APPENDIX 1: SUGGESTED RECORDING SYSTEMS FOR POTTERY FROM ARCHAEOLOGICAL SITES

INTRODUCTION

The following recording scheme for pottery is based to a great extent on the systems devised for the Department of Urban Archaeology of the Museum of London in the mid-1970s (Orton 1979). This in turn draws heavily on earlier work in Britain (at Winchester and Gloucester for instance) and abroad (e.g. Carthage: Peacock 1977).

Today, most archaeologists will wish to implement these structures as a relational database, or perhaps as a series of spreadsheets. Nevertheless, we present them here in a paper format, in order to provide a general basis which can be adapted readily into any chosen digital format. We do not wish to prejudge individual choices of implementation and software, which are likely to form part of a larger site-recording system, and may in any case change over the lifespan of this book.

RECORDING FORMS AND CARDS

Sample recording forms for the quantification of pottery (Fig. A.1), and cards for the description of fabrics (Fig. A.2) are reproduced here – the relationship between them, and a record card for holding reproductions of drawings, is shown in Fig. A.3.

DESCRIPTIVE KEYWORDS FOR FABRIC DESCRIPTION

The pottery-fabric descriptions used in reports and on fabric record cards are based on visual and tactile examinations of the surfaces and fresh breaks, both in the hand and using binocular microscope at ×20 or ×30 magnification.

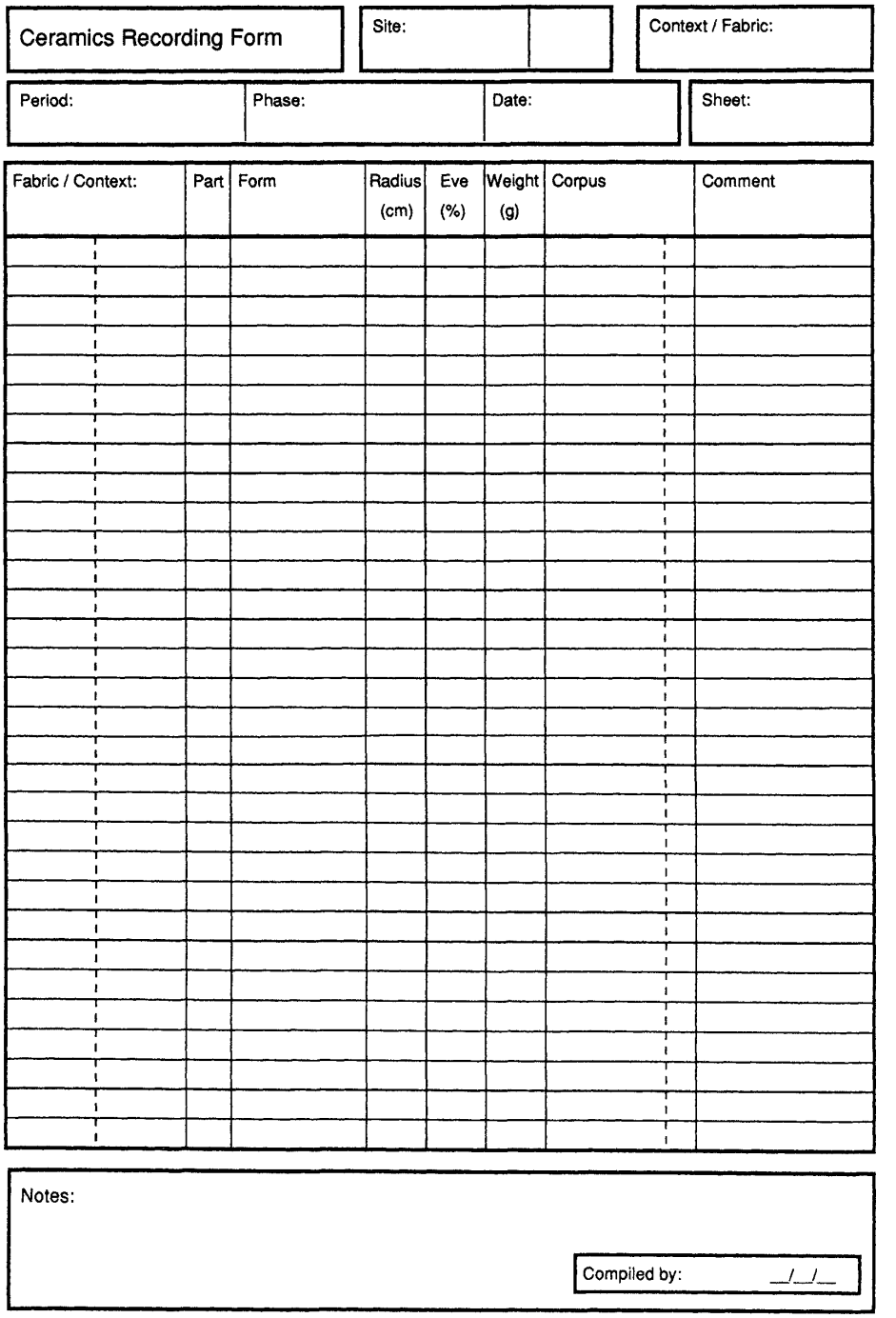

FIGURE A.1. Sample quantified pottery recording sheet.

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Publication reference:			**Fabric code:**
Context ref. of type-sherd(s):			**Common name:**
Colour: core:	ext.margin:		ext.surface:
	int.margin:		int.surface:
Hardness:	Feel:		Fracture:
Inclusions:			
Frequency:			
Sorting:			
Size:			
Rounding:			
Forming: Primary:			
Secondary:			
Slip: extent:		colour(s):	
Glaze: extent:		colour(s):	

FIGURE A.2. Sample fabric recording card.

The following characteristics are recorded: colour, hardness, feel, visual texture, inclusions, surface treatment, slip and glaze (if any). The conventions used in each of these categories are described below:

Colour. Munsell colour names and numbers are used. The colour of the core is always given, followed by the colour of the margin(s) (if different from the core) and the surface(s) (if different from the margins). Mixed colours are indicated by a solidus (/) – for example 'red/brown', while partial colours (for example a core that fades out in places) are enclosed in brackets: '(grey) core, red margins' means that the grey core fades out in places, leaving an entirely red section.

Hardness. The terms used are:

soft: can be scratched with a fingernail.
hard: cannot be scratched with a fingernail.
very hard: cannot be scratched with a knife.

Feel. Basic terms employed are:

harsh: feels abrasive to the finger.
rough: irregularities can be felt.
smooth: no irregularities can be felt.

Table A.1. *Mohs hardness scale and substitutes*

Scale	Mohs mineral	Substitute
1	Talc	
2	Gypsum	
2.5	–	Fingernail
3	Calcite	Copper wire
4	Fluorite	
4.5	–	Window glass
5	Apatite	
6	Orthoclase	Steel blade
7	Quartz	
8	Topaz	
9	Sapphire	
10	Diamond	

Two other terms which can be used are 'soapy' and 'powdery'. All refer to a surface in its basic state (e.g. without burnishing, which is described separately).

Texture. The terms at present used to describe a freshly broken section are:

subconchoidal:	breaks somewhat like glass or flint.
smooth:	flat or slightly curved, no visible irregularities.
fine:	small, closely spaced irregularities.
irregular:	larger, more widely spaced irregularities.
hackly:	large and generally angular irregularities.
laminated:	'stepped' effect.

Descriptions refer to the section as seen by the unaided eye: for smooth fabrics, it is useful to add the texture as seen at ×20 magnification (for example 'smooth; irregular under lens').

Inclusions. Identification of inclusions is based on Peacock's algorithm (Peacock, 1977, 30–2; here Table A.2.). A magnet is used to identify inclusions of iron ore and dilute hydrochloric acid to identify limestone, shell, etc. Colour is given when necessary – Munsell colour names are used, plus the terms 'clear' (transparent, no intrinsic colour) and 'colourless' (transparent or translucent, taking up colour of clay matrix to some extent).

Frequency. The frequency of inclusions is indicated on a three-point scale – abundant, moderate or sparse – or by reference to a percentage inclusion chart such as Fig. A.4.

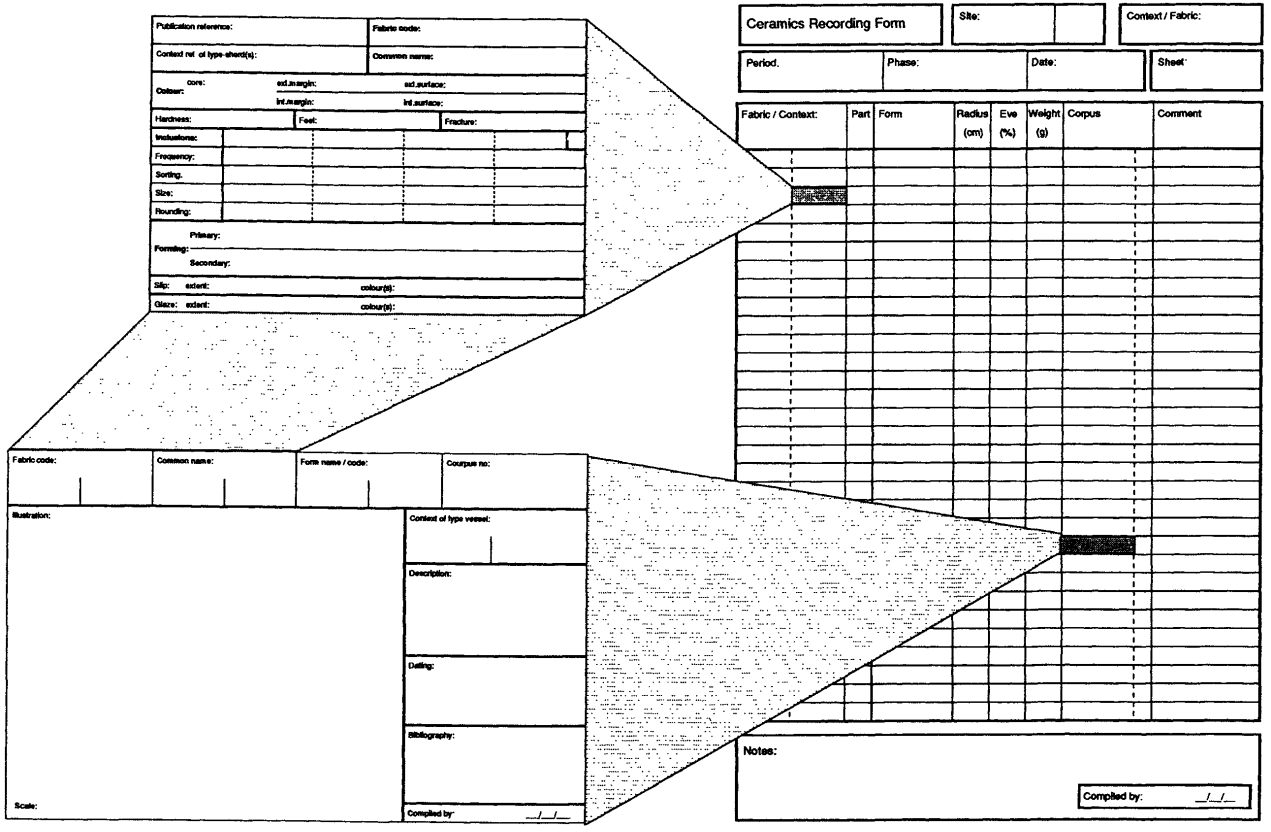

FIGURE A.3. Relationship between recording sheets and cards.

Table A.2. *Key to identification of inclusions in pottery*

A No inclusions visible – voids	
1 voids plate-like – sometimes curved and with striations	*shell*
2 voids form perfect ovals or spheres *c.* 1mm across	*oolite or limestone*
3 voids form rhombs	*calcite*
4 voids irregular	*limestone*
5 voids elongated with striations down length	*grass or straw*
B Inclusions react with dilute hydrochloric acid	
1 plate-like, curved, laminated or with structure at right angles to surface	*shell*
2 inclusions form perfect ovals or spheres with concentric structure	*oolite*
3 inclusions form perfect ovals or spheres without concentric structure	*well rounded limestone*
4 white or clear rhombs	*calcite*
5 irregular lumps, angular or rounded	*limestone*
C Inclusions homogeneous and do not react with acid	
CC Light coloured	
1 glistening flakes	*white mica*
2 clear glassy grains harder than metal	*quartz*
3 white glassy grains harder than metal	*quartzite*
4 clusters of white glassy grains not well cemented together	*quartz sandstone*
5 dull white or light grains	
a easily scratched with metal	
1 rhombs	*dolomite*
2 with curved structure	*calcined bone*
b not easily scratched with metal	
1 rectangular or sub-rectangular crystals – cleave well	*felspar*
2 no visible crystal forms, with conchoidal fracture	*flint*
CCC Dark coloured	
1 glistening flakes	*dark mica*
2 red earthy grains	
a well rounded	
1 slightly magnetic – sometimes bright ochreous in colour	*red iron ore*
2 dull brown – clay-like	*clay pellets*
3 dull brown – clay-like but with laminations	*metasediment*
b angular	
1 slightly magnetic – sometimes bright ochreous in colour	*red iron ore*

2 dull brown – clay-like	*grog*
3 black grains	
a shiny grains	
1 metallic appearance. No crystal form, often well rounded	*black iron ore*
2 elongated rods often with striations down length, glassy appearance	*probably ferro-magnesian minerals*
b dull grains	
1 soft, earthy, angular	*grog*
2 harder, flat grains, sometimes laminated	*metasediment (e.g. slate)*
3 not scratched with needle, no crystal structure, conchoidal fracture, angular	*flint*
4 scratched with needle, hackly fracture, formed of minute crystals	*basic igneous*
4 hard red grains	
a transparent or translucent	*quartz or quartzite*
b opaque rectangular or sub-rectangular crystals, cleave well	*felspar*
c opaque, conchoidal fracture	*flint*
d scratched with metal, hackly fracture, formed of minute crystals	*basic igneous*
D Inclusions heterogeneous and do not react with acid	*rock fragments*

Source: based on Peacock 1977, 30–2.

Size of inclusions. The terms used are based on the USDA (United States Department of Agriculture) standard sizes for sand grains and are as follows:

very fine:	up to 0.1mm.
fine	0.1 to 0.25mm.
medium:	0.25 to 0.5mm.
coarse:	0.5 to 1mm.
very coarse	larger than 1mm.

Coarser inclusions are given to the nearest mm. The predominant size range is given – ranges in which lesser proportions are present are shown in brackets.

Sorting. Sorting indicates the homogeneity (in size) of the inclusions. Well-sorted grains are all about the same size, ill-assorted grains are not.

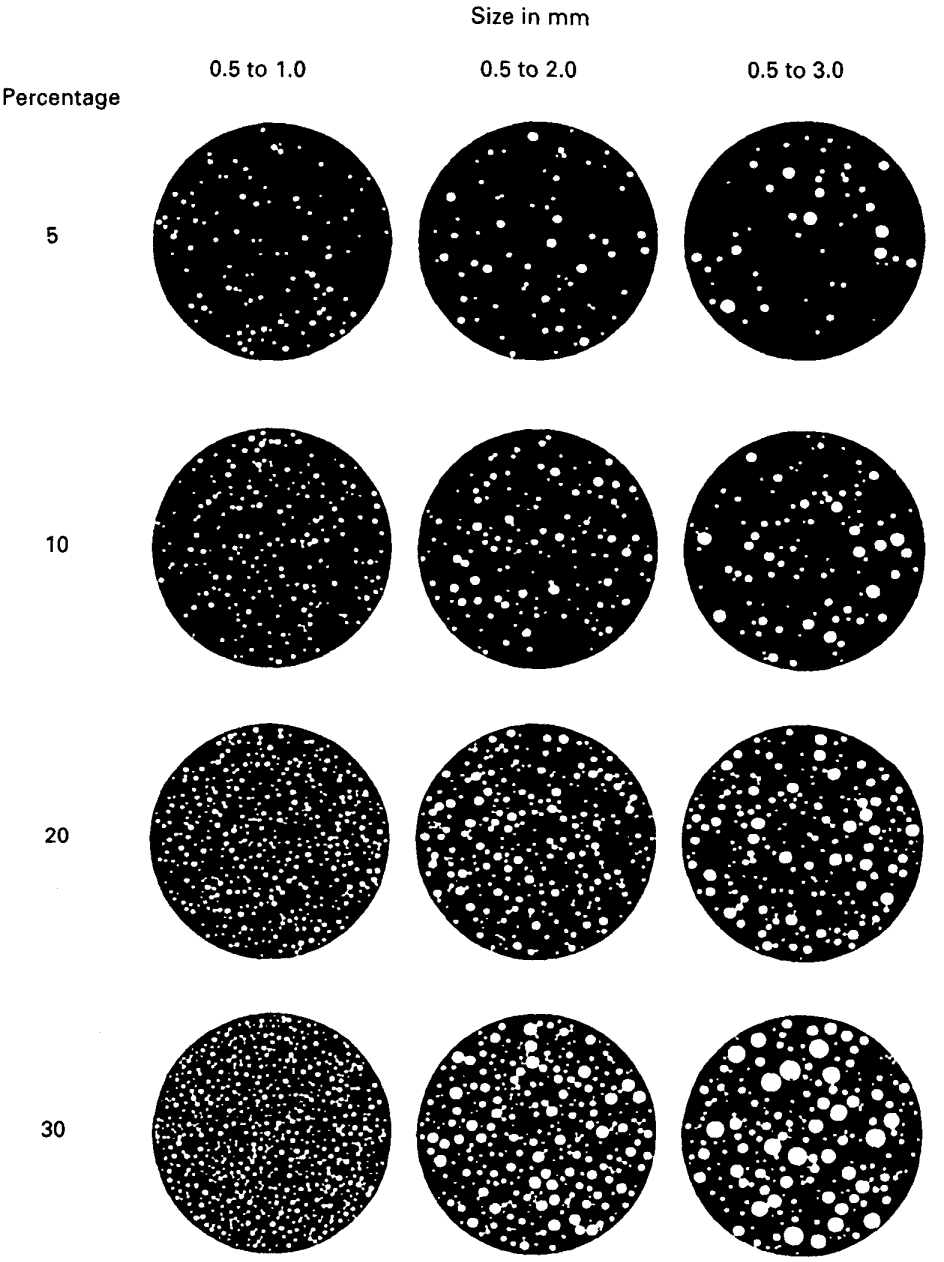

FIGURE A.4. Percentage inclusion estimation charts (after Mathew, Wood and Oliver 1991, by permission of the Trustees of the British Museum).

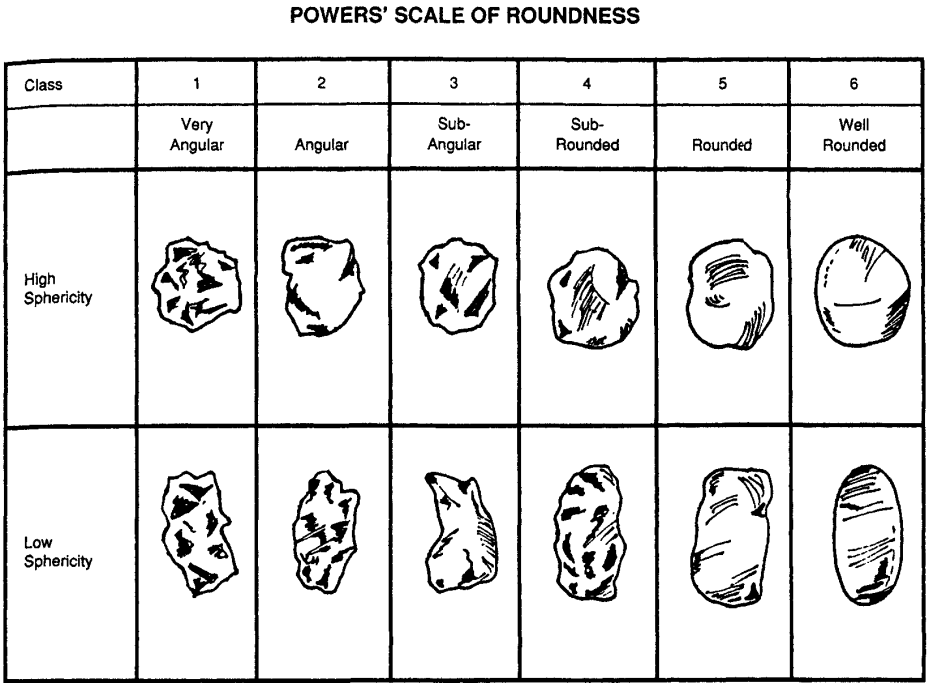

FIGURE A.5. Sphericity/roundness estimation charts (from Barraclough 1992, by permission of The Geographical Association).

Rounding. The terms used are:

angular:	convex shape, sharp corners.
sub-angular:	convex shape, rounded-off corners.
rounded:	convex shape, no corners.
irregular:	convex/concave shape.
flat:	two-dimensional shape.

Reference may be made to a rounding/sphericity comparison chart such as that given in Fig. A.5.

Surface treatment	The terms used are: 'wiped', 'smoothed', 'burnished', 'knife-trimmed', 'fingered' and 'throwing marks'.
Glaze	The extent, colour and finish are described. Terms used for extent are: 'all-over', 'areas', 'zones' (areas with horizontal upper and lower edges), 'patches', 'streaks', 'runs', 'dribbles', 'spots'.
Colour	The apparent colour (i.e. as actually seen) is given, except that obviously clear glazes are described as clear. Colourants in the

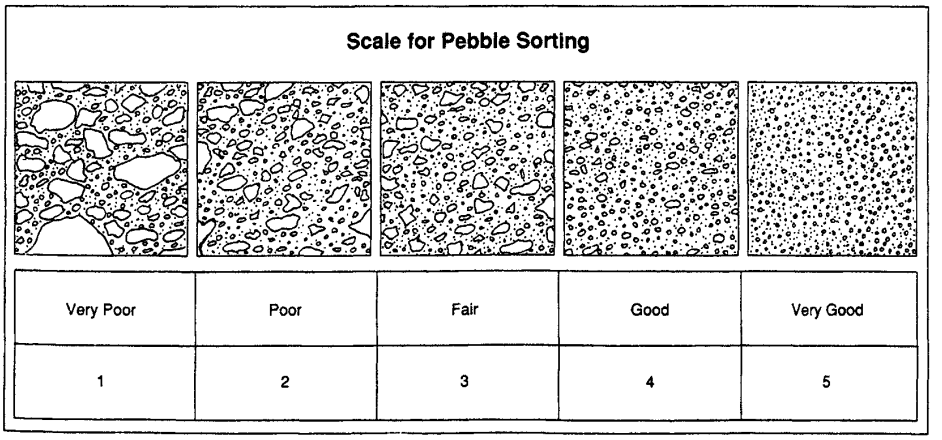

FIGURE A.6. Inclusion sorting chart (from Barraclough 1992, by permission of The Geographical Association).

	glaze, and effects of inclusions in the clay, are described where possible.
Finish	as seen at ×20 is preferred to an unaided description. Terms used are: 'lustrous', 'glossy', 'dull', 'sparse', 'pitted', 'crazed', 'smooth', 'thick', 'thin'.
Slip	The convention is used that large zones of slip are a fabric characteristic, but details are dealt with as decoration. Terms used are therefore:
(for extent):	'all over', 'zone' (plus location on vessel), 'see decoration'.
(for finish):	'continuous', 'sparse', 'smooth', 'lumpy', 'thin', 'micaceous', 'iron-rich'.

FABRIC CODING SCHEME

The following simple coding scheme can be used to catalogue and organise a type-fabric collection. The coding describes the principal inclusion types and primary features of the construction and surface treatments.

The code is given in dictionary order: thus GSby is a hand-formed, burnished fabric with abundant inclusions of grog and quartz sand. If sherds are stored so that fabrics with similar inclusions (that is similar codes) are kept together, then it is possible to match new sherds or fabrics by coding them and using this as a signpost to the most likely location of a match.

Table A.3. *Moderate/abundant inclusions – upper-case letters*

C	Organic
F	Flint
G	Grog
H	Shell
I	Ironstone
L	Limestone
M	Mica
N	Wares without obvious inclusions
S	Sand (quartz/quartzite)
V	Volcanic/igneous
X	Other/unknown

Table A.4. *Construction and surface treatments – lower-case letters*

b	burnished
d	tin-glazed
f	salt-glazed
g	copper-stained glaze
k	other glaze
m	mica-slipped/dusted
n	slipped 'white' (high Munsell value)
o	other slipped
t	knife-trimmed
w	definitely wheel-made in whole or part
x	moulded
y	wheel not used/doubtful
z	other treatments