
BB larger flagons and narrow mouthed handled jars
BC jugs (ie handled vessels with a spout for pouring)
BD trefoil mouthed jugs/flagons
BE two-handled flagons

C jars (usually closed types in which the ratio of height to rim diameter is more than 1:1, though this rule is occasionally broken by type CE).
CA* bucket shaped jars
CB* barrel shaped jars
CC narrow mouthed jars (ie rim diameter less than 2/3 girth)
CD* medium mouthed jars (general)
CE* squat, high shouldered (or `necked') jars
CF* carinated jars
CG* globular jars
CH* bead rim jars
CI angled everted rim jars
CJ lid seated jars
CK `cooking pot type' jars (eg black-burnished ware jar types)
CL other medium mouthed types (usually subsumed by CD)
CM wide mouthed jars (ie rim diameter greater than girth)
CN* storage jars (large, generally thick walled vessels usually more than 40 cm tall)
CO* 'ovoid' jar
CP pedestal jar or pedestal urn (Thompson (1982) type A)
CS** slack profile shouldered jars (usually early Iron Age)
CT** tripartite angled jars (usually early Iron Age)
CU** 'saucepan pot'
CV handled jar (eg BB1)
CY* lugged jar (IA or early Saxon) – ie lug raised above rim
CZ 'Honey jar'

D jar/bowl. A category for types where insufficient survives to allow an estimate of the height:diameter ratio and which could therefore be either jars or bowls. Only used in cases of real uncertainty, however. There is a general presumption in favour of jar types.
DA* medium mouthed jar/bowl
DB* wide mouthed jar/bowl (definition as type CM above)
DC* necked jar/bowl (cf type CE)
DD spouted jar/bowl (cf also ML)
DO* ovoid jar/bowl

E beakers. Not always easily distinguished from jars when only the rim is present.
EA butt beakers
EB girth beakers
EC bag shaped beakers
ED globular/bulbous beakers
EE indented beakers
EF poppyhead beakers
EG 'carinated' beakers
EH 'jar' beaker, usually small examples of angled everted rim types, cf CI, often defined by small, fine rim

F cups
FA hemispherical
FB campanulate (eg Drag 27)
FC conical (eg Drag 33)
FD carinated (eg Central Gaulish handled type)

G tankards and mugs
GA handled tankards
GB handled mugs (Gillam (1976) 64 etc)

H bowls. Open vessels in which the rim diameter:height ratio is between c 1:1 and 3:1.
HA* carinated bowls
HB straight sided (usually flat-based) bowls
HC* curving sided bowls
HD* necked bowls
HG** globular (not necked) bowls

I bowls/dishes. Another indeterminate category, accommodating vessels where insufficient survives to be reasonably sure about the rim diameter:height ratio.
IA straight sided bowls/dishes
IB curving sided bowls/dishes

J dishes and platters. Vessels in which the ratio of rim diameter:height is greater than 3:1, and in the case of platters, greater than c 7:1.
JA straight sided dishes
JB curving sided dishes
JC platters

JD fish dishes (as BB1 type)

K mortaria
KA hook rimmed/bead and flange mortaria
KB collared mortaria
KC hammerheaded mortaria
KD wall-sided mortaria
KE tall bead/stubby flange types (eg Young M22)
KF early (usually ungritted) mortaria

L lids, a general class only

M miscellaneous types
MA tazza
MB candlestick
MC lamp
MD miniature vessels/unguentaria
ME triple vase
MF cheese press
MG strainer
MH funnel
MI castor box
MJ 'baby feeder'
MK inkwell
ML spouted bowl (see also DD)
MM costrel

Z uncertain/unknown types. Usually small rims which are insufficient to allow attribution even to one of the uncertain categories.

4.7.2. **Detailed type**. This field is routinely used in the digital version of the pottery record, but has not been included as a separate field on the paper record sheet. This field is used for well known codes from other sources, allowing their correlation with the standard OA codes. So, for example, Young's (1977) type codes are often used for Oxfordshire sites (a full cross reference of Young and OA system types is given in Appendix 2). Similarly, well known samian ware form numbers or amphora class numbers (eg with a PW prefix for Peacock and Williams 1986), or other regionally specific type series, can be used here.

The detailed type codes can also be used on the existing paper recording form, placed either in the Type or Rim fields, as long as there is no question of their causing confusion by overlapping with other coding systems employed.

4.7.3. **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. Detailed use of these codes is often not required, but their use at the intermediate level of precision can be helpful and achieved quite rapidly.

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
l53 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 (note 711A variant specific to Longford, Glos)
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 (note 718A variant specific to Longford, Glos)
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)

4.7.4. (Rim) **Dia**meter. 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 columns are left blank. Some workers prefer to record rim diameter in millimetres. This is easily accommodated in the digital record.

4.7.5. Rim percentage (**Rim%**). 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.

4.7.6. **Base**. Like the rim typology this is a hierarchical (in this case 2 digit) numeric code.

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 facetted footring
36 facetted 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/sagging
72 rounded amphora base (Dressel 20) with slight boss
73 slightly pointed amphora base

75 angled sagging 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
86 outturned rounded recessed with deep groove

90 miscellaneous base types
91 chamfered flat
92 chamfered concave
95 omphalos (more distinct than concave base 21)
98 tripod base

4.7.7. **H**andles. 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)

4.7.8. **Sp**outs. 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

4.8. **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. Abbreviated use of these fields can use a simple presence/absence indicator - a tick on the recording sheet or a Y in the database/spreadsheet.

4.8.1. **Groove**

Not strictly a technique, but a feature produced by tooling, excision or impression with a 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
K groove(s) at base of neck and on shoulder
L groove(s) at base of neck, shoulder and girth
M 'furrowed'
Y composite
Z other

4.8.2. **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

4.8.3. **Burn**ished **Z**one

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

4.8.4. **Burn**ished **L**ine

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
O circle(s) on interior of open form
P scroll etc
R 'Redcliff motif' alone (cf G)
Y composite
Z other

4.8.5. (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
U lattice angle etc uncertain
Z other

4.8.6 **Rustic**ated

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
K applied boss or bosses
Z other

4.8.7. **Barbot**ine

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
X uncertain
Y composite
Z other

4.8.8. **R**ough**cast**

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

4.8.9. Red Paint/Slip (**PaintR**)

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

4.8.10. White Paint/Slip (**PaintW**)

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
L lozenges etc (eg New Forest)
Y composite
Z other

4.8.11. **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 – horizontal rilling
I multiple/overall comb - vertical
S ‘scratch marked’
Y composite
Z other

4.8.12. **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

4.8.13. **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

4.8.14. **Stamp**ed

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)
J cross in circular ground
K cross
M moulded name 'stamp' in samian ware decoration
Y composite
Z other

4.8.15. '**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
P single line(s) position uncertain
Q wide spaced/large, in line(s)
R wide spaced/large in zone
V cut glass technique - general
W cut glass technique - horizontal etc
Y composite
Z other

4.8.16. **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
K raised boss, hollow
Z other

4.9. **Other** - miscellaneous fields

4.9.1. **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)

4.9.2. **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

4.9.3. **Wear and related characteristics**

A very simple means of recording sherd condition.

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

4.9.4. 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

4.9.5. **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

4.9.6. **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 (include graffiti here)

4.10. **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, 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.

4.11. **Date**

4.11.1. Expression of date is complex, and it is important to understand what is being set down. The dates given here are ceramic ranges, the outer ends of which are indicated in two parts (**Early** and **Late**). A date range is assigned to each individual record within a context group. Subsequent to this the likely date range of the context group as a whole will be assessed by the specialist and recorded as the second set of dates (**Context date early**, **Context date late**). The context date range will typically be narrower than the range assigned to some of the individual records within it. Nevertheless it does not automatically provide a date for the context. The individual record dates define the range within which the material noted in that record is likely to have been produced. The context date generally redefines this in relation to the latest material in the group, but obviously intrusive material (use the Comments column here) should be disregarded and other factors and emphases can be taken into account (for example, an assemblage containing a large group of material dating up to AD 300 plus a few sherds of Oxford colour-coated ware dated AD 240-400 may perhaps be assigned to the period 240-300). The resulting date range ***may*** be that within which the material was deposited; i.e. the terminus post quem for the point of deposition might be anywhere within the overall date range, though this is less certain in the case of deposits that accumulated over an extended period. Alternatively, however, the terminus post quem for the deposit might be later (sometimes considerably later) than the end date of the context date range. The dates are based solely on the pottery evidence. Consideration of any other dating evidence must come elsewhere.

4.11.2. Dates are expressed in calendar years, using - (minus) for dates BC. It should be understood that these are not to be taken too literally.

4.12. **Comment**

Useful for any additional observations, remarks etc, but **do not use** as a substitute for information that should be in other data fields. The kinds of information that can be noted here include:

numbers of fragments (new breaks contributing to recorded sherd count)
composite decorative types
links to other contexts

etc etc

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for further references see Tomber and Dore 1998; Tyers 1996 etc

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APPENDIX 1: OA FABRIC/WARE CODE DESCRIPTIONS: At 2.12.2008

*= No type sherd in series

Ware Code	Description	Site (type sherd) or other code	Reference/Authority
S10	Arretine ware(s) general	incl **PIS SA**	Tomber and Dore 1998, 27
S20	South Gaulish samian ware.	incl **LGF SA**	Tomber and Dore 1998, 28
S21	La Graufesenque	**LGF SA**	Tomber and Dore 1998, 28
S25	Montans ware	**MON SA**	Tomber and Dore 1998, 29
S30	Central Gaulish samian ware.	incl **LEZ SA 2**	Tomber and Dore 1998, 32
S31*	early micaceous Lezoux fabric	**LEZ SA 1**	Tomber and Dore 1998, 31
S32	Les Martres-de-Veyre Central Gaulish samian ware.	**LMV SA**	Tomber and Dore 1998, 30
S33	Lezoux standard	**LEZ SA 2**	Tomber and Dore 1998, 32
S40	East Gaulish samian ware (general)		
S41*	Rheinzabern samian ware.	**RHZ SA**	Tomber and Dore 1998, 39
S42*	Chemery-Faulquement samian ware	**CHF SA**	Tomber and Dore 1998, 36
S43*	Trier samian ware.	**TRI SA**	Tomber and Dore 1998, 41
S45*	Argonne samian ware.	**ARG SA, ARG RS**	Tomber and Dore 1998, 34, 48
S46*	La Madeleine samian ware.	**MAD SA**	Tomber and Dore 1998, 38
F10	Gallo-Belgic ‘fine’ ware fabrics		
F11	TN	**GAB TN 1**	Tomber and Dore 1998, 15
F12*	TR1A	**GAB TR 1A**	Tomber and Dore 1998, 17
F13*	TR1B	**GAB TR 1B**	Tomber and Dore 1998, 18
F14*	TR1C	**GAB TR 1C**	Tomber and Dore 1998, 19

F15*	TR2	**GAB TR2**	Tomber and Dore 1998, 20
F16*	TR3	**GAB TR3**	Tomber and Dore 1998, 21
F17*	TR3 variant		
F20	Lead glazed fabrics		
F21	Central Gaulish glazed ware	**CNG GL 1**	Tomber and Dore 1998, 52
F22	Smooth hard brown/orange fabric with abundant subangular clear quartz and moderate subrounded black Fe inclusions, up to 0.25 mm ?Wiltshire	FCP 7.1	FCP archive
F23*	?S Central England		Arthur 1978, 314
F25	Fine, hard, light grey to grey fabric (5YR 5.5/1; 7.5YR 6.5/0), sometimes with yellowish-red to brown margins (5YR 4/6: 7.5YR 5/6). Inclusions are well-sorted, rounded quartz and black iron oxides up to c 0.2-0.3 mm. Both are usually very sparse, though the quartz can be sparse-moderate. There are occasional organic voids and very sparse extremely fine mica. An unstratified sherd, tentatively assigned to this fabric, was entirely oxidised (c 7.5YR 5/8) with a yellowish brown glaze and in addition to the usual inclusions contained a rounded ?grog lump 1 mm across. Surface treatment and decoration: all sherds are lead glazed, usually on both surfaces, though one closed form has external glazing only. The glaze is usually a medium-dark green, changing to reddish-brown over an underglaze slip. Decorative techniques include the use of grooves and cordons, rouletting and impressed rings	NCLF	Booth et al 1993, 137
F30	'Mica dusted' fabrics	incl **ROB MD**	Tomber and Dore 1998, 211
F31	Smooth, soft, laminated orange brown fabric, very fine, highly micaceous and ferruginous with moderate well-sorted subrounded quartz <0.25 mm. Mica dusted	FCP 6.1	FCP archive
F32	Fairly soft, smooth reddish yellow fabric with slightly laminated fracture. Moderate angular quartz (up to 2 mm), sparse angular Fe and rounded grog. Mica dusted	RGF 13.7	RGF archive
F33	Slightly rough black fabric with brown core, abundant sub-rounded quartz inclusions <1 mm. Mica dusted	RGF 12.8	RGF archive
F34	Mica-dusted, fine sandy oxidised	WBWM	Booth 1997, 113
F35	Fine, hard, reddish yellow fabric (c 5YR 6.5/6) with grey core (7.5YR 5.5/0). Inclusions are sparse-moderate well sorted subrounded very fine quartz (c 0.1 mm), with occasional larger	NCLF	Booth et al 1993, 138

	quartz grains up to c 1 mm. Sparse rounded red-brown to black iron oxides (up to c 0.3 mm) also occur and occasional organic voids were noted in one example. Surface treatment and decoration: the surfaces are coated with a slip containing large amounts of golden mica (this contrasts with the fabric, which contains no mica at all). The slip is a yellowish red colour (c 5YR 5.5/6) where well-preserved. It may appear only on the interior of open forms, but there are insufficient examples for this to be certain.		
F36	Fine hard fairly pale grey fabric, sparse quart sand and black Fe inclusions <0.2 mm. Fine silt-sized sand grains in matrix	YWRF	PMB
F37	Mica-dusted, fine sandy oxidised with occasional organic inclusions. Cf fabric O37	WBWM	Booth 1997, 113
F38	Fairly hard buff brown fabric with common subrounded pink and milky quartz grains, occasional mica and small voids. Mica dusted	Kirtlington (KTGF)	PMB
F40	Major imported colour-coated fabrics		
F41	Lyons	**LYO CC**	Tomber and Dore 1998, 59
F42	Fine white, Central Gaul	**CNG CC 1**	Tomber and Dore 1998, 52
F43	Central Gaulish 'Rhenish'	**CNG BS**	Tomber and Dore 1998, 50
F44	Trier 'Rhenish' (Moselkeramik)	**MOS BS**	Tomber and Dore 1998, 60
F45*	Cologne	**KOL CC**	Tomber and Dore 1998, 57
F47	?Central Gaulish 1st century. brown fabric, probably originally with a red exterior, very fine sand, moderate-common large mica flakes Highly micaceous (biotite and muscovite). The only example of this ware is burnt black	ABVR	ABVR archive
F49	Céramique a l'éponge	**EPO MA**	Tomber and Dore 1998, 56
F50	Major British colour-coated wares, but usually red-brown colour-coated wares general. F50 mainly used for probable Oxford wares and related fabrics		
F51	Oxfordshire colour-coated ware	**OXF RS**	Tomber and Dore 1998, 176 Young 1977, 123
F52	Nene Valley colour-coated ware	**LNV CC**	Tomber and Dore 1998, 118
F53	New Forest fabric 1a, white or grey		Fulford 1975, 24-5
F54	New Forest fabric 1a `stoneware' variant	**NFO CC**	Tomber and Dore 1998, 141
F55	Fine oxidised fabric with brown colour-coat. ?Colchester	**COL CC2**	Tomber and Dore 1998, 132

F56*	Hadham red colour-coated	**?HAD OX**	Tomber and Dore 1998, 151
F57*	New Forest fabric 1b (oxidised reddish-yellow to reddish-brown)	**NFO RS2**	Tomber and Dore 1998, 144
F59	Oxford early colour-coated ware. A fine, moderately hard oxidised fabric ranging from 5YR 5/6 to 5YR 6.5/8 (yellowish red to reddish yellow). The core and sometimes the interior surface can be reduced (eg 5YR 5/3, 5.5/2); the rare, wholly reduced examples are probably accidents of firing. Inclusions are sparse-moderate rounded quartz up to c 0.5 mm, sparse rounded iron oxides of similar size and sparse-moderate very fine mica. Surface treatment and decoration: the surfaces are coated with a slip which can vary from red (2.5YR 4/6) to dark reddish brown (5YR 3/1.5) or dark brown (7.5YR 4/3). The slip is restricted to the exterior and very top of the interior of vessels. Decorative techniques include the use of a groove on the shoulder (c 11% of sherds) and the almost universal application of clay pellet roughcast (on 94 (80%) of the sherds). This is found all over the vessel except for the upper part of the shoulder and rim (the underside of the base is always roughcast) and is covered by the slip. One exceptional vessel (No. 7) has a fine stylised vegetation pattern in barbotine. On the only non-beaker in this fabric (see below) the roughcast decoration is of contrasting white clay pellets and appears to be over the slip	NCLF	Booth et al 1993, 140
F60	Red/brown colour-coated fabrics		
F61	South Western Brown Slipped ware (SWBS), Cirencester fabric 105. Fine red-brown fabric with brown to dark grey-brown colour-coat. Abundant well-sorted clear quartz inclusions up to 0.25 mm.	FCP 4.4	Keely 1986, 160–1; *cf* Young 1980; FCP archive
F62	Sandy oxidised fabric with red-brown colour-coat. Orange with grey or orange core, moderate-abundant subrounded to subangular clear and milky quartz up to 0.25 mm, sparse subrounded 'quartzite' up to 0.25 mm. SWBS variant?	FCP 4.5, WBWM	FCP archive
F63	Soft smooth pale orange fabric with pale orange to grey core. Sparse-moderate subrounded-subangular clear quartz <0.25 mm, sparse subrounded black Fe up to 0.5 mm. Voids. Red-brown colour-coat. 'SWBS' variant, perhaps N Wiltshire? cf F67	FCP 4.6	FCP archive
F64	Soft smooth orange fabric with grey-orange core. Sparse-moderate well rounded clear and milky quartz sand, 0.25 mm. Red brown colour-coat, roughcast	FCP 10.3	FCP archive, type sherd not located
F65	Fine sandy oxidised fabric with red-brown colour-coat. Cf F37 and O37	WBWM	Booth 1997, 113
F66*	Clay pellet roughcast fabric with grey core, orange margins and black colour-coat over the roughcasting, no visible temper.	A421 (Alchester)	Evans 2001, 450
F67	North Wiltshire colour-coated ware	SKCC	Anderson et al 2001, 240

F68*	Fine yellowish-brown fabric with sparse fine sand temper *c* 0.2 mm. Mid to dark-brown slip. As Warwickshire fabric F42 (see Evans 1996, 78).	A421 (Alchester)	Evans 2001, 450
F70	Other red/brown colour-coated fabrics		
F71	Fairly hard smooth reddish brown fabric with reddish-brown to grey core. Moderate rounded quartz sand <1 mm and sparse irregular red ? inclusions <1mm. Reddish brown colour-coat, roughcast	RGF 5	RGF archive
F72*	North African red slip	**NAF RS**	Tomber and Dore 1998, 61
F73*	Pompeian red wares - general code	incl **CAM PR 1, CNG PR 3, IMP PR 6**	Tomber and Dore 1998, 43-5
A10	Buff amphora fabrics		
A11	Dressel 20 Baetican amphorae (Peacock and Williams 1986, 140).	**BAT AM 1** and **BAT AM 2**	Tomber and Dore 1998, 84-5
A12	Fine buff Cam 186C	**CAD AM**	Tomber and Dore 1998, 87
A13	Pélichet 47 (etc) South Gaulish amphorae. (Peacock and Williams 1986, 143).	**GAL AM 1**	Tomber and Dore 1998, 93
A14	Orange-buff with moderate subrounded quartz and rounded white (?limestone) inclusions and irregular voids	WBWM	Booth 1997, 114
A15	later Dressel 20? Hard grey-buff	**BAT AM 2**, Dover Biggin St	Tomber and Dore 1998, 85
A17	?S Spanish fish sauce amphora, but not closely matched in P&W. Cream/buff. Hard, with common ill-sorted subrounded milky and pink quartz inclusions up to 1.5 mm. Sparse Fe oxides	OXMAND 98	PMB
A18	Buff, fairly fine, hard fabric with common subangular-subrounded quartz up to 1 mm but most <0.3 mm. Sparse-moderate subrounded (occasionally elongate) black glassy inclusions, typically up to *c* 0.5 mm. Unattributed	SHGG fabric 76	PMB. Listed as A11 in Green et al 2004, 309, but this must be a mistake
A20	Fine oxidised amphora fabrics		
A21	Reddish brown, slightly buff surfaces. Very fine, with sparse sand <0.2 mm, mica, ?rounded limestone and occasional other fine inclusions, all sparse-rare (?Dressel 2-4 – but see comment)	Barton Court Farm	attributed to Campania in Miles 1986 fiche 7:B9 (Peacock), but looks very like **GAL AM 2** in Tomber & Dore,

			associated with Haltern 70 similis/London 555 type
A22	Buff-brown, fairly fine, hard fabric with moderate-common ill-sorted subrounded milky and glassy quartz to 1 mm, sparse gold mica (?Pelichet 47)	RGF	PMB
A23	fine slightly sandy (`undesignated') Smooth orange fabric with moderate clear subangular quartz, moderate angular biotite and muscovite mica and moderate angular calcareous inclusions, all <0.25 mm, plus one small frag of igneous material (poss granite?).	FCP I	FCP archive
A24*	Verulamium region ware amphorae. Oxidised amphora with a pale orange-brown core and margins and buff surfaces, abundant moderate sand temper 0.3 mm and occasional red ironstone inclusions 0.5–1 mm.	A421 (Alchester)	Evans 2001, 450
A28	Possible late Roman amphora, source unknown. In thin section this sherd has a silty clay matrix with abundant colourless mica and occasional iron-rich inclusions. A larger fraction of inclusions is moderately common, comprising medium- to coarse-sand grade quartz, polycrystalline quartz and, rarely, chert. Iron-rich clay pellets can also be seen	Taplow	Roberta Tomber writes (2005) 'Prior to thin section the form and general appearance of this sherd suggested an Eastern Mediterranean origin, possibly allied to Late Roman Amphora 1/Peacock and Williams Class 44. Closer examination of the fabric does not, however, support this identification. While there is nothing particularly distinctive about the fabric it could easily originate in the Eastern Mediterranean and the sherd could belong to a flagon or other vessel type from that region.'
A30	Coarse oxidised amphora fabrics		
A31	Smooth (soft?) orange brown fabric with moderate ill-sorted subangular quartz 0.25-2 mm, moderate angular feldspar up to 0.5 mm and moderate-abundant biotite and muscovite mica (`undesignated')	FCP II, FTF	FCP archive
A32	`carrot' amphora	**P&W AM 12**	Tomber and Dore 1998, 106
A33	'carrot' amphora ?variant fabric; brown to grey-brown, hard fabric with common subrounded quartz, mostly <0.5 mm, sparse-moderate rounded white ?limestone and sparse rounded matt brown lumps (?argillaceous) up to *c* 1.2 mm. No mica	Fawler FBC86, 47 & 48	PMB
A35	Campanian 'black sand' fabric	**CAM AM 1**	Tomber and Dore 1998, 88

M10	Buff/white mortarium fabrics, imported		
M11	N Gaul/SE England (Hartley group 1)	some **NOG WH 4**	Tomber and Dore 1998, 75
M12*	N Gaul/SE England (Hartley group 2)	**NOG WH 4**	Tomber and Dore 1998, 75
M13	Lower Germany	**RHL WH** (RGF 2.4)	Tomber and Dore 1998, 78
M14	Bushe-Fox type 26–30, Gallia Belgica.	**NOG WH 4**	Tomber and Dore 1998, 75
M15	Central Gaul	**CNG OX**, FCP 2.10	Tomber and Dore 1998, 68
M16	Central Gaul? Soft, smooth cream fabric with moderate quartzite, quartz and mica (biotite and muscovite) inclusions up to 0.5 mm and sparse angular feldspar	FCP 2.11	FCP archive, cf Glos TF9AA (Hartley 1985)
M17*	other German mortaria	incl **SOL WH**	Tomber and Dore 1998, 79
M20	White/buff mortarium fabrics, British		
M21	Verulamium region mortaria.	**VER WH**	Tomber and Dore 1998, 154
M22	Oxfordshire white ware mortaria (Young 1977, 56).	**OXF WH**	Tomber and Dore 1998, 174
M23	Mancetter-Hartshill	**MAH WH**	Tomber and Dore 1998, 189
M24	Lower Nene Valley	**LNV WH**	Tomber and Dore 1998, 119
M25*	New Forest	**NFO PA/NFO WH 1**	Tomber and Dore 1998, 141-2
M27	White sandy, quartz grits. Hard white fabric, abundant subrounded pink and milky quartz from <0.1-0.5 mm. Occasional subrounded-subangular red-brown ?clay lumps. Quartz grits.	Dover DOBS	PMB
M28	Hard pinkish-buff fabric. Subangular-subrounded pink and white quartz up to 1 mm (most <0.5 mm), sparse rounded black/brown Fe and red clay pellets up to 0.5 mm. Moderate small angular voids. Grits clear, white and pink quartz and some flint. As M29 but coarser	Dover DOBS	PMB
M29*	Kent/Essex/Colchester buff/white	incl **COL WH**	Tomber and Dore 1998, 133
M30	Oxidised mortarium fabrics with white slip		

M31	Oxfordshire white slipped oxidised ware mortaria, fabric WC. See also Q21, below.	**OXF WS**	Tomber and Dore 1998, 176; Young 1977, 117
M32	M32 Oxidised/reduced sandy with white slip (`South-western white -slipped ware') as Q22.	**SOW WS**	Tomber and Dore 1998, 192, cf Cirencester fabric 88 (Rigby 1982, fiche 5/1 DO3)
M33	Minety? Fairly hard, orange, with red/orange core, smooth fracture. Moderate subrounded black Fe or ferruginous grog inclusions >0.25mm, and very sparse subrounded quartz < 0.25 mm, both inclusions ill sorted. Cream slip	FCP 2.8	FCP archive
M34	Fine oxidised, micaceous, with moderate rounded clay pellets and small irregular voids, angular quartz trituration grits and white slip	WBWM	Booth 1997, 114
M35	Oxidised with moderate ill-sorted quartz and subrounded ?limestone inclusions, angular quartz trituration grits and white slip	WBWM	Booth 1997, 114
M36*	Oxidised mortarium with a pale-grey core, pale orange-brown margins and surfaces, some fine sand temper 0.1–0.2 mm. Trituration grits; common angular white, grey and black flint and quartz 2–3 mm.	A421 (Alchester)	Evans 2001, 450. Kay Hartley writes 'I would attribute this fabric to a small workshop in southern England. I would expect to see the occasional mortarium in this fabric at Winchester and Chichester, but Alchester is an acceptable outlier. As far as I know these small workshops were mainly active in the second half of the 2nd century.'
M40	Oxidised mortarium fabrics with red colour-coat		
M41	Oxfordshire red colour-coated ware mortaria as fabric F51. Young (1977) forms C97 and C100.	**OXF RS**	Tomber and Dore 1998, 176; Young 1977, 123
M50	Oxidised mortarium fabrics		
M51*	Minety ?as M33 without cream slip		
M52	Soft smooth brick red fabric with moderate subrounded clear and milky quartz <0.25 mm and sparse black subrounded Fe >0.25 mm.	FCP 2.9	FCP archive
M53	Brinkworth, Wilts. Fairly hard, smooth, buff fine fabric. Sparse Fe oxides, white calcareous lumps and occasional clay pellet. Calcareous lumps can be up to 1.5 mm but are usually, along with other inclusion types, <0.25 mm. Common small voids up to c 0.5 mm		PMB

M55*	Canterbury sandy oxidised mortarium	CAT fabric R6.1 DOBS	
M56*	As M55 but finer		
M57*	Longthorpe. Red to pinkish-red, common sand inclusions		Dannell and Wild 1987, 134
W10	Major 'standard' white fabrics		
W11	Oxfordshire parchment ware	**OXF PA**	Tomber and Dore 1998, 174; Young 1977, 81
W12	Oxfordshire fine white ware	**OXF WH**	Tomber and Dore 1998, 176; Young 1977, 93
W13*	Mancetter-Hartshill white ware as M23	**MAH WH**	Tomber and Dore 1998, 189
W14*	Lower Nene Valley white ware	**LNV WH**	Tomber and Dore 1998, 119
W15*	Fine New Forest white ware (Fulford fabric 2b)		Fulford 1975, 26
W16	Buff-white with pale grey core. Sparse-moderate quartz sand and sparse ?iron oxide inclusions. Cf fabric O39	WBWM	Booth 1997, 114
W20	Coarse sandy white fabrics		
W21	Verulamium white ware	**VER WH**	Tomber and Dore 1998, 154
W22	Oxfordshire sandy white ware		Young 1977, 93
W23	Oxfordshire burnt white ware		Young 1977, 113
W24	White sandy ware. A greyish or yellowish white, moderately hard, medium grade sandy ware. The only visible inclusions are those of a moderate to common frequency of ill-sorted rounded quartz sand ranging up to 1mm in size. A similar fabric has been recorded from Rough Ground Farm Lechlade (Green and Booth 1993, fabric 10.2) and Claydon Pike (fabric 8.4).	FTF	FTF archive
W25*	White surfaces only (grey/black core), organic inclusions		
W26	Hard white fabric with buff core. Common subrounded pink and white quartz, most <0.3 mm, sparse subangular buff ?grog lumps up to 1 mm (distinctive flagon forms) related to W35 and W36	ABVR	PMB
W27*	Oxfordshire gritted white ware		Young 1977, 116
W30	Fine white fabrics (generally thin walled and few/no obvious inclusions)		

W31	Grätenbecher (import). Hard very fine pure white fabric, common quartz <0.1 mm. The only visible inclusions are rare grains of red iron. Probably imported from North Gaul/ Rhineland	ABVR	PMB/ABVR archive
W32	very fine white, distinct grey-brown interior, The only visible inclusions are rare grains of red iron ?import (N Gaul/Rhineland)	ABVR ?**NOG WH 4**	Tomber and Dore 1998, 75
W33	fine hard white, light orange exterior slip with red streaks, ?import. Matrix similar to W31	ABVR	ABVR archive
W34	Hard, very fine white with matt surfaces. Occasional quartz and Fe, but no macroscopically visible inclusions	ABVR	ABVR archive
W35	Hard very fine white, can have pale grey core. Moderate very fine quartz. Local (= O18 & R18)	ABVR	ABVR archive
W36	fine white/creamy-buff, abundant subrounded quartz <0.2 mm but typically <0.1 mm, occasional larger quartz grains. A little less fine and hard than W35 (cf W12)	OXHAMP91	PMB
W40	Miscellaneous white wares		
W41	Fine pink buff SE England/Kent cf M29	DOBS; cf **COL WH**	Tomber and Dore 1998, 133
W50	Miscellaneous white wares		
W51	Mayen ware	**MAY CO**	Tomber and Dore 1998, 70
W52*	White ware with white core, margins and surfaces, common angular white grog 1 mm, some fine sand 0.1–0.3 mm and some red ironstone 1–4 mm.	A421 (Alchester)	Evans 2001, 450
Q10	Oxidised (?early Roman) white-slipped fabrics		
Q11	A hard, fine sandy textured brick red/ orange-red fabric. The matrix shows a moderate density of very fine quartz, sparse clay pellets and iron. White slip.	ABVR; A421 (Alchester)	ABVR archive; Evans 2001, 450
Q20			
Q21	Oxford fabric WC– except mortaria (see fabric M31, above).	**OXF WS**	Tomber and Dore 1998, 176; Young 1977, 117
Q22	South-west white slipped ware	**SOW WS**	Tomber and Dore 1998, 192
Q23	cf Q22 but coarser. Hard smooth orange fabric with abundant well-sorted subrounded clear quartz <0.25 mm and sparse-moderate subrounded black Fe inclusions up to 0.25 mm. White slip	FCP 10.1, RGF 9.2	FCP archive

Q24	Pale brown with yellowish red/reddish yellow core. Rough hackly fracture, moderate very fine rounded quartz sand and occasional larger grains, sparse red Fe inclusions and moderate elongated voids to 2 mm. Cream slip	RGF 9.3	RGF archive
Q25	(?) Verulamium sandy (cf W21). Red-brown with grey core. Common-abundant subrounded clear and milky quartz up to 1 mm, white/cream slip	ABVR; YWRF	PMB
Q26	Hard buff brown fabric with grey core. Moderate-common mostly very fine (<0.2 mm) quartz sand, sparse subangular black and buff grog lumps, sparse organic inclusions and moderate fine mica. Thick off white slip	YWRF	PMB
Q27	fine oxidised, occasional iron oxide and ?grog inclusions, white slip. Cf O71	WBWM	Booth 1997, 114
Q28*	White-slipped oxidised fabric with orange core and margins, some sand temper 0.2–0.3 mm and some rounded red ironstone 0.5–1 mm.	A421 (Alchester)	Evans 2001, 450
Q29*	White-slipped oxidised fabric with orange-brown core and margins, some calcareous sand inclusions 0.2–0.5 mm.	A421 (Alchester)	Evans 2001, 450
Q30	Reduced white slipped fabrics		
Q40	Q40 coarse tempered white-slipped fabrics		
Q41	buff-grey, coarse with moderate angular ?grog and elongated organic and sparse quartz sand inclusion. White slip	WBWM	Booth 1997, 114
Q43	Red-brown with substantial dark grey core. Sparse-moderate angular black and grey ?grog and soft white ?chalk inclusions up to 1.5 mm. Sparse-moderate very fine sand, moerate fine mica and small voids, off-white slip (partial)	NFSP (Springhead)	PMB
Q50	fine oxidised white slipped fabrics (mostly Kent)		
Q51	fairly fine, can be reduced as well as oxidised. Fine white ?calcareous inclusions, occasional clay pellets, white slip	NFSP	PMB
Q52	fine, with clay pellets, iron and mica, Upchurch	CAT R18.1	
Q53	Hard reddish-orange fabric with grey core. Moderate-common subrounded clear and pink quartz up to c 0.75 mm, sparse rounded brown ?clay pellet <1 mm, occasional flint	NFSP	PMB
Q54*	Sandy. ?Canterbury as O52, with off-white 'wash'		
Q60	fine oxidised white slipped fabrics various sources		

Q61*	Hadham fine oxidised white slipped ware	cf **HAD OX**	Tomber and Dore 1998, 151
E10	Organic tempered 'Belgic type' fabrics		
E11	A moderately hard ware containing finely comminuted organic material, possibly animal dung, and sparse clay pellets, calcareous grains and very fine mica	FTF	FTF archive
E12	A moderately hard ware containing a moderately dense frequency of fine organic material, sparse grog, flint, sand and iron.	ABVR	ABVR archive
E13	A moderately hard ware containing frequent linear organic material mixed with a common density of rounded to sub- angular grog up to 2-3 mm in size. Slightly micaceous clay, fired to a brown-grey colour range	ABVR	ABVR archive
E15*	Reduced hand-made fabric with black core, and dark-brown margins and surfaces, common organic temper voids 1–3 mm, some moderate sand temper 0.2–0.3 mm and occasional shale? inclusions 3 mm.	A421 (Alchester)	Evans 2001, 450
E20	Fine sand tempered 'Belgic type' fabrics		
E30	Medium to coarse sand tempered 'Belgic type' fabrics		
E31	A medium grade sandy ware in various shades of brown or black. The matrix contains a moderate to common frequency of well-sorted, rounded quartz sand and rare iron	ABVR	ABVR archive
E32	A broad group of grey sandy wares characterized by a finely micaceous clay matrix and a fine sandy texture	ABVR	ABVR archive
E33	Grey sandy wares with a slightly micaceous clay matrix. Occasional inclusions of calcareous material, angular flint and iron are visibly present	ABVR	ABVR archive
E34	A black, dense sandy ware containing a common frequency of well-sorted, rounded, polished quartz sand. Sherds tend to show a black exterior, light grey interior and a dark brownish core.	ABVR	ABVR archive
E35	Very hard sandy ware with a finely micaceous fabric. The surface colour varies from dark grey to shades of brown on the exterior with a dark grey interior. The core is grey with red-brown margins. The paste contains a moderate density of fine ill-sorted quartz sand, occasional blackened voids and rare red iron	ABVR	ABVR archive
E36	A very hard, well-fired ware, grey, black or brown in colour. The fabric contains a moderate frequency of fine sub- angular grog / clay pellets and a common frequency of ill-sorted fine grade quartz sand	ABVR	ABVR archive

E37	Very hard light grey ware. The matrix shows a common frequency of ill-sorted, rounded quartz sand up to 1mm in size producing a pimply surface to the ware. These are accompanied by a sparse scatter of grog fragments	ABVR	ABVR archive
E38	Oxidised/reduced, with moderate, coarse subrounded quartz sand and limestone/calcareous gravel inclusions.	WBWM	Booth 1997, 114
E39	Oxidised/reduced, with moderate, coarse subrounded quartz sand inclusions	WBWM	Booth 1997, 114
E391*	Reduced wheel-made fabric with common coarse sand temper 0.4–1 mm and some rounded grey clay pellets/grog 1–3 mm.	A421 (Alchester)	Evans 2001, 450
E40	Shell tempered 'Belgic type' fabrics		
E50	Limestone tempered 'Belgic type' fabrics		
E51*	A hard dark grey ware with a granular appearance. Tempered with fragments of limestone, sparse angular flint and quartz sand	ABVR	ABVR archive
E52*	??	ABVR	
E53*	Reduced, black hand-made fabric with some limestone inclusions 0.3–2 mm and a little fine sand >0.2 mm.	A421 (Alchester)	Evans 2001, 450, where it is recorded as E50
E60	Flint tempered 'Belgic type' fabrics		
E61	Dark brownish-grey to black, occasionally buff brown, rough with abundant ill-sorted angular flint and organic inclusions up to 5 mm, moderate subangular clear quartz up to 0.5 mm	FCP 14.1	FCP archive
E62	A hard ware with a sandy texture and occurring in various shades of black, grey and red-brown. The slightly micaceous clay contains sparse white, angular calcined flint (up to 4 mm in size), sparse rounded clay pellets, rare rounded calcareous inclusions (up to 2-3 mm) and fine quartz sand.	FTF	FTF archive
E63	A moderately hard, occasionally softer, mid greyish brown ware with a powdery texture. The paste contains a sparse to moderate temper of angular, white, calcined flint (up to 5 mm), sparse rounded dark grey clay pellets (up to 2 mm), and rare organic inclusions	FTF	FTF archive
E70	'rock' tempered late Iron Age fabrics (cf G20)		

E71	Coarse Malvernian. A hard, reddish-brown ware with a very coarse rock temper with fragments, mainly angular in shape up to 10 mm in size. The fragments appear to include feldspars, quartzite, biotite mica and sandstones of igneous or metamorphic origin. A source from the pre-Cambrian Malvernian complex would seem likely on macroscopic grounds	FTF	FTF archive
E72	Malvernian. A hard, black ware tempered with fragments of Malvernian rock and equating with Peacock (1968) fabric A. Same as G21.	FTF	FTF archive
E75	general quartzite-tempered wares; white angular fragments of quartzite variously accompanied by clay pellets, grog, and rounded quartz sand	ABVR	ABVR archive
E80	Grog tempered 'Belgic type' fabrics		
E81	Savernake ware (Annable 1962). A mainly grey ware with a lumpy texture resulting from a common frequency of angular to sub-angular grog fragments. Other inclusions vary but can include angular flint, calcareous grains, iron and quartz sand. Potential sub-variants of this fabric are found below in E82 and E83. cf also R95.	FTF	FTF archive
E82	Savernake variant. A variant of fabric E81 distinguished by a distinctively sandy texture	FTF	FTF archive
E83	Savernake type. A moderately hard, brown or black ware with smooth, soapy surfaces. The paste is tempered with a common frequency of variably sized sub-angular orange, grey or brown argillaceous fragments, probably 'grog'.	FTF, FCP 11.11	FTF archive
E84	A moderately hard, sometimes softer ware usually in the lighter reddish-brown colour range with a grey or brown core. The paste has an added temper of sub-angular grog fragments and a natural fine sand temper. Equivalent to Gloucester TF 2C.	FTF	FTF archive;
E85	A smooth, soapy ware ranging from a dark reddish-brown through to dark grey or black in colour usually with a darker coloured core. The ware is characterized by a common frequency of argillaceous, rounded to sub-angular, inclusions or variable size. Additional material is occasionally present, for example fine organic matter, calcareous fragments and quartz grains	FTF	FTF archive
E86	Oxidised hand-made fabric with orange-brown core, margins and surfaces, abundant sub-angular buff, orange and brown grog temper 0.5–4 mm. This fabric seems to form a continuum with O81, the main distinguishing factor probably being colour, but it seems likely to be from a different, and perhaps local, source.	A421 (Alchester)	Evans 2001, 450
E87	Reduced fabric with brown core and black surfaces, abundant orange and brown sub-rounded grog 0.3–5 mm, mainly 0.3–1 mm and some vegetable temper voids up to 2 mm. [A moderately hard, generally black ware with an orange-brown interior and light grey inner core. Fine sandy temper with a sparse to moderate frequency of sub-angular to rounded grog/clay pellets, 1mm and less in size. Probably a product of the Wiltshire industries - FTF]	A421 (Alchester)	Evans 2001, 450

E88	A very hard ware with a slightly sandy texture and a prominent grog temper. The fabric tends to show a black to dark grey surface colour with a dark red-brown, occasionally light grey, core. The grog temper comprises orange, grey and off-white angular to sub-angular fragments up to 5 mm in size. Fine rounded grains of quartz sand are visible at x20 magnification.	FTF	FTF archive
E89	Dark grey/black with red/brown core, smooth hard fabric, abundant well rounded clear or milky quartz up to 0.25 mm, moderate subangular grog up to 1.5 mm and moderate red Fe inclusions	(FTF?) FCP 11.12	FCP archive
E891*	Hand-made oxidised fabric with grey core and orange-brown margins and surfaces, abundant sub-rounded grog 0.5–4 mm and occasional rounded white calcareous inclusions 1–2 mm.	A421 (Alchester)	Evans 2001, 451
E892*	Reduced wheel-made? fabric with mid grey core, orange or black margins and black surfaces, common fine organic inclusions 0.5–1 mm and common angular grey grog inclusions 1–2 mm.	A421 (Alchester)	Evans 2001, 451
E810	Grog and sand tempered 'Belgic type' fabrics		
E820	Grog and shell tempered 'Belgic type' fabrics		
E90	Grog tempered 'Belgic type' fabrics		
E901*	Oxidised? hand-made fabric with brown core, margins and surfaces, abundant orange grog temper 1–2 mm and occasional quartz 0.5–1.5 mm.	A421 (Alchester)	Evans 2001, 451
E902*	Reduced hand-made fabric with black core and orange-brown margins and surfaces with common grog 0.5–1 mm and some moderate sand 0.3 mm.	A421 (Alchester)	Evans 2001, 451
E903	Reduced, hand-made(?) fabric with abundant angular grey/brown grog 0.5–2 mm and some fine calcareous sand inclusions 0.3–1 mm.	A421 (Alchester)	Evans 2001, 451
E904*	Reduced hand-made fabric with black core, mid-brown margins and brown-to-black surfaces, some large angular limestone inclusions 0.5–5 mm and some brown and grey grog 5–10 mm.	A421 (Alchester)	Evans 2001, 451
E91	Savernake type. A grey, soapy, fabric with a slightly lumpy surface. A slightly finer, more refined version of fabrics E81 and E82.	FTF	FTF archive
E92	A smooth soapy ware similar to E91 but made from a non-micaceous clay and containing additional very fine shell and limestone.	FTF	
E93	A dark grey-black ware with a dark grey or brown core. The matrix contains a common frequency of rounded to sub-angular grog / clay pellets up to 2mm across in size and sparse iron. The surface has a smooth feel but a slightly lumpy texture	ABVR	ABVR archive

E94	A moderately hard red-brown ware with a grey core. The clay is finely micaceous and tempered with fine rounded to sub-angular clay pellets/ grog with rare visible grains of quartz, flint and blackened voids from organic matter	ABVR	ABVR archive
E95	A dark grey ware with a grey or reddish core with a smooth soapy feel. The finely micaceous paste contains a moderate to common frequency of rounded to sub-angular grog / clay pellets	ABVR	ABVR archive
E96	A dark grey ware with a lighter core. The matrix contains a sparse to moderate rounded to sub-angular grog up to 2mm in size and a sparse to moderate frequency of rounded, ill-sorted quartz sand up to 2-3mm in size	ABVR	ABVR archive
E97	Hard grey-brown to black fabric with grey or brown core. Moderate-common angular/subangular grog typically <1 mm but occasionally up to 2.5 mm. Sparse-moderate angular voids, sparse subrounded quartz and fine mica	ABVR	PMB
E98	Hard grey-brown to black fabric with grey brown or brown core. Moderate subrounded pink, white and glassy quartz up to 1 mm, sparse subangular grey grog up to 3 mm, sparse but occasionally large (to *c* 5 mm) irregular voids, sparse fine mica	ABVR	PMB
E99*	'Mixed grit' fabric cf Silchester SGF fabrics	NEHOS	
E100	Fine grog-tempered 'Belgic type' fabrics		
E101	As Silchester fabric G4	NEHOS	Timby 2000, 235
O10	Fine oxidised coarse ware fabrics		
O11	Oxfordshire fine oxidised ware. A fine, fairly hard fabric ranging from yellowish red (5YR 5.5/6) to reddish yellow (7.5YR 5.5/6, 6.5/7), sometimes with a dark grey or grey core (5YR 4/1, 5/1). The inclusions are rounded quartz, iron oxides, clay pellets and white ?chalk. All are sparse and range up to c 2 mm in size, though a maximum size of c 0.5-0.8 mm is most common. In addition sparse to moderate fine mica is usually present. This fabric embraces the definition of Young's oxidised fabric 1 but as with the white wares the dividing line between fine and less fine fabrics is difficult to draw in practise. Definition of the cut-off point was inevitably somewhat subjective and difficult to apply with rigid consistency, particularly when the surface condition of the sherds was so variable. The definition of fairly fine oxidised ware followed here is therefore rather broader than that allowed by Young for his oxidised fabric 1.	NCLF	Booth et al 1993, 146; Young 1977, 185, fabric 1
O12	A moderately soft ware with a brownish-orange exterior and core and pale orange interior. The paste has a fine sandy texture and contains very fine white mica, sparse red iron and rare white ?calcareous inclusions	FTF	FTF archive

O13	A very fine brownish-orange slightly micaceous fabric. The matrix contains fine ill-sorted, rounded quartz sand and rare grains of sandstone	ABVR	ABVR archive
O14	fine, A very hard, finely micaceous, fine textured sandy ware. Generally dark orange in colour with a grey core. The only visible inclusions in the fabric are sparse fine specks of iron very micaceous	ABVR	ABVR archive
O15	fine oxidised : A very hard, fine sandy ware with sparse fine mica macroscopically visible on the sherd surfaces. The matrix contains a moderate to common density of rounded to sub-angular quartz sand and sparse red iron. The colour tends to light coloured shades, pink, pale brown often with red iron streaking (local)	ABVR	ABVR archive
O16	A further fabric variant probably belonging to the same traditions as those above. Slightly softer, fine sandy ware. Frequently pale brown in colour with a dark grey core fine oxidised (local)	ABVR	ABVR archive
O17	fine oxidised A particularly fine variant of O18 with slightly more iron/ ferruginous compounds visible. (local, = R17)	ABVR	ABVR archive
O18	Very fine, compact, sandy ware ranging in colour from white to pale brown, pink, orange or grey. The matrix contains very fine quartz sand not macroscopically visible and sparse black fine iron. A slightly coarser sandier variant was noted with a fine pimply interior surface although again the individual grains are not macroscopically visible. Another variant had a white or buff fabric with a purplish-brown 'fumed' exteriorfine oxidised (local, = R18 and W35)	ABVR	ABVR archive
O19	fine oxidised Probably a well-fired variant of O18. A very hard ware with a granular texture and brittle fracture. The matrix contains a moderate to common frequency of well-sorted rounded to sub-angular quartz and sparse brown iron. The interior surface has a distinctive pimply feel. Similar to Silchester Basilica type fabric S16 (Timby 2000). (local, = R19)	ABVR	ABVR archive; Timby 2000
O20	Sandy oxidised coarse ware fabrics		
O21	Oxfordshire sandy oxidised ware. A fairly hard, sandy fabric cf O11 in almost all respects. The only significant difference is that the quartz grains are moderate-abundant rather than sparse. As with the finer and coarser white wares the distinction is of frequency and not inclusion size.	NCLF	Booth et al 1993, 147; Young 1977, 185
O22	A hard, sandy, micaceous ware. The fairly coarse textured fabric contains a moderate-common frequency of well- sorted quartz sand, rare clay pellets and iron grains. The sherds show a distinctive dark orange-brown burnished surfaces and a mid grey core	ABVR	ABVR archive

O23	A finely sandy ware with an orange exterior, grey-brown interior and light grey core. The matrix shows a moderate frequency of generally fine, ill-sorted quartz sand and sparse grey or brown iron / clay pellets	ABVR	ABVR archive
O24*	sandy oxidised 'Portchester D type' Overwey 'white' ware	**OVW WH**	Tomber and Dore 1998, 146
O25*	sandy with clay pellets		
O26*	sandy		
O27*	coarse sandy		
O28	A sandy micaceous ware with a brownish-red to dark grey exterior and dark grey core. The paste contains a moderate frequency of ill-sorted, rounded, polished quartz grains (up to 1 mm in size), sparse fine white mica and rare red iron.	FTF	FTF archive
O29	As fabric O21 with the addition of moderate subrounded white (?chalk) inclusions up to *c* 1.2 mm. Surface treatment and decoration: some sherds had smooth surfaces which may indicate that they had been burnished, but no clear traces of burnish or of any other form of decoration survived.	NCLF	Booth et al 1993, 147
O30	Fine/medium sandy oxidised fabrics, mostly Wiltshire and related		
O31	Abundant fine quartz sand. [A hard, orange fabric with an orange or a greyish core. The paste contains fine quartz sand and sparse red iron, some of which has caused streaking on the exterior surface. FTF]	WBWM	Booth 1997, 114
O32	A fine sandy mid to light orange ware with a distinctive scatter of reddish-brown argillaceous pellets (?iron compounds) throughout. There are no other visible inclusions.	FTF	FTF archive
O33	Moderate medium quartz sand	WBWM	Booth 1997, 114
O34	Fairly hard reddish brown fabric with grey brown core/interior. Moderate subrounded quartz typically *c* 0.1-0.3 mm but can be up to 1 mm. Sparse brown Fe oxides and rounded red clay pellets, occasional mica (? cf Q22)	FCP 10.10	PMB
O35	red-brown, moderate red/brown Fe oxides (occ up to 6 mm) and well sorted rounded quartz sand (<1 mm), moderate mica, ?North Wiltshire	RGF 13.6	RGF archive
O36	Fairly hard reddish buff fabric, sometimes with grey core and occasional grey surface. Abundant subangular-subrounded pink and clear quartz <0.2 mm, occasional sub-angular brown ?clay pellet up to 5 mm	Kirtlington KTGF07	PMB
O37	Fairly soft, moderate/abundant fine quartz sand. Cf R37	WBWM	Booth 1997, 114
O38	Moderate/abundant fine quartz sand and sparse angular ?grog inclusions. Cf R38	WBWM	Booth 1997, 114

O39	Abundant fine quartz sand and occasional ?clay pellet. Characteristically hard, with the interior surface often reduced	WBWM	Booth 1997, 114
O40	Severn Valley ware fabrics		
O41	Oxidised fabric, Severn Valley ware, orange core, margins and surfaces, some organic temper voids 1–3 mm and occasional rounded calcareous sand 0.5 mm. [Severn Valley ware charcoal-tempered oxidised - FTF]	A421 (Alchester)	Evans 2001, 451
O42	handmade Severn Valley ware variant of O43 used exclusively for large storage jars (= Glos TF 23).	FTF	FTF archive (for Glos TFs see Heighway 1983, fiche 1:B1-C6)
O43	Severn Valley ware proper (Glos TF 11B)	FTF	FTF archive (for Glos TFs see Heighway 1983, fiche 1:B1-C6)
O44	A very fine, well-levigated, smooth orange ware with no added temper. No visible inclusions. ?Severn Valley	FTF	FTF archive
O45	A very fine, moderately hard, orange ware with a smooth, soapy feel. The only visible inclusions in the matrix are sparse rounded iron grains ranging up to 2 mm in size. ?Severn Valley. [A hard, fine sandy ware with a pale orange surface and darker core. The matrix contains a moderate frequency of fine quartz with occasional larger grains and rare iron ABVR]	FTF	FTF archive
O46	Very fine oxidised fabric, perhaps Severn Valley ware. Micaceous clay , with moderate subrounded white ?chalk inclusions up to 0.5 mm, [an orange core, margins and surfaces, common/abundant rounded calcareous temper voids 0.3–1 mm - A421].	FCP 10.9; A421 (Alchester)	FCP archive; Evans 2001, 451
O47	Severn Valley ware variant. Reddish yellow/reddish-brown, slightly rough, with sparse-moderate Fe, grog, and ?chalk inclusions. Cf O46 but less fine [A very finely micaceous, orange ware with few visible inclusions FTF]	RGF 13.5 FTF	RGF archive; FTF archive
O48	Oxidised fabric, perhaps Severn Valley ware, a pale-grey core and orange margins and surfaces with some organic temper voids 1–4 mm in length and some rounded calcareous inclusions generally 0.3–0.5 mm.	A421 (Alchester)	Evans 2001, 451
O49	'Hofheim flagon'. Fairly fine hard orange fabric, with moderate fairly fine quartz sand and sparse clay pellets, white ?calcareous lumps, Fe and organic inclusions	SHGG illustrated vessel No 1	Green et al 2004, 310
O50	Miscellaneous oxidised coarse ware fabrics		
O51	Fairly hard reddish-brown fabric, common sub-rounded brown clay pellets up to 2 mm, sparse-moderate narrow elongated voids, sparse mica	KSTF	PMB
O52	Canterbury sandy oxidised ware	CAT fabric R6	

O53	cf O52 but much finer (Kent)	CAT fabric R8?	
O57*	Hadham oxidised	**HAD OX**	Tomber and Dore 1998, 151
O58*	Longthorpe oxidised		Dannell and Wild 1987, 134
O60	Calcareous tempered oxidised fabrics		
O61	Oxidised fabric with a grey core, orange-brown margins and orange-brown to dark-grey surfaces with a 'soapy' texture, moderate/common calcined shell temper 0.5–3 mm.	A421 (Alchester)	Evans 2001, 451
O65	Oxidised, with moderate-abundant rounded calcareous grit inclusions. Cf R71	WBWM	Booth 1997, 114
O70	Miscellaneous fine oxidised fabrics		
O71	Fine oxidised (sometimes with a reduced exterior surface), with occasional iron ore and ?grog inclusions. Cf Q27	WBWM	Booth 1997, 114
O80	Coarse tempered (usually grog) oxidised fabrics		
O81	Pink grogged ware (Booth and Green 1989).	**PNK GT**	Tomber and Dore 1998, 210
O82	Soft orange-brown fabric, moderate-abundant sub-rounded clear and milky quart up to 1 mm, moderate subrounded grog (1-10 mm), sparse rounded black Fe up to 1 mm and very sparse angular flint up to 1 mm	FCP 10.11	FCP archive
O83	A hard, sandy reddish-orange ware with a light brown interior. The matrix is characterised by a moderate frequency of highly visible well-sorted rounded quartz sand, 1mm in size.	FTF	FTF archive
O84	Soft brown fabric with grey core, sometimes streaky. Moderate ill-sorted inclusions of subrounded quartz (<0.25 mm), angular sandstone (up to 2 mm) and angular ironstone (up to 1 mm). Cf Savernake	FCP 11.9	FCP archive
O85*	Patchgrove ware	**PAT GT** CAT fabric R68	Tomber and Dore 1998, 167
R10	fine reduced 'coarse ware' fabrics		
R11	Oxfordshire fine grey ware.	**OXF FR** Young reduced fabric 4	Tomber and Dore 1998, 173; Young 1977, 203
R12	A fine grey or black sandy, slightly micaceous ware with rare organic inclusions and rounded argillaceous pellets. A sandier version of fabric R11. A reddish-brown or grey core.	FTF	FTF archive

R13	Fine grey sandy ware. A fine grey sandy ware with no other visible inclusions. Probably a North Wiltshire product	FTF	FTF archive; cf Anderson 1979
R14	Fairly hard black (occasionally light grey) fabric with brown core. Abundant fine subrounded quartz <0.3 mm, sparse brown clay pellets up to 1 mm	FTF	PMB
R15	Hard grey (red-brown/grey core) fabric. Sparse-moderate clear quartz <0.25 mm, sparse rounded/subrounded black Fe up to 1 mm, sparse voids and occasional red-brown clay pellet	FTF	PMB This fabric does not sit well in the R10 group
R16	Upchurch fine grey ware	**UPC FR**	Tomber and Dore 1998, 168
R17	A particularly fine variant of R18 with slightly more iron/ ferruginous compounds visible. fine local. cf/= O17	ABVR	ABVR archive
R18*	Very fine, compact, sandy ware ranging in colour from white to pale brown, pink, orange or grey. The matrix contains very fine quartz sand not macroscopically visible and sparse black fine iron. A slightly coarser sandier variant was noted with a fine pimply interior surface although again the individual grains are not macroscopically visible. cf/= O18	ABVR, WBWM	ABVR archive; Booth 1997, 114
R19*	Probably a well-fired variant of R18. A very hard ware with a granular texture and brittle fracture. The matrix contains a moderate to common frequency of well-sorted rounded to sub-angular quartz and sparse brown iron. The interior surface has a distinctive pimply feel. Similar to Silchester Basilica type fabric S16 (Timby 2000). cf/= O19	ABVR	ABVR archive; Timby 2000, 253
R20	sandy reduced coarse ware fabrics		
R21	Oxfordshire sandy greyware. A hard, sandy fabric, usually grey or (characteristically) light grey in colour (5YR 5.5/1, 6.5/1; 7.5YR 6.5/1; 10YR 5.5/1). The principal inclusion is moderate to common rounded quartz up to c 1mm, but typically c 0.5 mm in size. Subrounded grog up to 2-3 mm, iron oxides up to c 1 mm and organic fragments also occur sparsely.	NCLF	Booth et al 1993, 149
R22*	A hard, dark grey-black ware with a grey core with red-brown margins. The fabric contains a common frequency of ill-sorted round quartz sand ranging in size from very fine to 0.5mm in size and sparse fine red iron.	FTF	FTF archive
R23	A hard rough grey or grey-buff fabric, sometimes with an oxidised core. Common-abundant subangular or subrounded quartz, pink, milky or glassy, typically up to 1 mm, but can be up to 2 mm with occasional even larger grains. Moderate-common small elongate voids, very occasional mica	UWHH	PMB
R24*	sand-tempered ware with iron. A medium grade sand-tempered ware with rare but prominent rounded red-brown iron inclusions up to 2mm in size. The surfaces are generally a reddish-brown with a dark grey core.	FTF	FTF archive

R25	Canterbury sandy reduced ware	CAT fabric R5	
R26	Horningsea, sandy grey ware (large jars)	**HOR RE**	Tomber and Dore 1998, 116
R27	A hard, black sandy ware with a dark grey core. The fabric contains a sparse to moderate frequency of ill-sorted, rounded, quartz sand ranging from fine to 2 mm in size	FTF	FTF archive
R28	Fairly hard brownish grey fabric, with red-brown or grey core. Abundant fairly well-sorted subrounded pink and milky quartz, typically <0.5 mm with occasional larger grains. Occasional red-brown clay pellet.	ABVR	PMB
R29	A very hard, sandy fabric, grey (5YR 6/1.5) with a reddish brown to strong brown core (5YR 5/3 to c 7.5YR 5/6). Contains abundant subrounded or rounded quartz, mainly in the range 0.2-0.4 mm, with occasional grains from 1-2 mm. Very sparse rounded iron oxides also occur. The surfaces of one of the two vessels (at NCLF - a jar) have fairly coarse rilling.	NCLF	Booth et al 1993, 149
R30	medium/fine sandy reduced coarse ware fabrics		
R31*	Moderate quartz sand and organic inclusions	WBWM	Booth 1997, 114
R32*	Iron, buff lumps and sand inclusions		
R33	A fairly hard moderately sandy fabric, grey (eg 5YR 5.5/1, 6/2; 10YR 6/1). The principal inclusion, rounded quartz up to *c* 1 mm (but typically up to *c* 0.5 mm), ranges from sparse to common, but usually occurs in moderate quantities. Other inclusion types are sparse rounded iron oxides up to *c* 1 mm, very fine mica and very sparse rounded white (?chalk) lumps occasionally up to *c* 3-4 mm. Distinctive inclusion is moderate sub angular white (?chalk) up to *c* 1 mm.	NCLF	Booth et al 1993, 151
R34	(wheelmade black-burnished ware). A black sandy ware with a grey or brown core. The matrix contains a common frequency of fine quartz sand and sparse red iron.	FTF	FTF archive. Cf also B30 fabrics
R35	General fine abundantly sandy fabrics, North Wiltshire. Grey or grey-brown, slightly rough fabric with abundant well-sorted subangular and subrounded quartz up to 1 mm, moderate-sparse red-brown Fe, sparse ?malmstone up to 2 mm, also mica	RGF 12.2	RGF archive, see also Anderson et al 2001, 243 (fabric 52)
R36	A hard, mid grey fabric. Moderate to common rounded quartz sand, sparse-moderate fine mica, sparse rounded black Fe inclusions and occasional organic voids	LWCHCO	PMB
R37	Reduced fabric with distinctive light grey core and grey-to-black surfaces, generally grey, moderate-abundant fine quartz sand temper 0.2 mm and occasional black ?iron ore and organic inclusions. The surface colour varies considerably, from light or mid grey to black	A421 (Alchester), WBWM	Booth 1997, 114
R371*	Reduced fabric with buff-pale-grey core, mid grey margins and surfaces, abundant fine sand 0.1 mm (as R37) and some rounded calcareous inclusions 0.2–2 mm.	A421 (Alchester)	Evans 2001, 451

R38	As R37 with the addition of sparse-moderate grog inclusions	WBWM	Booth 1997, 114
R39	Alice Holt fine sandy grey ware	**ALH RE**	Tomber and Dore 1998, 138
R40	Miscellaneous reduced fabrics, cf R30		
R41	Fairly hard brownish-grey fabric. Moderate subrounded quartz up to 1 mm, sparse angular grog, organic and black Fe inclusions. Moderate mica is prominent on surfaces	KSTF95 1095	PMB
R42	Reduced fabric with grey core, margins and grey or brown surfaces with occasional/sparse moderate sand 0.3 mm and common fine silver mica >0.1 mm.	A421 (Alchester)	Evans 2001, 451
R43*	Reduced fabric with a pale-grey core and dark-grey surfaces, 'clean' with a rather 'soapy' texture and with abundant fine silver mica >0.1 mm.	A421 (Alchester)	Evans 2001, 451
R45	Hard brownish-grey fabric with brown core. Sparse-moderate angular flint, mostly white (calcined?) up to 1.5 mm, sparse subrounded clear quartz <0.5 mm, sparse rounded red clay pellets and brown/black ?Fe <1 mm, sparse small voids and occasional mica flecks	UWHH	PMB
R46	Lower Nene Valley grey ware. Moderately sandy with some black and red ironstone inclusions	[LNVGW]	see Perrin 1999, 78
R47*	Lower Nene Valley grey-slipped grey ware. As R46 with grey slip	[LNVGW]	see Perrin 1999, 78; also 1996, 118
R48	New Forest grey ware (can have black slipped surfaces, sometimes localised)	SKCC	Fulford 1975, 85
R49	Reduced Severn Valley ware. A grey fired version of the more common oxidised (orange) Severn Valley ware (fabric O43).	SKCC	FTF archive
R50	General description: a hard, slightly sandy fabric, usually black (c 5YR 2.5/1) to very dark grey (7.5YR 3/0), often with a reddish brown or reddish grey core (5YR 4/3, 4/4, 5/2). Inclusions are sparse to moderate rounded quartz usually in the range *c* 0.2-0.8 mm.	NCLF	Booth et al 1993, 151; cf Young 1977, 203 fabric 5
R60	Reduced fabrics with significant organic inclusions		
R61*	Reduced fabric with mid grey core and paler grey margins and surfaces, abundant organic temper voids 1–3 mm, some rounded calcareous inclusions 0.3–1 mm and occasional angular grey grog 2–4 mm.	A421 (Alchester)	Evans 2001, 451
R62*	Reduced fabric with a brown core and black surfaces, some sand 0.3–0.5 mm and common fine organic inclusions 0.5–2 mm.	A421 (Alchester)	Evans 2001, 451
R70	Reduced fabrics with calcareous inclusions		

R71	Reduced fabric with (at Alchester) a dark-grey core, brown margins and black surfaces, otherwise just grey. Moderate-common calcareous sand temper 0.3–0.5 mm and very occasional ironstone 2–4 mm and very occasional rounded white quartz 1 mm. Cf O65	A421 (Alchester)	Evans 2001, 451
R72*	Reduced fabric with grey core, margins and surfaces, common moderate sand 0.3–0.4 mm and some sub-rounded calcareous inclusions 0.5–2 mm.	A421 (Alchester)	Evans 2001, 451
R74*	Reduced fabric with mid grey core, margins and surfaces, 'clean' with some sub-rounded calcareous inclusions 0.3–0.4 mm. As fabric R11 except for the calcareous inclusions and probably a variant of it.	A421 (Alchester)	Evans 2001, 451
R75*	Reduced fabric (hand-made?) with black core, margins and surfaces, abundant very fine sand 0.1 mm and some rounded calcareous inclusions 0.5–4 mm and some rounded brown ironstone 0.5–2 mm. Similar to R371.	A421 (Alchester)	Evans 2001, 451
R76*	Reduced fabric with mid grey core, margins and surfaces with common/abundant sub rounded limestone inclusions 0.3–1 mm and common moderate sand temper 0.3 mm.	A421 (Alchester)	Evans 2001, 451
R77	Hard, rough light grey-grey fabric. Abundant ill-sorted subangular limestone up to 1 mm, abundant rounded ooliths <0.5-1 mm, moderate crystalline angular ?calcite lumps up to 1.5 mm, sparse subrounded ironstone up to 0.5 mm	FCP 13.6	FCP archive
R80	Miscellaneous fairly fine reduced fabrics		
R81*	N Gaulish grey ware	**NOG RE** DHC fabric R89	Tomber and Dore 1998, 74
R85	fairly fine sandy with moderate-abundant mica (SW 'micaceous wares'). Smooth and hard, grey or brown red-brown, often with light grey core, abundant muscovite mica plates <0.5 mm, moderate subrounded clear quartz up to 0.5 mm, moderate subangular-subrounded black Fe, up to 0.5 mm	FCP 11.5	FCP archive
R86	A fine slightly sandy fabric, typically (but not invariably) with black surfaces, characterised by the presence of abundant mica inclusions,	NORECF	PMB
R90	Coarse tempered (usually grog) reduced fabrics		
R91*	Reduced (generally) hand-made fabric with dark-grey, brown or black core and black surfaces with abundant angular orange and grey grog 0.5–2 mm and a little moderate sand 0.3 mm.	A421 (Alchester)	Evans 2001, 451
R92*	Reduced fabric with dark-grey core, dark-brown margins and black surfaces, common moderate sand temper 0.3 mm and occasional large rounded pale-grey-to-black grog 2–3 mm.	A421 (Alchester)	Evans 2001, 451

R93*	Reduced hand-made fabric with a pale-grey core, orange margins and pale-grey surfaces, a 'soapy' texture, abundant pale to dark-grey and orange sub-angular grog 0.3–4 mm.	A421 (Alchester)	Evans 2001, 451
R94	Grey with moderate grog and occasional organic and rounded white ?limestone inclusions	WBWM	Booth 1997, 114
R95	Savernake ware. The standard 'Roman' grey fabric, cf also E81, E82, E83 and E91.	**SAV GT**	Tomber and Dore 1998, 191
R96	'Native coarse ware' (Kent)	CAT fabric R1 family	Pollard 1988, 98
R97*	Late Roman grog-tempered ware (Kent)	CAT fabric LR1 family	Pollard 1988, 129
R98*	A soft reduced fabric with a grey core, margins and surfaces, common sub-rounded grey grog inclusions 1–3 mm, no visible sand temper.	A421 (Alchester)	Evans 2001, 452
R99*	Reduced fabric with a pale-grey or brown core and dark-grey-to-black surfaces, some sub-angular grey grog 0.5–1 mm and some organic voids up to 2 mm long.	A421 (Alchester)	Evans 2001, 452
R101	Very fine grey-brown fabric with dark grey/black core. Sparse angular light grey ?calcareous inclusions up to *c* 1.5 mm, sparse small voids, common fine mica	SKCC	PMB
B10	Black-burnished (Black-burnished ware 1 and analogous handmade fabrics)		
B11	Dorset BB1	**DOR BB 1**	Tomber and Dore 1998, 127; Farrar 1973; Williams 1977
B12*	South-west (?Somerset) BB1, coarse	**SOW BB 1**	Tomber and Dore 1998, 129
B20	Black-burnished wheel thrown (BB2)		
B22*	Colchester BB2	**COL BB 2**	Tomber and Dore 1998, 131
B30	Other black-burnished type/imitation fabrics (possible overlap with some R30 & R50 fabrics)		
B31	Black-burnished type ware, wheelthrown, source unknown. Large rounded quartz grains cf E39	WBWM	Booth 1997, 115
B33*	Reduced fabric with dark-grey core, sometimes brown margins, and black surfaces, which have been slipped, common-abundant coarse sand temper 0.3–0.5 mm. A black-burnished ware copy.	A421 (Alchester)	Evans 2001, 451 described there as R23
C10	Shell tempered fabrics		

C11	Southern shell-tempered ware. A wheel-made shell-tempered fabric, surfaces commonly rilled, source perhaps Harrold, Beds (Brown 1994).	incl **HAR SH**	Tomber and Dore 1998, 212
C12	Hard, rough grey-brown to black handmade fabric. Common/abundant ill sorted platy shell, often large, up to *c* 7 mm. No other inclusions evident	YWRF	PMB
C13*	Hand-made, generally reduced fabric with a black core, sometimes brown margins, and black surfaces, abundant shell temper 0.5–4 mm. Quite different from C11, being hand-made and not rilled. Likely to be the same fabric as Towcester fabric 44b (Brown and Alexander 1982, 36) and equated with Warwickshire Museum fabric C15.	A421 (Alchester)	Evans 2001, 452
C14*	A black ware with a reddish-brown or grey core. The paste contains a sparse scatter of fossil shell up to 1 mm in size, accompanied by sparse to rare rounded iron compounds, argillaceous pellets and limestone	FTF	FTF archive
C15	coarse fossil shell-tempered. A particularly coarse, handmade ware tempered with large fragments of fossil shell, ranging up to 8mm in size, accompanied by discrete ooliths and limestone rock fragments. The surfaces are generally a reddish-brown with a dark grey inner core	FTF	FTF archive
C16	Smooth, soft(?) brown-orange fabric with hackly fracture - abundant ill-sorted angular shell 0.5-2.5 mm and sparse angular calcite <0.5 mm	FCP 13.2	FCP archive
C17	Orange/brown with grey core, hard rough fabric, moderate ill-sorted subrounded clear and milky quartz, 0.5-2 mm, moderate ill-sorted angular ?fossilised shell, 0.5-3 mm, occasional larger fragments	FCP 13.4	FCP archive; slightly modified by PMB
C19	North Kent early Roman shell-tempered	CAT fabric R69	
C20	Limestone tempered fabrics		
C21*	Palaeozoic limestone-tempered ware. A moderately soft, generally friable fabric often a reddish brown in colour with a grey core. The paste contains angular white limestone and calcite up to 1 mm in size. Petrological analysis of similar wares from sites in Gloucestershire have shown the presence of fossil material and indicate a source from the Carboniferous outcrops in the Malvernian area	FTF	FTF archive
C22*	Palaeozoic limestone-tempered ware. This ware equates with Peacock (1968) fabric B1 and contains a similar mineral suite to fabric C21 above. A source in the Malvern area is likely. Black, occasionally brownish colour (?=G25)	FTF	FTF archive
C23*	Palaeozoic limestone-tempered ware with mudstone/shale. A distinctive variant of fabric C22 with a sparse to moderate frequency of soft argillaceous inclusions, possibly a shale or mudstone.	FTF	FTF archive

C24*	fossil shell and limestone-tempered ware. A reddish-orange, brown or grey ware with a moderate to common frequency of inclusions comprising various fossiliferous fragments - shell, bryozoa, limestone and discrete ooliths. The grade and quantity of inclusions tends to vary from very fine up to 4 mm	FTF	FTF archive. Is this correct?
C30	Other limestone tempered fabrics		
C32*	A moderately hard, black ware, similar visually to fabric C22 but tempered with a sparse to moderate frequency of angular calcite fragments. Comparable wares occur on sites around Gloucester (TF30) and at Frocester (TF 7) from the ?mid-later first century BC and probably into the early first century AD.	FTF, FCP 13.8	FTF archive
G20	Malvern wares		
G21	Malvernian igneous rock fabric (Malvernian Group A)	**MAL REA**	Tomber and Dore 1998, 147
G22*	Malvern 'Romanised' reduced fabric		
G25	Malvern limestone fabric (see C22?)		
G30	Other distinctive hand made Iron Age fabrics		
G31	A hard fired, very dark grey-black handmade fabric. The fracture is slightly hackly and contains sparse-moderate sub-angular rock fragments up to c 1 mm in size, sparse subrounded white inclusions c 0.1-0.2 mm in size, and occasional mica flecks. This is the Clee Hills dolerite tempered fabric (Gelling and Peacock 1970)	Hay Farm, Eardington, Shropshire	Booth 2000, 134
G40	As G30		
G41*	A soft, crumbly, grey-black handmade fabric. Both the smooth external surfaces and the hackly fracture are characterised by numerous irregular (subrounded) voids up to at least 2 mm in length. Sparse iron compounds and quartz sand inclusions also occur. Sherds are mostly burnished. This is the same as the Group D fabric isolated by Morris (1982) from the body of Malvernian material studied by Peacock. It is also fabric 6 at Holt, Worcestershire (Morris 1986). The voids contained marlstone (for a full description see Morris 1982, 15-16) indicating a source between the Severn and the Malverns. The date range is considered to extend from the 5th century BC into the late Iron Age, but not into the Roman period (Morris 1982, 18; cf Morris 1991, 106 where the latest suggested date is `early first century AD').	Hay Farm, Eardington, Shropshire	Booth 2000, 134

LIST OF SITE AND OTHER CODES USED IN WARE DESCRIPTIONS
(Oxfordshire and OAU excavations unless otherwise stated)

A421	A421 (Alchester) (Oxon) 1991 (Evans 2001)
ABVR	Abingdon Vineyard (Oxon), 1989-1993, unpublished
DHC	Dover Heritage Centre (Kent), 1989 (Booth 1994)
DOBS	Dover Biggin Street (Kent), 1998 (Booth and Brown 2002)
FBC	Fawler, Bury Close (Oxon) 1986 (Green 1989)
FCP	Fairford, Claydon Pike (Glos), 1980s (Green and Booth 2007)
FTF	Fairford, Thornhill Farm (Glos), 1988-1989 (Timby 2004)
KSTF	Kempsford Stubbs Farm (Glos) 1995 (Booth 2007)
KTGF	Kirtlington (Oxon), John Moore excavation 2007, unpublished
LWCHL	Little Wittenham Castle Hill (Oxon), 2003, unpublished
NCLF	Nuneham Courtenay Lower Farm (Oxon), 1991 (Booth *et al*. 1993)
NEHOS	Newbury Community Hospital (Berks) 2001, unpublished
NFSP	Springhead (Kent) 1994, (Booth 1998)
NOML	Northmoor Morton Lane (Oxon) 1995, unpublished
NORECF	Northmoor Rectory Farm (Oxon) 2007, unpublished
OXHAMP	Oxford ??
OXMAND	Oxford Mansfield College (Oxon), 1998-1999 (Booth and Hayden 2000
RGF	Lechlade, Rough Ground Farm (Glos), 1950s-1960s and 1991 (Green and Booth 1993)
SHGG	Gravelly Guy, Stanton Harcourt (Oxon), 1981-6 (Green, Booth and Allen 2004)
SKCC	Somerford Keynes Cotswold Community (Glos), 2003, unpublished
UWHH	Uffington White Horse Hill (Oxon) 1992-3 etc (Brown 2003)
WBWM	Asthall (Worsham-Burford Water Main) (Oxon), 1992 (Booth 1997)
YWRF	Yarnton, Worton Rectory Farm (Oxon) 1988-1990, unpublished
CAT	Canterbury Archaeological Trust

PMB additional description by Paul Booth

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APPENDIX 2: CORRELATION OF YOUNG (1977) VESSEL TYPE NUMBERS WITH OA RECORDING SYSTEM TYPE CODES

Young	OA	Young	OA	Young	OA	Young	OA
M1	KA	P21	HC	W24	BA	W67	CC
M2	KA	P22	IC		BB	W68	B
M3	KA	P23	HB	W25	BD	W69	CG
M4	KA	P24	HA	W26	BD	W70	MD
M5	KA	P25	HA	W27	BD	W71	?
M6	KA	P26	HA?	W28	BD	W72	L
M7	KA	P27	HA	W29	BC	W73	M
M8	KE	P28	IA	W30	BD	W74	E
M9	KA	P29	HC	W31	BC	W75	H
M10	KB	P30	HC	W32	CD		
M11	KB	P31	HC?	W33	CD	BW1	C
M12	KB	P32	HC?	W34	CD	BW2	C
M13	KD	P33	HD	W35	CD		
M14	KD	P34	HD/MI	W36	EA	WC1	B
M15	KD	P35	HA	W37	ED	WC2	CD
M16	KD	P36	MD	W38	EC	WC3	HA
M17	KE	P37	HA?	W39	E	WC4	KE
M18	KE	P38	MG	W40	E?	WC5	KE
M19	KE	P39	MF	W41	HD	WC6	KE
M20	KE	P40	ME	W42	JB	WC7	KE
M21	KE			W43	JB		
M22	KE	W1	B	W44	IA	C1	BA
M23	KE	W2	B	W45	HA?	C2	BA
		W3	B	W46	HA?	C3	BA
P1	BA	W4	B	W47	IA	C4	BA
P2	BA	W5	B	W48	JA	C5	B
P3	B	W6	B	W49	JA	C6	B
P4	B	W7	BB	W50	I	C7	BA
P5	CD	W8	B(B)	W51	JB	C8	BA
P6	EH	W9	BB	W52	HC	C9	BA
P7	CD	W10	BB	W53	HA	C10	BA
P8	C	W11	BB	W54	HC	C11	BB
P9	CE	W12	BB	W55	HC	C12	BC
P10	E	W13	B	W56	HA	C13	BC?
P11	E	W14	B	W57	HA	C14	BC
P12	E?	W15	BA	W58	HD?	C15	BC
P13	F?	W16	BA	W59	HD/MI	C16	CC
P14	JB	W17	BB	W60	JB	C17	CC
P15	JB	W18	BA	W61	HC	C18	CM
P16	JB	W19	BA	W62	HC	C19	CK
P17	JB	W20	BA	W63	HC	C20	EE
P18	IB	W21	BA	W64	HC	C21	EE
P19	IB	W22	BA	W65	HC	C22	E
P20	HC	W23	BB	W66	HC	C23	ED

C24	ED	C72	HC			O48	HC
C25	ED	C73	HD	O1	BA	O49	HC
C26	ED	C74	HD	O2	BA	O50	J
C27	ED	C75	HD	O3	BA	O51	JB?
C28	ED	C76	HD	O4	BA	O52	?
C29	ED	C77	HD	O5	BA	O53	?
C30	ED	C78	HD	O6	CC	O54	MD
C31	EE	C79	HD	O7	CC	O55	MD
C32	EE	C80	HD	O8	E?	O56	L
C33	EE	C81	HA	O9	CC	O57	MF
C34	EE	C82	HA	O10	CD	O58	MF
C35	E	C83	HA	O11	C	O59	MG
C36	ED?	C84	HA	O12	C		
C37	E	C85	HA	O13	CD	R1	B
C38	FD	C86	HA	O14	CK	R2	B
C39	E?	C87	HD/MI	O15	CD	R3	B
C40	JB	C88	FC	O16	CK	R4	BB
C41	JB	C89	FC	O17	C	R5	B
C42	JB	C90	HA	O18	ED	R6	B
C43	JB	C91	HA	O19	E	R7	BD
C44	JB	C92	HA	O20	EC	R8	B
C45	JB	C93	HB	O21	E	R9	BC
C46	JB	C94	JA	O22	EF	R10	BC/CC
C47	JB?	C95	H	O23	EE	R11	B
C48	JB	C96	H	O24	EE	R12	CC
C49	JB	C97	KD	O25	?	R13	CC?
C50	JB	C98	KD	O26	?	R14	CC
C51	HC	C99	KD	O27	HD	R15	CC
C52	HC	C100	KE	O28	HD	R16	CC
C53	HC	C101	CM/CD	O29	HB	R17	CC
C54	HC	C102	ED	O30	IA	R18	CC
C55	HC	C103	ED	O31	HB/JA	R19	CN
C56	HC	C104	ED	O32	JA	R20	CD
C57	HC	C105	ED	O33	H	R21	CD
C58	HC	C106	ED	O34	JA	R22	CG
C59	HC	C107	ED	O35	JA	R23	CD
C60	HC	C108	EE	O36	IA	R24	CD
C61	HC	C109	HC	O37	JA	R25	CF
C62	HC	C110	FA	O38	HA	R26	CF
C63	HC	C111	FA	O39	HC	R27	CK
C64	HC	C112	HD	O40	HC	R28	CK
C65	HC	C113	HD	O41	JA	R29	EA
C66	HC	C114	HD	O42	HA	R30	C
C67	HC	C115	HD	O43	FC	R31	EH
C68	HC	C116	HA	O44	JB?	R32	E
C69	HC	C117	HA	O45	HC	R33	CI
C70	HC	C118	MG	O46	H	R34	EF
C71	HC	C119	MF	O47	HC	R35	E

R36	EE	R49	JB	R62	FB	R75	H
R37	EE	R50	IA	R63	H?	R76	L
R38	HD	R51	JA	R64	HA	R77	MI
R39	HD	R52	JA(JB)	R65	FC	R78	MF
R40	H	R53	JA	R66	FC?	R79	MF
R41	HC	R54	IA	R67	I	R80	MG
R42	H?	R55	JA	R68	HC	R81	M/Z
R43	HB(JA)	R56	HA	R69	HC		
R44	HB	R57	HA	R70	HC		
R45	HB	R58	HA?	R71	IB		
R46	HB(JA)	R59	H	R72	JA		
R47	HB(JA)	R60	JA	R73	HA?		
R48	JB	R61	IA	R74	I		

APPENDIX 3: CORRELATION OF COMMON SAMIAN TYPES WITH OA CODES

Drag (etc)	OA
15/17	JA
18	JA
18/31	JA
27	FB
29	HA
30	HA
31	JB
32	JB
33	FC
35	FA
36	JB
37	HC
38	HC
40	FA
45	KD
46	FC
O & P LV, 13	FC (formerly grouped with form 46)
Curle 11	HC
Curle 15	JB
Curle 23	JA
79	JB
80	FA
Tf	FA
Tg	JB
Tx	FD

APPENDIX 4: FABRIC DESCRIPTIONS FOR BINFIELD PARK FARM (Booth 1995a)

Stand-alone fabric series prepared for this site. Fabric codes marked with an asterisk * are unique to this site. Others are standard OA codes.

Ware	Common Name	Description	Source
S	Samian ware	See eg Webster 1996	South and Central Gaul
F43	Rhenish ware	Greene 1978, 18	?Lezoux
M21	Verulamium	cf Saunders and Havercroft 1977, 119	Verulamium Region
M22	Oxford white ware	Young 1977, 56	Oxfordshire
W21	Verulamium	as M21 above	Verulamium Region

W25 White external surface, grey core and interior. Moderate fine quartz and sparse organic inclusions.

*W31 Cream-white. Fine smooth fracture. Very sparse fine quartz and organic inclusions.

*Q25 Orange brown fabric with white slip. Fairly smooth fracture, with common fine quartz, occasional iron oxide and clay pellet inclusions.

*Q26 Red brown fabric with off-white slip. Smooth fracture. Sparse fine quartz sand, sparse clay pellet and iron oxide inclusions, moderate fine mica. Cf O51.

*Q27 Orange-buff surfaces, grey core with white slip? Sparse-moderate fine quartz sand, sparse organic and iron oxide inclusions.

?*Q31 Grey fabric with cream/off-white slip. Smooth fracture. Sparse, ill-sorted quartz sand grains. sparse iron oxides and rounded white ?calcareous inclusions.

?*E21 Black brown. Smooth, soapy feel. Sparse-moderate fine quartz sand. Sparse (occasionally moderate) subrounded-angular buff ?grog. Sparse-moderate organic and rare flint inclusions.

?*E22 Black brown. Smooth fracture. Sparse-moderate fairly fine quartz sand, sparse iron oxide and flint inclusions and organic voids.

?*E23 Dark brown-black. Smooth-laminar fracture. Common rounded quartz sand. Sparse iron oxide and flint inclusions.

?*E61 Buff brown, sometimes with grey core. Hackly fracture. Common angular grey-white calcined flint inclusions up to 3.5mm. Sparse quartz sand, clay pellet and organic inclusions.

?*E62 Grey-brown to black. Hackly fracture. Moderate-common angular grey-white calcined flint inclusions up to c 4mm. Sparse fine quartz sand and mica.

?*E63 Black-brown. Hackly fracture. Moderate angular-rounded ?grog, sparse flint, quartz sand and organic inclusions.

?*E64 Buff-brown. Hackly fracture. Moderate angular grey calcined flint up to 4mm. Common quartz sand and moderate fine mica inclusions.

?*E65 Buff-brown. Hackly fracture. Moderate angular grey calcined flint inclusions up to 3.5mm. Moderate sub rounded quartz inclusions up to 1.5-2mm. Occasional clay pellet.

?*E66 ?Silchester ware Buff-red. Hackly-laminar fracture. Common angular grey-white calcined flint inclusions up to 4.5mm.

*E81 Brown black. Hackly-smooth fracture. Moderate subrounded ?grog, sparse-moderate quartz sand and sparse subrounded clay pellet inclusions.

*E82 Grey to grey-black. Soapy feel. Hackly fracture. Moderate-common subrounded ?grog, moderate organic inclusions/voids. Sparse- moderate quartz sand.

*E83 Buff-brown exterior, grey core and interior. Moderate subangular ?grog, sparse-moderate quartz sand, sparse angular white-grey calcined flint inclusions.

?*O25 Buff. Smooth-hackly fracture . Moderate-common fine rounded quartz sand, sparse rounded clay pellets and iron oxide inclusions.

?*O26 Orange-buff to grey-buff. Smooth fracture. Moderate-common subrounded quartz sand, ill-sorted. Sparse iron oxides and fine mica.

?*O27 Buff brown. Rough surfaces and hackly fracture. Common-abundant subrounded quartz sand. Sparse organic, iron oxide and white ?calcareous inclusions.

O31 Red-buff. Smooth fracture. North Wiltshire? Moderate-common fine quartz sand. Sparse clay pellets, iron oxide and white ?calcareous inclusions.

O33 Red-buff. Smooth fracture. Moderate fairly fine quartz sand. Sparse iron oxides. North Wiltshire?

O43 Severn Valley ware Orange buff. Smooth fracture. Sparse-moderate fine quartz sand. Sparse ?clay pellet and organic inclusions. Sparse-moderate mica.

*O50 Orange-brown. Smooth fracture. Sparse-moderate quartz sand and sparse iron oxide inclusions.

*O51 Red-buff. Smooth fracture. Sparse fine quartz sand, iron oxide and ?organic voids. Sparse-moderate mica.

*O52 Red-brown exterior surface and margin, grey interior and core. Sparse quartz sand, iron oxide and organic inclusions. Sparse-moderate fine mica.

*O71 Buff to buff-brown, usually fairly soft. Hackly fracture. Moderate subrounded grog/clay pellets up to c 2mm. Sparse quartz sand, iron oxide and organic inclusions.

*O72 Buff-brown. Hackly fracture. Moderate subrounded grog/clay pellets. Sparse angular calcined flint, iron oxide and organic inclusions.

*O73 ?Alice Holt fabric D Orange buff. Hard, harsh feel. Hackly fracture. Common-abundant subrounded quartz sand up to 2mm, ill-sorted. Sparse mica. (cf Lyne and Jefferies 1979, 18).

*O74 Buff-brown, grey-brown core and interior in places. Hackly fracture. Moderate organic, sparse or sparse-moderate subrounded ?grog and clay pellet inclusions. Sparse quartz sand.

O81 Pink grogged ware cf Booth and Green 1989, 77 ?Milton Keynes area

R11 Grey to brown grey. Smooth fracture. Very sparse fine quartz sand, sparse-moderate fine mica.

*R21 Medium-dark grey. Fairly smooth-hackly fracture. Moderate-common fine quartz sand, sparse iron oxide and clay pellets, occasional flint, organic and mica inclusions.

*R22 Grey to black-brown. Moderate-common quartz sand, sparse small angular flint and occasional iron oxide and organic inclusions.

*R23 ?Alice Holt fabric D Buff-grey to dark grey. Otherwise as O73.

*R24 Mid grey. Smooth or slightly hackly fracture. Moderate-common, mainly fine quartz sand, sparse-moderate organic and mica, occasional iron oxide inclusions.

*R31 Mid grey. Smooth fracture. Sparse fine quartz sand and organic inclusions, occasional iron oxide.

*R32 Grey, sometimes with red-brown core or margins. Laminar fracture. Sparse quartz sand, iron oxide, clay pellet and organic inclusions.

*R33 Grey surfaces, red-brown core. Sometimes very hard. Sparse-moderate fine quartz sand and very sparse iron oxide inclusions.

*R81 Dark grey-black surfaces, brown to brown-black core. As O71.

*R82 Light grey, core sometimes darker. Hackly fracture. Moderate subangular grog/clay pellet inclusions up to 5mm, poorly sorted. Sparse-moderate subrounded quartz up to 2mm, poorly sorted. Sparse organic and iron inclusions.

B11 Black-burnished As Farrar 1973. Dorset ware category 1

*P11 Buff-brown to black (variable firing). Moderate subrounded quartz sand, poorly sorted. Sparse iron oxide and very sparse organic inclusions.

*P12 Brown-black to black (variable firing). Sparse-moderate fine quartz sand and fine mica, sparse (occasionally moderate) organic inclusions, sparse iron oxide and clay pellets.

*P13 Buff-brown to black (variable firing). Sparse-moderate rounded ?clay pellets, sparse subrounded quartz, iron oxide, mica and organic inclusions/voids.

*P14 Grey-brown to black (variable firing). Sparse-moderate quartz sand and grey calcined flint, sparse mica and organic inclusions.

*P15 Grey-brown to black (variable firing). Moderate organic inclusions/voids, sparse-moderate fine quartz sand, sparse mica.

APPENDIX 5: CODES FOR ALTERNATIVE FIELDS USED IN YARNTON (YWRF) POST-EXCAVATION ASSESSMENT, 1993

1. Period

This is ceramic period. The codes used are:

LNE later Neolithic
LNB late Neolithic-early Bronze Age
EBA early Bronze Age
LBA later Bronze Age
LBI late Bronze Age-early Iron Age
EIA early Iron Age
MIA middle Iron Age
LIA late Iron Age
LIR late Iron Age-early Roman
ERB early Roman
LRB late Roman
RB Roman undifferentiated
EAS early Anglo-Saxon
EMS early-middle Anglo-Saxon
MAS middle Anglo-Saxon
LAS late Anglo-Saxon
MED medieval (ie 11th-12th century onwards)
PME post-medieval
UNC uncertain

2. Group quality.

Period Group Quality and Context Group Quality appeared as separate fields. This was because mixed contexts, while of relatively low value in site terms, might nonetheless contain material of intrinsic importance of whatever period which would need to be flagged as potentially worth further study. The qualitative assessment is subjective but is based on a number of criteria, including state of preservation (based on the comparison of figures for sherd count and weight and the condition of sherds recorded in the Wear field), integrity (based on the chronological spread of the material evident from the Period field), stratigraphic criteria (if any), and ceramic quality in terms of the size of the group and the range of fabrics and forms represented. The assessment is recorded on a simple numeric scale:

1 very good
2 good
3 average
4 below average
5 poor