

NEWSLETTER 47 - November 2008

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NOTES FROM THE PRESIDENT - Roberta Tomber

Tribute to John Dore: The Great North Museum Project

The collections from the Museum of Antiquities, the Shefton Museum of Greek art and Archaeology and the Hancock Museum, all of Newcastle, are being relocated to a new museum, the Great North Museum. The building is under construction and donations are being sought for various aspects of the work, including seating. As John's working life was based in Newcastle, and he was closely involved with the Museums and University department it seems appropriate to commemorate John by contributing to the seating appeal. The Study Group will be making an official contribution, but members may wish to make a private one in honour of John. Further information and the contribution form are appended to the end of the Newsletter for those wishing to donate – please be sure to mention John when returning the form.

Congratulations to SGRP members on BAA recognition

This year's British Archaeological Awards honoured two of our members. The Group send their congratulations to Vivien Swan and Roy Friendship-Taylor, who were short-listed for the British Archaeological Awards Lifetime Achievement Award. The award was presented to the third short-listed nominee, Clive Orton. Well deserved by all, and great to see pottery studies recognised on a national level!

SGRP On-Line bibliography

For those of you who missed Ted Connell's demonstration at the annual conference or have not visited our website recently (www.sgrp.org.uk), the On-Line bibliography is well established and new entries are being entered as soon as they are received. Additional contributions are welcome – not only published work but grey literature is actively sought. For those wishing to contribute for the first time, please contact bibliography@sgrp.org.uk, for details on how to format your entries. A big 'thank you' to existing contributors and to Ted!

Gillian Briathwaite

Members will be saddened to learn of the death of Jill on the 10th of November 2008. Jill was a good friend to many and we will miss her both personally and professionally. She leaves behind her valuable scholarship on face pots, which will remain the standard text on the subject. Those wishing to send condolences to the family can do so via The Times (<http://www.legacy.com/TimesOnline-UK/GB/GuestbookView.aspx?PersonId=120329160>) that also includes some lovely pictures can also be seen. An informal celebration of Jill's life will be held at the family home from 12 noon onwards on Sunday the 21st of December. All are welcome and those able to attend should contact Jill's husband Rodric for details (rqbraithwaite@mac.com).

SGRP Conference 2008

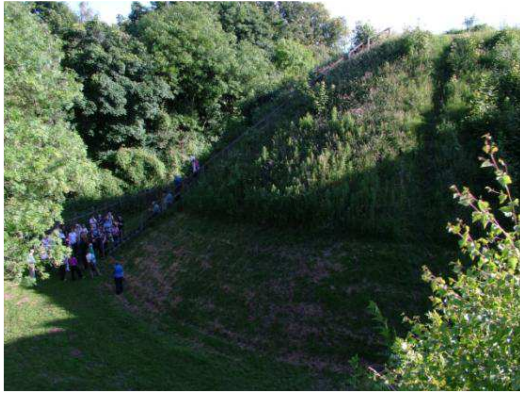
The annual conference in Cambridge between the 4th and the 6th of July was another great SGRP event! We particularly thank Gwladys Monteil and Alice Lyons who organised the conference, and the McDonald Institute who generously donated their facilities for the weekend. We had 43 residential and 25 day delegates, creating a full house and a tremendous atmosphere – even the weather co-operated! Highlights included pre-dinner drinks in the Scholar's Garden of Clare College, where we honoured Vivien Swan by announcing SGRP plans to digitise and update her *Pottery Kilns of Roman Britain* hosted on the website of Nottingham University where Vivien is a Research Fellow. This was followed by dinner in the Great Hall at Clare College. On a more academic note, the weekend was filled with lectures of an excellent standard (many abstracts are provided in the Newsletter), including background talks on Friday afternoon on the Cambridgeshire area by local archaeologists. Local archaeologists also contributed a full programme of activities: Friday afternoon Anne Taylor provided an excellent display of pottery in the Cambridge University Archaeology and Anthropology Museum, and on Saturday we toured Car Dyke led by Steven Macauley (Oxford Archaeology East), Bartlow Hills Barrow Cemetery with Sarah Poppy (Cambridgeshire County Council) and finally Saffron Walden Museum, where we saw some more pottery and squeezed in a cup of tea!



The digitisation of *Pottery Kilns of Roman Britain* is announced to Vivien in Clare College gardens (photo by David Bird)



A Visit to Car Dyke (photo by John Fulcher)



And then to Bartlow Hills Barrow Cemetery
(photo by John Fulcher)



Saffron Walden Museum offers some amusement!
(photo by John Fulcher)

Conference Abstracts

Roman potteries around *Durobrivae* - Geoffrey Dannell (freelance)

Roman potteries have been known in the vicinity of the Lower Nene Valley since the early nineteenth-century. Artis records visiting a kiln(s) near Ashton (Oundle, Northants.), and excavated numerous others around the Roman town of *Durobrivae*, on the line of Ermine Street (cf. E.T. Artis, 'Report on Recent Excavations made at Sibson near Wandsford (sic.), Northamptonshire, on the Estate of the Duke of Bedford', JBA, 2, pp 164-169. More recent excavations have revealed extensive pottery production at Stanground (Peterborough, Cambs.). The extent of activity along the line of the river Nene thus covers some 25 kilometres.

The earliest production recognized is that of the military kilns associated with the Roman Fortress at Longthorpe (G.B. Dannell & J.P. Wild, Longthorpe II, *The Military Works-Depot: An Episode on Landscape History*, Britannia Monograph 8, 1987). However, there are a number of late Iron-Age and native wares of the first century which are found in archaeological excavations, and should be local. The kilns are yet to be identified.

Production for long-distance trade seems to have commenced around c. AD. 150. Shortly afterwards, we find mortaria stamped *Cunoarda [fecit] Vico Durobri[vis]*, indicating both the establishment of an important pottery, and the elevated status of the settlement.

The first colour-coated wares, in the forms of beakers, and then flagons, seem to start appearing around AD 150-160; they became considerable objects of trade. The first kilns seem to have been centred in Normangate Field, north of the Nene, and alongside Ermine Street.

The industry then continued to grow steadily, and the remarkable copies of Rheinzabern forms produced at Stangound mark a particularly interesting phase in the earlier third century (G.B. Dannell, *The Potter Indixivixus*, CBA Res. Rep, 10, pp. 139-142).

Production in the third and Fourth centuries became concentrated in the modern parishes of Sibson and Stibbington, north of the town. Many kilns were excavated at the time of the development of the A1 road in the later 1950s (Dr. S. Upex, pub. forthcoming, and see Perrin below). At Stibbington, one of Artis's kilns was re-excavated and its workshop identified. This revealed a small, but complete complex, with a pottery shed, including its wheel emplacement, well and two kilns, one probably for colour-coated ware, the other for grey and fumed wares.

Modern reassessment of the evidence suggests increasingly, that production in the lower Nene Valley lasted into the fifth century. Numerous examples of vessels showing Germanic influence appear in the later fourth century. These late dates are reinforced by the latest pieces in the 'Water Newton Treasure' (cf. K. Painter, 'The Water Newton Treasure', in E. Hartley, J. Hawkes, M. Henig and F. Mee, *Constantine the Great: York's Roman Emperor*, York, 2006, p. 210), and a late gold coin from *Durobrivae* itself, which was minted in the last decades of the fourth century.

A general overview of the pottery is to be found in Perrin's excellent work (J.R. Perrin, *Roman Pottery from Excavations at and near to the Roman Small Town of Durobrivae, Water Newton, Cambridgeshire, 1956-8*, SGRP 8, 1999).

Earith Camp Ground – Function, Trade and Deposition

- Katie Anderson Cambridge Archaeological Unit

A very large quantity of Roman pottery, totalling over 60,000 sherds, was recovered from the Camp Ground site, 12 miles northwest of Cambridge. The material spanned the entire Roman period, with late Roman material the most prolific. The assemblage included a significant number of complete and near-complete vessels and this and other

evidence from the site suggest this was not a 'typical' rural settlement. Perhaps the most interesting element of the assemblage is the possible link with the trade of pottery. There was no evidence of pottery manufacture on the site, although kilns have been found in the vicinity. Two fabric groups stood out; shell-tempered wares and Nene Valley wares, which together represented almost half of the recorded assemblage. This suggested two possible models of trade. Firstly, one where locally produced shell-tempered pottery was distributed from the Camp Ground to outside of the immediate local area, and/or a second model with Nene Valley wares brought to the Camp Ground were distributed out to the immediate local area. The sites location next to the Cranbrook Drain and its relative proximity to the Car Dyke suggest water-borne transport was a likely option. Evidence from deposition at the site was considered as a possible means of supporting or opposing this view. This showed that features with more than one complete/semi-complete vessel, often produced some of the largest quantities of material from any feature on the site (+1000 sherds), which also had high mean weights and EVE counts and therefore possibly suggest some sort of warehouse deposit.

The Cambridgeshire Car Dyke (& the Horningsea Roman Pottery project)

- Stephen Macaulay BA Mphil MIFA (Oxford Archaeology East)

The Car Dyke canal, or Old Tillage at Waterbeach, Cambridgeshire, was traditionally interpreted as a 122km long canal, of Roman date, which ran from the River Cam at Waterbeach (10kms NE of Cambridge) to Washingborough (4kms east of Lincoln). Thought to have been constructed to supply the Roman 9th Legion in the early AD 70s, when it moved from Lincoln to York. This was an interpretation first suggested by John Morton and then William Stukeley in the 18th century but it was not until the 1980s that this view was first challenged. This paper looks at the Car Dyke and the stark differences between the sections excavated in Cambridgeshire (at Waterbeach and Cottenham) and those excavated to the north of Peterborough into Lincolnshire. The paper agrees with researchers in Lincolnshire who have concluded that these are two different monuments and that the name Car Dyke should not be used for the Cambridge section, as it only serves to create a link between two separate features. The Car Dyke in Lincolnshire still has no clear construction date, let alone function, whilst the Car Dyke in Cambridgeshire is morphologically different (broader and shallower) and accurately dated from the 1993 and 1997 Cambridgeshire County Council excavations at Waterbeach directed by Stephen Macaulay. This has produced a mid 2nd Century (Hadrian/ Antonine date for construction and used through until abandonment in the 4th Century AD. The function of the Car Dyke in Cambridgeshire is also that of a canal.

As a result of the 1997 excavation at Waterbeach, where very large amounts of pottery (9000 sherds totalling over 16kg) were recovered, a Roman warehouse was uncovered and several Horningsea style kilns were discovered, was the English Heritage funded Horningsea Pottery project (with Dr Jerry Evans and the author), the first study of a major Roman Pottery industry since PPG16 began. It is hoped that the results of this work will be completed in 2009.

Some as yet unidentified industrial vessels from Basinghall Street, London

- Beth Richardson (MOLAS)

This is a glass-working site with a fairly large assemblage of early to mid 2nd century pottery. The pottery includes a large number of sherds from 'industrial vessels' - standard locally-made oxidised jar and bowl forms covered on both surfaces with a deposit of what appears to be a thick brickearth slurry. Some vessels show no sign of having been heated while others are completely vitrified. We don't yet know what process was taking place, and whether the vessels are connected with the glass or pottery manufacture. Dr Ian Freestone (Cardiff University) is currently carrying out analysis with a scanning electron microscope (SEM).

There are also large quantities of plain-rimmed convex-walled dishes on the site, all oxidised and some mica-dusted. These are the standard locally-made imitations of Pompeian red-ware platters which are common in London (and on many Romano-British sites) in 1st and 2nd century deposits. They may have been used for making bread; they are also common in military assemblages. There are no wasters, but several dishes are badly finished with patchy slip. It is possible that they were being made in the vicinity (there are kilns in the area, presumably supplying the nearby fort); it is also possible that there may be a connection between these and the industrial vessels.

The pottery will be published in a forthcoming Museum of London Archaeology monograph (2009/ 2010).

Pottery Production and work place rituals: an industrial site at East Winch in the Nar Valley Norfolk. - Andrew Peachey (Archaeological Solutions)

Several phases of excavation at East Winch in the Nar Valley (NW Norfolk, close to the fen-edge) have revealed an extensive pottery assemblage associated with an enclosure containing a stone built workshop, two post-built buildings and four kilns (two single flued, two double flued) belonging to the late 2nd to late 3rd/early 4th centuries AD. The stone-built workshop incorporated an apsidal end and a drying room heated by a small hypocaust system. All three buildings were aligned and appear to have remained in use as the surrounding enclosure was expanded. The

kiln deposits included a wide range of jars and dishes in Nar Valley reduced ware that correspond closely with many of the vessels previously recorded at the shore fort at Brancaster. The establishment of this workshop and the shore fort in the late 2nd century may not be coincidental. A particularly notable element of the assemblage is the presence of two ritually deposited vessels made in the kilns on the site. The first comprises a jar split vertically in half before the respective halves were deposited in separate kilns, c.50mm apart, possibly as part of a process of consecration, continuation or enchainment. The second comprises a jar that was stabbed before being buried at the base of central posthole surrounded by a series of smaller postholes, possibly representing a temporary shrine or closure deposit. Evidence for such ritualised processes is rarely recorded on Roman industrial sites and provides an insight into the possible structure and perceptions the sites occupants may have had, as well as providing important new evidence for a relatively poorly understood regional industry.

N.B. Since this talk was given a further phase of excavation has revealed further evidence for the drove way that leads into the site, and has included a third ritually deposited vessel comprising another stabbed jar, this time placed in the terminus of a drove way ditch and possibly representing another closure deposit in the late 3rd/early 4th century AD.

Felix Oswald Samian Project Update - Gwladys Monteil (University of Nottingham)

The short contribution gave an overview of the recently completed AHRC funded Felix Oswald Samian Project at the University Museum, University of Nottingham and the associated on-line database. Felix Oswald established a collection of samian from his excavations at *Margidunum* (Nottinghamshire), from London and acquired substantial collections from the French antiquarians Albert-Edward Plicque and Georges Chenet.

The aim of the project was to bring the Oswald's collection back into the consciousness of researchers, students and the general public by improving its accessibility: physically, visually and virtually. With invaluable help from a dedicated voluntary workforce, we have undertaken a systematic campaign of re-analysis.

For each decorated vessel, information about the decoration is now available alongside a scanned image, quantification and published references. For each vessel with a potter's stamp information about the die and potter is now available alongside a scanned image, quantification and published references. The assessment of the Felix Oswald collection has also highlighted suitable pottery sherds from which to develop a fabric series that may be of use to colleagues working with Roman pottery and samian ware. Thumbnail images of the colour photographs of the fabrics taken using a stereomicroscope at x20 magnification are available on the website.

All of this new information is now available on-line via a searchable database. This can be found at: <http://www.nottingham.ac.uk/museum/samian.php> or <http://www.nottingham.ac.uk/~aczsamia/database/index.php>

Pottery from Recent Excavations at Drapers' Gardens, City of London

- James Gerrard (Pre-Construct Archaeology)

During 2007 Pre-Construct Archaeology excavated a large site at Drapers' Gardens in the Upper Walbrook Valley, City of London. An extremely well preserved and waterlogged sequence of Roman activity has produced over 18,000 sherds of pottery, weighing 1.57 tonnes. This talk gave a brief introduction to the site and discussed some aspects of ceramic supply (including large late fourth century pottery assemblages from a revetted channel's fill) and a number of unusual finds, such as a Gaulish amphora with painted inscription. Analysis of the pottery is in its early stages but preliminary results suggest that this substantial dataset will offer new insights into the use and dating of ceramics in *Londinium*.

Early Roman Coarse Wares in the Cambridgeshire region - Alice Lyons (CAM ARC)

In this paper I briefly outlined the progression of the main coarse ware pottery fabrics and forms seen in the Cambridgeshire region in the Early Roman era. A period of time broadly between the early-mid 1st (unfortunately coarse wares do not respect the conquest) and mid 2nd centuries AD. A dynamic time characterised by changes in social organisation, developed coin use, changing burial rites and the arrival of imported ceramic finewares into the south-east of England together with the introduction of the fast potters wheel and kiln fired pottery.

This review is based on a huge amount of recent fieldwork that has been carried out in Cambridgeshire; the three sites which I have worked on particularly closely are Bobs Wood, Loves Farm (St Neot's) and the A428 assemblage (recently published as EAA 123). While the ground breaking work by Isobel Thompson Grog-tempered 'Belgic' Pottery of South-eastern England, published by BAR in 1982 is still relevant today.

What Isobel realised was that coarse wares production during this time was subject to local variations which she categorised into nine regional pottery zones. Cambridgeshire (Zone 9) did not fit easily within pottery production patterns seen elsewhere in south-east England. To quote: "This is a small fringe zone that is characterised by the use, alongside grog, of a sandy fabric that is fired to a strong orange-black patchy colouring." Isobel goes on to say this area is the northern edge of grog tempering (where) it is not used as the rule.

Why Cambridgeshire does not fit into the larger south-eastern model for pottery production and use is that during

the late Iron Age and Early Roman period it was on the edge of the territories of all of the four major tribes in the region with the Iceni to the east, the Corieltavi to the west and the Catuvellauni and Trinovantes to the south. The region would have been one of shifting tribal boundaries and allegiances. However lying between these major tribal divisions, this region also occupied an unusual cultural position where the social structure of communities (including their use of coinage, metal work, pottery and burial practises) did not always fall into regional norms. Moreover, the people who lived there would have been exposed to a number of native traditions (including potting traditions).

Moreover, southern Cambridgeshire seemed to have formed the northern limit of direct Gallo-Belgic influence (mostly seen in imported fine ware pottery) and the Aylesford-Swarling tradition (demonstrated by accompanied cremation burials). However recent excavations at Bartlow Hills, Hinxton, Duxford, Trumpington and Addenbrookes have shown that this culture did travel up the Granta as far as Cambridge itself. While other excavations shows this influence travelling as far as Milton Keynes (Broughton, excavated by OA East).

Early Roman coarse wares developed from an Iron Age pottery tradition common to Cambridgeshire, Peterborough, the Fens, Norfolk and north Suffolk. Where a narrow range of wide mouthed, slack shouldered bowls mostly used for cooking, also storage jars were produced. These utilitarian coarse wares remained in use (in some parts of Cambridgeshire) well into the later Iron Age – even into the Roman era. Where fine wares are found, beakers and cups were rare while the absence of platters was also typical.

During the Iron Age shell tempered fabrics dominated (shelly clays were sourced from the Jurassic Kimmeridge deposits to the west and north of the region) although sand, vegetable, chalk and flint tempers co-existed. By the later Iron Age, around the 2nd to 1st centuries BC, the flint and chalk fabrics decreased in popularity. Recent research by Sarah Percival (NAU Archaeology) suggest that during the 1st centuries BC and AD shell tempered wares remained popular in north Cambridgeshire – perhaps influenced by the use of Shell tempered wares in the Nene Valley and in Lincolnshire, while in Southern Cambridgeshire grog and sand tempered wares became more popular. - giving the region its distinct 'Zone 9' character for the first time (as demonstrated by the assemblages from Loves Farm, Cambourne and A428).

This was a deliberate change in temper selection which allowed the manufacture of finer wares (suitable for wheel made production and burnished decoration) reflecting cultural changes in pottery use with a greater need for serving vessels and table wares. Therefore, in the later Iron Age and Early Roman period the range of coarse ware forms expanded, although not hugely - still fitting in with the limited range traditionally used – included carinated bowls, jars and cups and sinuous bowl and jar forms. Most vessels were medium sized with high rounded shoulders or carinations and a simple bead-type or slightly out-turned rim. Many were burnished (a time consuming process that is thought to have taken longer to achieve than to produce the pot). I.e. in the later Iron Age and Early Roman era the majority of pots were locally produced but influenced by the 'Belgic' styling popular in south-east England.

Recent research undertaken by Steve Willis on material excavated at Swavesey (a pre-Flavian kiln site in south-east Cambridgeshire recently published in PCAS) suggests that grog tempered fabrics were used for more traditional vessel types (with, cordons carinations and thick out turned rims) with the sandier fabrics being used more progressively (for rounder more sinuous 'Romanised' forms).

While research by Gibson and Lucas at the Claudian-Nero kiln site at Green House Farm also in south-east Cambridgeshire, have shown that the transition between grog tempered and sandy wares continued until about the middle of the 2nd century AD when the production of wheel made, kiln fired sandy grey wares became standard.

The kiln technology associated with these changes is becoming more understood with excavated pre-Flavian pottery kilns in Cambridgeshire now numbering twenty-nine. Indeed in some parts of northern or middle Cambridgeshire (Werrington; Ely) it is thought kilns were in use by the later part of the 1st century BC. Most kilns at this time had oval chambers, with a pedestal or pedestals on which rested a temporary floor of numerous cigar shaped fire bars.

However the transition between hand made, hand made and wheel finished and wheel made forms (which is often obscured by the manufacturing process) is less well understood –probably as the process is less archaeologically visible. Moreover the handmade/ wheel made ratio seems to vary considerably between individual settlements. Certainly wheel made and hand made vessels existed side by side in many assemblages well into the 2nd century AD.

To close I would like to spend a few moments considering the challenges of analysing this material. The main problem is one of dating. High shouldered or carinated jars with cordoned necks are very difficult to date closely. This vessel type is not particularly time sensitive, it was produced over a period of approximately 200 years between 130 BC- AD 80/90, these vessels can be found with Middle Iron Age-type pottery, later Iron Age pottery and Roman wares (including imported fine wares and samian). Without secondary dating such as C14 or archaeomagnetic dating, metal work or fine ware pottery it is often find it hard to establish its date.

This difficulty in dating has led to a problem with terminology where by the same pottery types can be referred to as Belgic, Belgic-type, sometimes as late La Tene, also Late Pre Roman Iron Age, culturally Iron Age, Transitional, Romanising, as well as Early Roman. None of these are wrong but historically this has led to a problem when the pottery can become lost within differing reports making comparison difficult. A problem compounded by the artificial divisions within our profession (such as period specialisms; regional bias and the divide between academic and developer funded research). Raising a question that is often asked – how can we achieve a meaningful synthesis of

all this material?

However, research on this class of pottery has progressed hugely over the last 25 years and with further major research projects now coming to conclusion hopefully some, if not all, of these problems can be overcome.

Poppy beakers in Alsace: some points of interest in ceramics research in eastern and north-central France - Robin P Symonds (INRAP)

The dichotomy between fine wares of Gaulish origin and contemporary fine wares from Germany has always seemed important for the study of both imported pottery in Britain and of the influences and origins of fine wares made in Britain. At the time that this writer began work on the subject, back in 1976-7, it was clear that these beakers types came from Gaul and Germany, but there was some lack of clarity about exactly which types came from where, when exactly they began to be widely distributed and what their relationship might be with the production of other fine wares, notably samian ware. This dichotomy between Gaul and Germany as the sources both of imported fine wares and in turn as the inspiration of Romano-British potters obviously began well before the 2nd century AD, the main period of Rhenish-type metallic colour-coated wares. Interest in the 1st century roots of this phenomenon has recently been stimulated by the study of an assemblage of pottery found at a site excavated by INRAP in 2005 at Eckbolsheim, to the west of Strasbourg.

The site at Eckbolsheim lies 7.5 km to the west of the centre of Strasbourg, and the site consisted of an open area with few well-defined structures apart from an early drain that bisects the site, and a series of cellars – it is likely that at some point after the Roman period the site was levelled, and most of the upper features have disappeared, or appear as the bottoms of postholes. There were two cellars, one of which contained a fair amount of wall plaster, but almost no pottery, and the other of which contained a quite large pottery assemblage, but almost nothing else, except a complete set of weighing scales. About 80% of the pottery found at the site was found in the second of these two cellars, feature 1046, which had a nice set of steps descending down to its floor. The contents of this cellar are dated exclusively by the pottery: there were a few small finds, but none dateable more closely than 1st century, and no coins. The date range of the pottery from the cellar is dated as mid 1st century, probably 45 to 55 AD. The dating evidence rests on a few items in the assemblage, notably the three South Gaulish stamps, respectively by Passienus, Modestus and Bassus i or ii.

There are also some imported and local fine wares – including two sherds of lead-glazed ware from central Gaul, one with barbotine ring decoration. There was also an early Mayen ware mortarium, which serves to underline the fact that not only were some Mayen types made and distributed quite as early as the mid-1st century, but also some examples went southwards, and not only west or north.

What particularly stands out in the assemblage is a series of beakers with barbotine ring decoration, and beakers with barbotine dot decoration, probably decorated using a stencil. While there is some variety in the rim shapes and barbotine styles, there can be little doubt that these have a lot in common with examples found in southern Britain. For the most part the beakers are decorated with dots probably formed through a stencil – some done at an angle, while other examples can be more vertically-oriented, or, there are examples of dots arranged in circles or diamond shapes. The group contains a considerable range of fine grey and black wares, a higher overall percentage than at any site in Gaul yet far studied by this writer. They come with a variety of decorative types, including rouletting, wavy line decoration (perhaps better described as combed wavy line decoration), and white painted decoration, which has little in common with the white painted decoration also found on some colour-coated or metallic wares. There are also plain bowl and dish forms, some of which are somewhat *terra nigra*-like, but there was no sign of a stamp on any of them. These have quite different from the *terra nigra* types made in Champagne, in the Vesle valley.

There are some other forms in the same fabric type, including plain beakers, bowls and dishes. Again, there are no stamps, although one small cup does bear a resemblance to *Camulodunum* form 56, of which some stamped examples found at Colchester are probably Vesle Valley products. One might also suggest that the flanged bowls are black versions of Ritterling form 12 in sigillata, but that is an interpretation probably not worth pushing too far, since there are no spouts, and while there are also bowls that are vaguely Dr 37-like in shape, they have not yet evolved into the more closely analogous London-ware versions with incised decoration.

There are also decorated coarse wares, with hairpin decoration, with barbotine rings and with rustication. All of these have counterparts here in southern Britain. As would be the case in a contemporary British assemblage, coarse grey wares make up about one-quarter of the pottery, although perhaps some of the shapes are not so common in RB assemblages, notably bowls with incurving rims. Examples of this type of form are not common at either Colchester or London, but, curiously, it is a very common form not only in Alsace, but also in Burgundy, having been recorded in profusion at Autun and Mâcon.

Oxidised wares make up about one-third of the assemblage, including both Hofheim-type and ring-necked flagons and a wall-sided mortarium, as well as small amphorae very similar to small RB amphorae. More of the oxidised wares are cream-slipped pink wares rather than white or buff wares, but that is almost certainly due to a lack of a good white clay in the vicinity of the production area.

Discussion

The study of poppy beakers in London owes a great deal to the work of Paul Tyers on the subject, summarised in his 1978 paper. He looked in some depth at the continental origins of these vessels, illustrating not only British examples but also examples from Switzerland and Germany, along with distribution maps for both Britain and the continent. He did not, however, illustrate any examples from Alsace, although he does mention examples "seen by the author at Bingen and Strasbourg", and he adds that these are very similar to British examples. A few more recently published parallels can now be added. The beakers from Aoste (Isère, France), a production centre better known for the mortaria of the Atisii located between Lyon and Geneva, do not include poppy beakers, but they do have similarities with some of the vessels published by Paul Tyers, while at Vindonissa it is interesting to note the presence not just of barbotine dot decoration but also of barbotine rings, albeit not actually present on one and the same vessel. Barbotine dots and the related decorations are present at German sites, although they may not always have been seen as having much significance, given the manner in which they were illustrated.

In Britain, there is the interesting example of Wherstead, a small probably short-lived production site near Ipswich, where ring-and-dot beakers and barbotine dot decorated beakers were part of the repertoire belonging to the immediate post-Boudican period. The Wherstead vessels are representative of a great many British examples, from all over southern Britain – not just London and Colchester but also Hoxne and the earlier Hadham and Nene Valley productions all made vessels that make use of these styles. There are also the ring-and-dot beakers from London and Verulamium – not either black or grey, but instead normally oxidised, and having a fairly obvious rapport in style with mica-gilt wares. None of these types are common west of the Vosges Mountains that separate Gaul from Germania superior, but one can see many decorative similarities in glazed wares.

The vessels with rusticated decoration, compared with examples from Switzerland and Britain, add one more link to show that the connexions that seem to stand out between the Eckbolsheim assemblage and a contemporary southern British assemblage are not by any means limited just to poppy beakers or beakers with barbotine dot decoration. There is the whole range of coarse ware shapes, including jars and flagons, and there are jars with rusticated decoration.

Conclusions

Apart from Eckbolsheim, this writer has so far reported on the pottery from one other site in Alsace, a late Roman site at Wiwersheim about twenty kilometers to the northwest of Strasbourg, and he has also given advice on how to process the substantial quantities of pottery that emerged from a mainly Augustan coarseware production site at Dambach-la-Ville, about 50 km to the southwest. So his involvement with reporting on sites in Alsace for INRAP is recent, but developing; he has also recently reported on pottery from a variety of sites in Burgundy, including excavations at Autun, Mâcon, Sens, Bassou (near Auxerre) and Imphy (south of Nevers), as well as some smaller assemblages from sites in Franche-Comté. So far, there have been no barbotine dot decorated beakers at any site west of the Vosges Mountains, nor, has there been an assemblage in Burgundy or Franche-Comté that is so similar in general terms with a Romano-British assemblage.

The question that arises obviously from the Eckbolsheim assemblage is why the barbotine dot decorated beakers and the other connected types appear in Switzerland, in Alsace, to a limited extent in Germany and in comparative profusion in Britain. And why these vessels do not seem to appear in Gaul, although there is a connexion to be made with early fine black wares at Aoste in the northeast of Gallia Narbonensis.

One could suggest a military explanation, a 'tribal' or cultural explanation, or a commercial explanation, and perhaps fourthly an explanation that more or less combines all three of the previous ideas. The military explanation seems, on the surface at least, relatively attractive. The maps of Strasbourg published in the *Carte Archéologique de la Gaule* show a proposed early fortress of the late Augustan or Tiberian period, with a succession of expansions before the main legionary fortress was constructed about 70 or 80 AD to house the VIIIth legion. The 8th Legion is known to have come to Strasbourg from Mirebeau, on the eastern border of Burgundy, at about that date. Between the late Augustan period and the Flavian period a series of legions can be associated with Strasbourg, mostly with not-very-strong evidence, including the 4th Macedonian, the 14th Gemina and the 21st. Michel Reddé, in the same volume, notes that the Claudian date attributed to a tile stamp of 14th Gemina is unlikely, since that legion was part of the army that conquered Britain in 43, and he suggests that 21st should not be considered to have constructed the second, Claudian camp at Strasbourg, although it could have temporarily have sent a vexillation from its main base at Vindonissa for this purpose. If we are looking for a military explanation, in other words, it would seem likely that we need either to associate poppy beakers with one or two specific legions which happen to have travelled from Switzerland and Alsace to Britain in the middle of the 1st century AD (and we do not have the evidence to say which legions or why they happened to like poppy beakers), or we have to say that the potters were simply associated with military movements that brought Roman culture to Britain, and then we are back to the question, why in Switzerland and Alsace, and not in Burgundy or elsewhere in central Gaul?

Colleagues in France often begin a lecture about pottery from sites in Gaul by showing where the site in question lies on a map of tribal cités, such as those of the Aedui, or the Lingones, or the Sequani, for example. The logic of this idea is fairly obvious: although Gaul was conquered by the Romans by the middle of the 1st century BC, and we

find plenty of Dressel 1 wine amphorae indicating Roman influence, to a large extent the real adaptation to the Roman way of life did not take place until the Tiberian period at the earliest, and before that if there is some kind of political control influencing the popularity of certain pottery types, then that control was almost certainly not dictated by Romans, but rather by Aeduans, Lingones or Sequani. But in truth this kind of interpretation is not really much more useful than the military one, since in fact it is quite difficult to define what is an Aeduan, a Lingones or a Sequani assemblage. Some elements are common to assemblages found in all these areas, and the boundaries are simply not clearly defined. And, when we reach the mid 1st century AD, at Eckbolsheim, for example, it is very hard to say that any one of the various tribes in the Alsace region might have dictated the presence of poppy beakers, since we have shown, as Paul Tyers did earlier, that these beakers also have connexions in Switzerland and Germany.

There remains the third explanation, which is that Alsace lies on the Rhine, and it was the motorway of its time, enabling the transport of a large range of goods and people, including potters, to travel from Helvetia towards the northwest. And when they reached Britain, as well as before that point, there was also a good road system serving the same function. The evidence presented here seems to indicate that all these elements, military, tribal and commercial, played their part in this movement of culture, and there is much more research to be done before we approach a true understanding the complexity of the movements of vessels and styles across such large geographical areas.

GALLO-BELGIC POTTERY DATABASE - Jane Timby and Valery Rigby

http://www.arch.ox.ac.uk/research_projects/pottery or <http://gallobelgic.thehumanjourney.net/>



This new website presents the digital results of the **Gallo-Belgic pottery** project recently undertaken by Valery Rigby and Jane Timby. The research was funded by a Leverhulme Research grant administered through the Institute of Archaeology, Oxford University.

One of the principal aims of the project has been to compile a corpus of Gallo-Belgic pottery (*terra nigra* and *terra rubra*) found in Britain. An essential part of the work has been to create a digital record of all known potter name stamps and marks along with a quantified record of all examples in Britain. The data presented in this website represents the first stage of dissemination. A monograph outlining the background to the industry, its forms and fabrics, chronology, distribution and an interpretation of the results is currently in preparation.

The authors welcome any feedback including corrections, comments or information about new finds through the whiteboard facility available on the website.

Hayton Roman and IA pottery Online Phil Mills

The Digital archive for the Hayton project is now online at ADS at

http://ads.ahds.ac.uk/catalogue/archive/hayton_eh_2007/

This report based on the data will be available via Internet Archaeology soon I hope.

The Felix Oswald Samian Collection on-line database

- G. Monteil and E.W.Faber (University of Nottingham) <http://www.nottingham.ac.uk/museum/samian.php>

Background

Felix Oswald, an early pioneer of Roman pottery studies in Britain, established a collection of samian ware from his excavations at *Margidunum* (Nottinghamshire) and also acquired a substantial collection from the French antiquarian Albert-Edward Plicque. The bulk of Oswald's collection was donated to the University of Nottingham (the remainder to the University of Durham) and the collection constituted a major, yet underused, resource for Roman pottery studies.

The aim of the AHRC funded Felix Oswald project was to bring the Oswald collection back into the consciousness of researchers, students and the general public by improving its accessibility: physically, visually and virtually. With invaluable help from a dedicated voluntary workforce, we have been undertaking a systematic campaign of re-analysis.

Methods

The approaches used in this project were greatly inspired by the methods developed by Geoffrey Dannell and Allard Mees for samian.net, in particular the use of graphite rubbings for decorated and stamped pieces. One of the aims of the project was to create a set of data compatible with the Mainz Institute initiative (<http://www1.rgzm.de/samian/home/frames.htm>.)

The approaches also had to accommodate the idiosyncrasies of the collection and the demand of the project. The collection in Nottingham is mixed in terms of samian ware types and provenances – including representative examples of South, Central and East Gaulish samian. The project utilised a range of techniques and new technologies to enhance the potential of the collection details of which can be found on the project website: http://www.nottingham.ac.uk/archaeology/research/museum_oswald.php

The Collection

The Collection is diverse and includes:

521 stamps on plain ware-recovered from London, *Margidunum*, Lavoye and Lezoux. Most of them have now been identified with a potter's name and die number.

Several wasters from the production sites of Lezoux and Lavoye. Accidents occasionally occurred during firing and groups of vessels were distorted and fused together during firing.

A unique collection of decorated ware and moulds from Lavoye, Eastern Gaul. Eight moulds and 38 vessels. Published by Oswald in 1945

A large collection of Central Gaulish decorated ware from Lezoux (Plicque Collection) and from *Margidudum*. This material is mostly unpublished and includes

219 vessels from Lezoux

38 vessels from Les Martres de Veyre

80 examples of these have stamps or signatures

19 moulds from Lezoux - one with a signature under the decoration (infra decorative) and three dating to the 1st century AD. Unpublished.

A group of decorated South Gaulish samian from *Margidunum*, which was published by Oswald in 1948.

An early Micaceous Lezoux group, plain and decorated. Oswald published the decorated examples in 1937.

Plain Ware

The collection contains a large group of plain samian ware, both unstamped and stamped. There are **940** entries for plain ware currently in the database, **521** of which are stamped.

The non-stamped fragments were fully re-assessed for information concerning fabric, form, condition, and were quantified.

The plain vessels with stamps were also quantified but more information was recorded, particularly readings of the stamp. Since one of the aims of the project is to make the collection more available and more useful to the general public and researchers alike, readings of the stamp were recorded in the hope that it would make the use of the database more user friendly. Readings can be used to search for comparable material in the database.

Once all the vessels with stamps were recorded and rubbed, the identification of potters' stamps was undertaken with the help of Brenda Dickinson, University of Leeds. Most of the stamps have now been fully identified with a potter's name and a die number from the Leeds Index of Potters Stamps. Thanks to the Leeds Index, we were able to clarify some of the provenances.

Mould Decorated Ware

There are **1148** fragments of decorated samian ware and **45** fragments of decorated samian moulds in the Collection. They represent more than **570** vessels, **90** of which have a potter's stamp or signature.

All the pieces were re-assessed in terms of fabric, form, condition, decoration and the stamp identified when present. Each vessel was also fully quantified (sherd count, weight, rim and base EVEs and diameter). The decorated group is varied in terms of origin and provenance. Among the main groups in the collection are a South Gaulish assemblage, mostly from Oswald's excavation at *Margidunum*, and a Central Gaulish group from the production site at Lezoux which Oswald acquired from the French antiquarian Albert-Edward Plicque. Finally an East Gaulish group of decorated samian ware and moulds was donated by Georges Chenet.

Illustrations of decorated ware and the stamps are based on scanned rubbings to ensure accuracy (Figure 1). Decorated and potters-stamped specimens have had rubbings taken and mounted. The rubbings were scanned in greyscale at 300dpi and form part of the on-line resource. For each decorated and stamped vessel, information about the decoration or stamp will be available alongside a scanned image, quantification and published references if available.

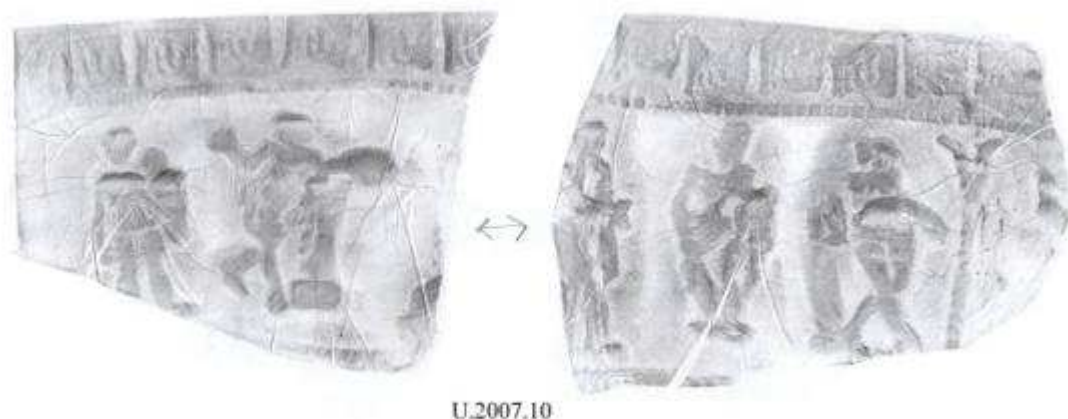


Figure 1: Scanned images of a Central Gaulish decorated bowl Dr37 by the potter Marcvs (part of the Plicque Collection)

Creating an on-line samian fabric series

The assessment of the Felix Oswald collection has highlighted suitable pottery sherds from which to develop a fabric series that may be of use to colleagues working with Roman pottery and samian ware. This work is aimed at illustrating the variability within production centres, both chronologically and between different named potters, to aid the characterisation of samian sherds without decoration or stamp. We wanted to explore whether similarities or differences could be observed in vessels of the same fabric when produced by different potters or by the same potter over a long period to assess the usefulness of identifying a type fabric for a production centre. For details of the potters selected please go to our website where you will find a comprehensive list.

As a pilot study for the development of a samian ware fabric series, twenty-seven samples were selected as characteristic of the major phases of the three main production centres represented in our stamped plain ware collection (South Gaulish and Central Gaulish - Les Martres de Veyre and Lezoux). These were examined and photographed at x20 magnification using a stereo microscope to illustrate the inter- and intra-fabric variation observed between vessels from different production centres (see Figure 2). These images are currently available for viewing as part of the database (see link below) and we are in the process of providing on-line fabric descriptions for these samples.

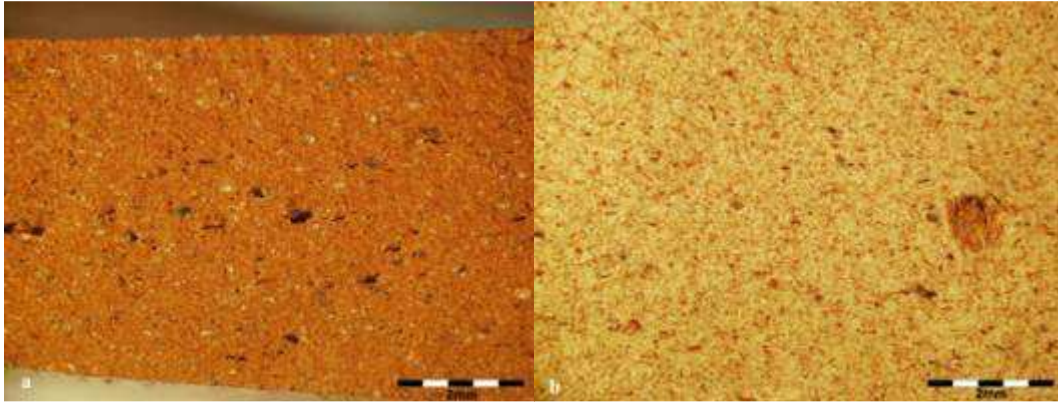


Figure 2: Two different Central Gaulish fabrics impressed with stamps by the potter Borillus I (AD 150-180). a: C.33.930.Q b:C.33.916.J

The same samples were also examined using an electron microprobe at higher magnifications, usually x1000 or x2000, to look at the microstructure and chemical composition of the clay body and slip layers. Using this information it is possible to infer information about raw material selection, firing procedures and decorative techniques, all of which will aid our understanding of the technological choices of the potters and organisation of workshops. We are still working on the interpretation of these results, which will be published in due course. Since this fabric series is still under development we would welcome any feedback or comments you may have concerning its use.

The database

All of this new information is now available on-line via a searchable database. This can be found at: <http://www.nottingham.ac.uk/museum/samian.php> or <http://www.nottingham.ac.uk/~aczsamia/database/index.php>. You can search the database without specifying any search conditions, using a single field for a search condition, or using a combination of fields. If you do not use any field to specify a search condition then all vessels will be returned in the result. The more fields you use to specify search conditions the narrower and more refined your search will be. Many of the vessels have images of rubbings of the decoration or signature/stamp and a few have images of the fabric. The images are always shown when you view the detailed information of a vessel. On the search form you can select whether you also want images to be shown on the search results page. If you specify that images should be shown on the results page then the response may be slowed if the result of the search is large.

Identifying a stamp

By using a partial reading

You can search the database for the stamps readings by entering into the Readings field some text for the reading you want examples of. You may enter either the text for a complete reading such as "OFSEVER" or a partial text using asterisks as a mask. If entering a partial text with asterisks there are three options available; you can place an asterisk at the beginning, at the end, or at both the beginning and end of your required reading. Examples of the three options for searches for partial readings are:

- AL* - will find readings which start with AL
- *FEC - will find readings which end with FEC
- *IAR* - will find readings with IAR anywhere within the reading

And get a selection of possible matches.

By using the potter's name

You will also be able to search the database using the potter name from a scroll down menu. The potters' names are the ones used in the Leeds Index.

Please note that for convenience all of the entries -plain and decorated for the Central Gaulish potter defined as Paternus II by Stanfield and Simpson (1990, 235-239) are listed here under Paternus v, the name assigned to him in the Leeds Index.

Identifying a samian fabric

Thanks to Dr Faber, you will be able to compare your fresh break of samian fabrics to all the samples examined and photographed during this project. Thumbnail images of the colour photographs of the fabrics taken using a stereomicroscope at x20 magnification are available for viewing online by following this link.

http://www.nottingham.ac.uk/~aczsamia/database/display_fabric_images.php. We envisage that this display may be useful for comparing fabrics with sherds of unknown origin. They are currently ordered by production centre. You can enlarge the photo by clicking on it and retrieve details of the sherd by clicking on the sample number.

Other types of searches

The database will also allow a range of other search criteria. These include searches individually or in combination for a refined search by:

- Form - you will find a drop down menu listing most known samian forms and their accepted typological short-hand (e.g. Dr18, Wa79, etc).
- Vessel type - this field is more general than form and allows you to search for broad categories such as bowls, dishes, inkwells, etc
- Production site - the different production centres represented in the collection are listed in a drop down menu
- Site of excavation
- Publication - some sections of the collection have been published in the past and you might be interested in searching for these pieces.
- Decoration - you can search the database for a particular type of decoration (rouletted, barbotine, spout, moulded) or for a particular potter who produced mould-decorated vessels.

For each mould-decorated vessel, information about the decoration is available alongside a scanned image, quantification and published references if available.

We hope that you will use the database and that it might prove useful in providing comparative samples for your work or research. The University Museum is currently undergoing expansion and refurbishment, which will include a new exhibition on the Felix Oswald Collection. The combination of the on-line database together with the new exhibition will make this important collection more accessible to other researchers. The University Museum is open to members of the public, and the current opening times are Monday to Friday 10am to 4pm. Details of the University Museum can be found by following this link: www.nottingham.ac.uk/museum

. Any enquiries concerning the museum collection should be addressed to the curator of the university museum, Clare Pickersgill at unmuseum@nottingham.ac.uk

We welcome any ideas, feedback or comments about this project, in which case please contact Dr Gwladys Monteil at gwladys.monteil@nottingham.ac.uk

Professional training for ceramic archaeologists - Victoria Bryant

The Medieval Pottery Research Group with funding from English Heritage will be continuing its training courses in 2009. The courses are designed to provide career development for archaeological ceramicists, whether working freelance, within commercial archaeological organisations, or in university or museum sectors. Whilst designed for those involved with post-Roman ceramics, they will also be useful for archaeologists whose specialism is the study of prehistoric and Roman pottery.

Each course runs for 2 days and costs £50, to cover tuition, course notes, refreshments and a light lunch each day. There are only 12 places per course so please book early. A booking form can be found on the MPRG web site <http://medievalpotterynews.blogspot.com/>

Medieval Imported Pottery (2 courses)

9 and 10 February, 11 and 12 February 2009

Tutors Duncan Brown and Alan Vince

Venue Tudor Merchants Hall, Westgate Street, Southampton

introduction to imported pottery found in UK ceramic assemblages

detailed examination of the main imported ceramic wares and their dating

practical microscope work to improve skills in identification of imported pottery

Technology of Pottery Production (2 courses)

26 and 27 May, 28 and 29 May 2009

Tutor John Hudson

Venues John Hudson's pottery, 44 Shillbank Lane Mirfield, West Yorkshire and the Swarthmore Centre, 2-7

Woodhouse Square, Leeds

introduction and demonstration of modern country-pottery clay preparation practices, clay digging, sieving, drying out and pugging. Discussion on ware types and usage, decorating, glazing, firing and distribution of wares with reference to medieval and post-medieval practices

visit to West Yorkshire Archaeological Services to handle ceramic finds, discuss clay sources and identification and pottery sites and their identification and excavation

practical work at the Swarthmore Centre, Leeds. This will include working on a medieval-style, momentum-wheel, tile making, slip-trailing, Roman lamp making, figurine making, Delft painting, coil and thumb pottery, clay tempering,

sgraffito work and impressed and applied decoration

Ceramic Fabrics: a practical guide to inclusions and descriptions

September 2009 (2 courses, dates to be confirmed)

Tutor David Williams

Venue University of Southampton, Avenue Campus, Highfield, Southampton

introduction to the history, theory and methods of identifying inclusions

introduction to geology and how this might affect locally available clays

introduction to the effects of firing on inclusions

practical microscope work to improve skills in identification, and recording of inclusions including sherds provided by the tutors and trainees

practical work on writing fabric descriptions required for publication, including appropriate terminology and correct use of Munsell charts

For more information contact

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John Dore: Archaeologist of Northern Britain, Libya and specialist in Mediterranean ceramics

John Nigel Dore, archaeologist: born Altringham, 25 March 1951; died Newcastle 9 June 2008

*David Mattingly (A shorter version of the above was published in *The Independent*, 25 June 2008)*



John Dore



John Dore and pottery

The blood cancer (multiple myeloma) that has tragically ended John Dore's life at the age of 57 had initially presented itself as lower back pain, something that had periodically affected him in his adult life. Consequently, the disease was already well advanced when the correct diagnosis was reached and intensive chemotherapy failed to halt its aggressive spread.

Born in Altringham, son of the prominent Cheshire historian Robert Dore, John took a degree in Latin and

Archaeology at the University of Birmingham (1969-72). Scratching around for what to do next, he was dispatched by Professor Barri Jones of Manchester University to join an archaeological excavation in Benghazi, initiating John's 36-year love affair with Libya and determining his future career. A second key development was his appointment in 1974 as research assistant to Roman pottery expert John Gillam at Newcastle University. Newcastle upon Tyne became John's adopted home thereafter and his specialism Roman ceramics.

John's archaeological career was unconventional and adventurous, involving numerous projects in Northeast England, Italy, Portugal, Tunisia and particularly Libya. He was co-author or co-editor of seven monographs and over 50 published articles and pottery reports – a substantial legacy and achievement, despite not having the continuity and security of a permanent academic post and mostly earning his living through fixed-term contracts and somewhat insecure consultancy work in professional archaeology. John was always much in demand as a ceramicist, a sign of the huge respect he commanded nationally and internationally. He was elected a Fellow of the Society of Antiquaries, London, in 1990.

The work for which John will be best remembered concerns his pioneering classifications of Classical pottery from North Africa. For their geographical and temporal range and the elegance and clarity of their construction, his typologies have set new benchmarks in the field and comprise a significant legacy. He was among the great Mediterranean ceramicists of his generation and his work is widely employed, both to date sites and to understand the economic connections between regions.

As a Research Associate in Newcastle he also brought to press important work on the Roman frontier in Britain (including books on the forts at South Shields and Corbridge). His pottery reports embellish (and enliven!) many a northern excavation report published in the last 30 years. He co-authored the standard work on Romano-British pottery fabrics (*The National Roman Fabric Reference Collection: a handbook*). Periodically he was also a Guest Lecturer at Newcastle and by all reports he excelled at this too, engaging students with his enthusiasm and humour. A more conventional academic career was denied him by the almost complete absence of permanent lectureships advertised in the 1980s, though John was never bitter about such disappointments.

From 1983-1985 he served as curator of English Heritage Hadrian's Wall properties, seeing through the opening of a new museum at Corbridge. The museum development phase was exciting but he became frustrated by the narrowness of the subsequent role and he surrendered security of employment in favour of being a self-employed consultant. This allowed him to supplement bread-and-butter projects in British archaeology, with more adventurous forays overseas. From 1995-2002 he was Director of The Archaeological Practice, the professional unit attached to the Newcastle Archaeology Department. This involved managing all aspects of a commercial archaeological service, operating in a challenging competitive tendering environment. When financial pressures within the University of Newcastle led to the (short-sighted) closure of The Practice, he returned to consultancy work again, while at the same time completing a Postgraduate Diploma in Advanced Arabic and an MA in Arabic-English Translation from the University of Durham. Although this suggested a possible change of direction, archaeology in fact continued to be his main occupation.

John was a stalwart servant of the Society for Libyan Studies, a scholarly body funded through the British Academy that has done much to foster academic links between Britain and Libya and to facilitate British research in the region (Honorary Secretary 1993-2001 and Head of Mission from 1998-2008). He played a key role in the Society's success in the post-Lockerbie years, when fieldwork and academic contacts could easily have been sacrificed in the face of the political difficulties. John's understanding of the quiet dignity of North African society won him many friends in Libya and Tunisia, as did his championing of heritage issues there. He made huge efforts to become expert in Arabic, starting with attending intensive courses over two summers in Tunisia in the 1980s, and built on with his Durham post-graduate courses. His command of Arabic was much appreciated, though his linguistic training in elegant Classical Arabic occasionally led him to express ideas in a language that could disconcert Libyans expecting more colloquial conversational constructions – as John himself put it, it could be a bit like "hearing someone speaking perfect Chaucerian English on a Newcastle street today"!

He played a leading role as ceramicist on the UNESCO Libyan Valleys Survey (1980-89) – where my own close friendship with him was forged. Another opportunity seized was a two-year research fellowship funded by the Society for Libyan Studies (1986-88), leading to the publication of the internationally significant pottery assemblage from Sabratha (*Excavations at Sabratha 1948-51. The Finds, volume 1*). From 1990 he became involved with the Leptiminus Project, excavating a Tunisian port city of Roman date.

It was also in this phase that he directed a major field project based on al-Marj (ancient *Barca*) in Eastern Libya (1989-92). Although al-Marj had been expected to produce significant remains of the Classical city, what his textbook excavation demonstrated was a deep stratified sequence of medieval and early modern Islamic buildings, overlying the remains of the Classical and early Islamic town. In the last decade he worked with me on two major projects in the Libyan desert, the Fazzan Project (1997-2002) and the Desert Migrations Project (2007f) (see D. Mattingly *et al.*, *The Archaeology of Fazzān, Volumes 1-2*). He was already experiencing discomforting back pain and a persistent 'virus' when we were last in the field in January 2008 – the first symptoms of his illness.

John was a wonderful colleague for all who worked with him. He made fieldwork fun, though he always set the highest standards of professionalism. His advice was invariably wise and constructive. He was a good manager of

people and wore his own expertise lightly, while being extremely generous with his time to those who sought to benefit from his knowledge. His sense of humour was legendary – frequently reducing those he shared workspace with to hysterics by a single word or catch-phrase (often delivered in one of a series of funny voices he cultivated over the years). His facial expressions were equally powerful – the ‘cocked head and quizzical raised eyebrow look’ will be familiar to many.

He was a notoriously tidy and organised person, seemingly impervious to the mud or dust that sticks to most archaeologists in profusion. Even in the desert wastes, far from mod cons, he maintained a well-laundered/freshly ironed look. Many of us will always remember him thus, as a dignified and elegant man. He was something of a perfectionist in his work – hating to hand over a pottery report until he was sure it was completely right. That tendency could frustrate excavation directors eager to publish, though in John’s case it has led to the creation of a substantial body of work that will prove of enduring value. But that is of scant consolation at this time for his many friends and his family. Married and divorced at an early age, John was later to have two significant long-term relationships. The first with Ellen Watts produced two sons, Tom and Joe, whose company he so treasured – cycling, camping, playing music, hanging out. He is survived by them and Linda Green, his partner for the last seven years.

David Mattingly (A shorter version of the above was published in *The Independent*, 25 June 2008)

John Nigel Dore, archaeologist: born Altringham, 25 March 1951; died Newcastle 9 June 2008

Please remember to keep your contact details up to date, including any new e-mail addresses.

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