

7. A Timber Framed Building at 21-23 Eccleston Street, Prescott (Site 30).

R.W. Cowell and G.S. Chitty.

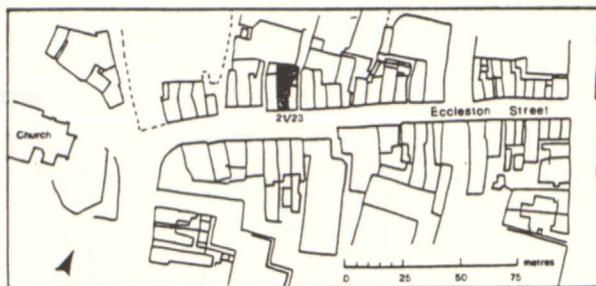
In March 1982, the Archaeological Survey of Merseyside was alerted by Knowsley Planning Department to the refurbishment of a shop at 21 Eccleston Street, Prescott, where removal of internal plaster at the rear of the building provided evidence of unsuspected timber framing. The timbers were rotten and had to be removed, although time was allowed for their survey prior to removal.

It was apparent from the building survey that some timber-framing continued into the adjoining no. 23, when the workmen partially removed the cement rendering in this gable, to reveal a complete timber box-frame. It was not possible to record the timbering in no. 23, except in the roof. The building has subsequently been listed. Work was also in progress at the rear of no. 21 to provide footings for an extension to the north. The workmen had put to one side a small quantity of pottery from their excavation and further quantities were recovered from their skip. The quantity and type of pottery collected made it seem worthwhile to try to understand its stratigraphical context and so the workmen's trench was cut back under controlled conditions producing a further quantity of pottery, and the section recorded.

The Building

No. 21 is the middle shop of a block of three, fronting the street to the south, with narrow alleys bounding the block to the east and west (Fig. 7.1). All three buildings have early 19th century frontages. However on the west, no. 19, which is all of one build, extends further back into the rear yard than the other two shops, although out-housing has been added, some time during the 19th century, to the rear of no. 21 to cover most of the western part of its shared yard with no. 23. To the north of the block the land falls quite steeply from the High Street down into the back yard, with the rear boundary wall being placed across the lower part of the slope.

In the gable wall of no. 23, visible from the alley, is a distinct joint and change of alignment approximately mid-way along, which corresponds to the southern limit of the timber cross-frame occupying the northern gable of this twin-gabled elevation. This shows that the block formed by nos. 21-23 is of at least two phases, and that a 19th century frontage has been added to an earlier timber-framed building, presumably at a date contemporary with the 19th century shop frontages of nos. 21-23.



7.1 21 Eccleston Street. Location plan

In 1592 the modern plot was occupied by a "burgage with a cottage and garden" owned by Ralph Fletcher (Bailey 1937, 40). The OS 1848 edition shows the three buildings with the frontages that exist today.

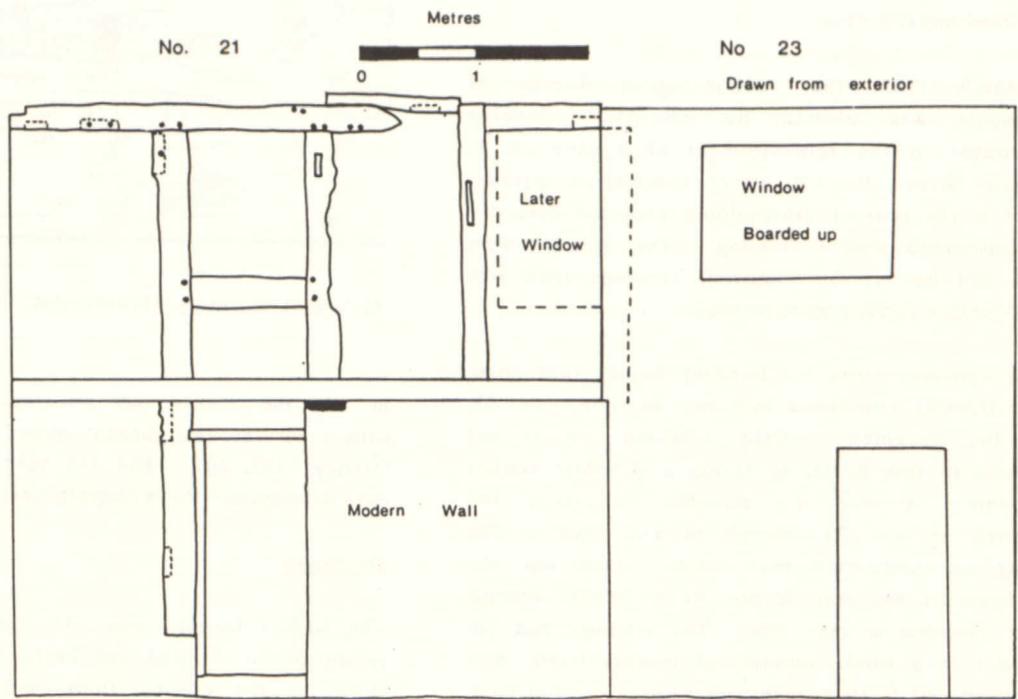
The Survey

The timber framing was only recorded in the rear rooms of no. 21 and was best exposed on the first floor, as the ground floor walls were either not available for detailed inspection or had been largely rebuilt in the 20th century.

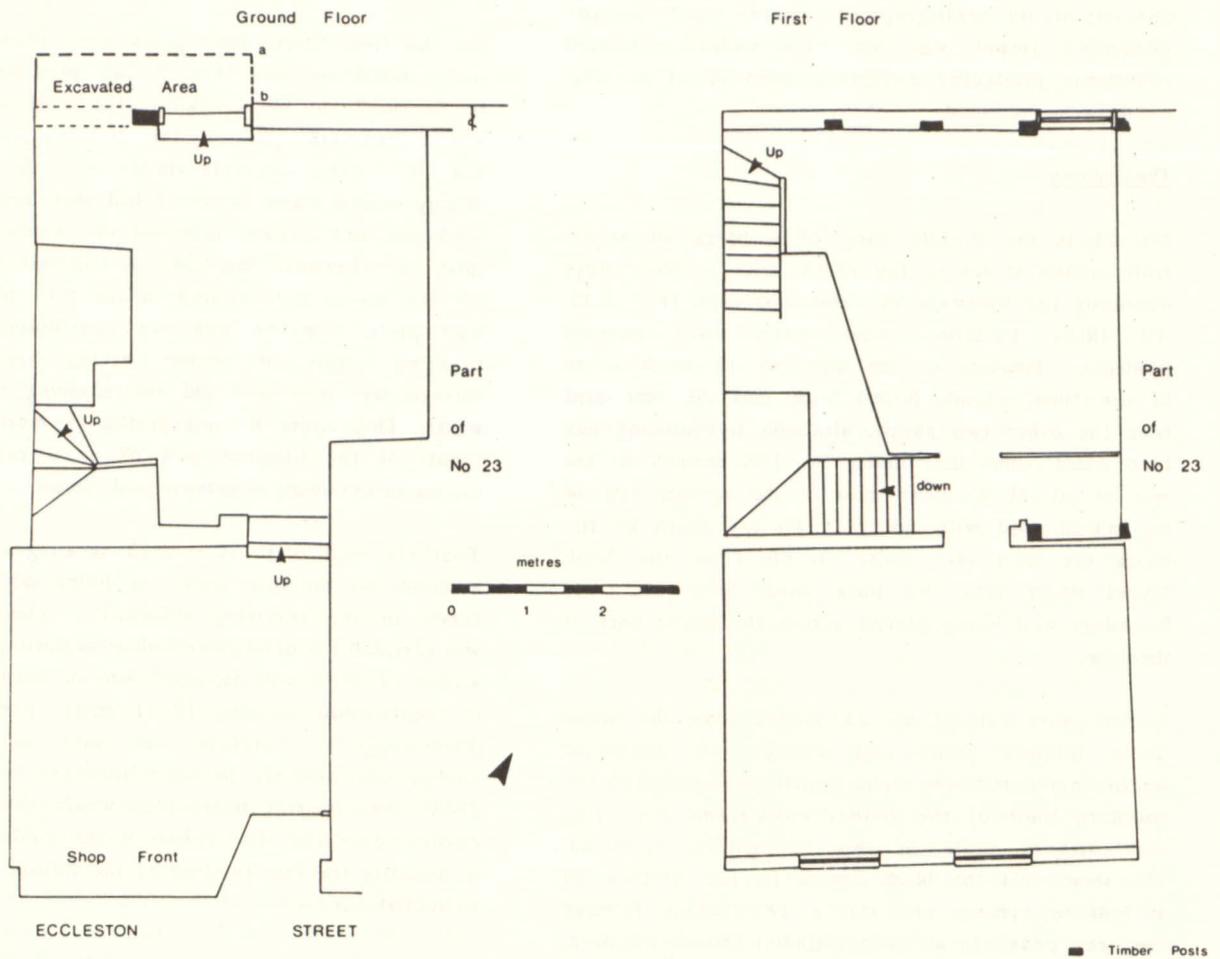
On the first floor, four posts were visible on the outer, northern, wall (Fig. 7. 2a), previously hidden by brickwork on the exterior. The most easterly post was a structural part of the dividing wall between nos. 21-23, and was only visible once the early 19th century window frame in no. 21 had been removed. The workmen had already removed the wattle and daub infill from between the framing, although the sockets for the staves still existed in the wall plate. This wall plate however was not continuous, a short bridging length of timber having been inserted between the main post and the adjoining post to the west. This could be interpreted as merely a hasty repair of the original wall or as a rebuilding of this section of framing including re-used timbers.

That the wall plate is re-used is suggested by the evidence of mortices and peg holes which do not relate to the surviving structure. The wall plate was sampled for dendrochronological dating which gave a date of 1513, with sap-wood and an unknown amount of heart-wood missing (P. Leggett, pers. comm.). This suggests, therefore, that with sap-wood, the timber was unlikely to have been cut before about 1543. The missing heart-wood would thus place the earliest date for the felling of the timber, but not necessarily for the building of the house, in the mid to late 16th century.

The inner, southern wall of the rear room of no. 21 revealed two posts at first floor level, the eastern



7.2a Northern elevation



7.2b Ground floor, first floor plans

one again marking the dividing wall between no. 21-23 (Fig. 7.2b). This eastern wall was plastered and so could not be investigated. The western wall of this room forming the side elevation of no. 19, was free of plaster and consisted totally of brick, into which had been set the western end of the timber wall-plate of the outer wall. It is probably of early 19th century date.

At ground floor level, only one post, part of the northern outer wall, had survived the 20th century rebuild and was cut away about 50cm from ground level (Fig. 7.2a). Other ground floor posts in this wall had been removed and replaced by modern brickwork and replastered internally. The southern wall of this room had not been disturbed and therefore was not investigated.

The roof is of two bays, with central king post truss and queen strut with straining beam, and upper king post truss in the east gable of no. 23. Against this gable had been inserted an internal brick chimney. There was also a brick chimney in the west gable, although here a staircase from the first floor into the roof space ascended behind the stack, between it and the brick gable wall of no. 19. At ground floor level, a butt joint in the brick-work of this chimney suggests it may have been extended into the room, possibly to allow the construction of the stairs in what may have been the former chimney space.

The rebuilding of this western gable with the addition of no. 19, early in the 19th century could have been the reason for these changes. However an alternative may be that the chimney was not on the gable and there was an extra bay to the west, which has been partly destroyed by the building of no. 19. This would, however, give a timber-frame building of unusual proportions. Other probable features of this later period are the doors in the rear ground floor wall and the inserted vertical sliding sash window at first floor level in the same wall, the peg holes for the wattle uprights being visible on the underside of the wall plate, once the window was removed.

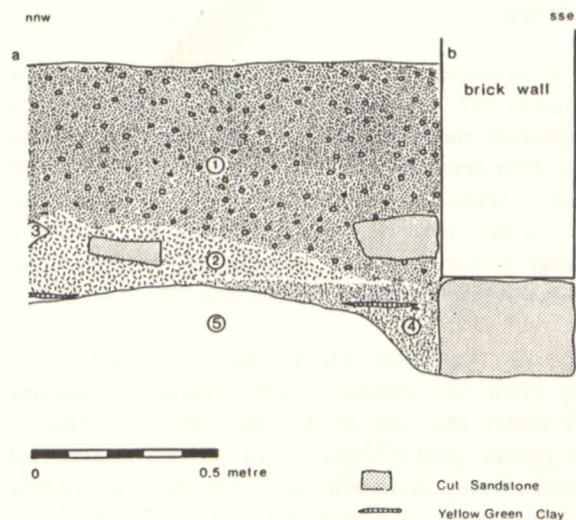
The Excavation

General development of the building involved the contractors levelling the rear yard. During this process it was possible to cut back the two section faces under controlled conditions, in the hope of retrieving pottery from stratigraphical contexts to augment that already found in the contractors' spoil.

The workmens' trench, of irregular shape, was located immediately north of the rear door (Fig. 7.2b), where the yard was about 60cm higher than the internal floor level. The eastern face (a-b) was cut back about 40cm in stratigraphic sequence and the northern

face was straightened back between c. 2 - 10cm in the same manner.

The stratigraphy as recorded is shown in Figure 7.3. At the base, what was interpreted as the natural subsoil consisted of a clean, light brown sand (5). The sandstone plinth which originally supported the timber framing was set in a ditch cut into this layer to a depth of c. 22cm. This represents the foundation trench for the wall. The fill of that section of the ditch not occupied by the plinth was a fine, black, soft, sticky silt containing occasional fragments of charcoal and coal and the occasional lens of yellow green clay (4), which extended c. 60cm northwards from the plinth, and post-dates the



7.3 Eastern section of rear yard

erection of this part of the building. At the very base of the northern side of the section a thin greeny clay lens in a similar fill was becoming apparent, but was not identified securely.

The finds from this fill consisted largely of pottery, the sherds, with one exception, being of mid-17th century date, forming a homogeneous domestic group. The stray 18th century sherd (see page 32, no. 11) need not totally devalue the group as the manner in which the site was dug meant that contamination of the lower layers was always possible.

Above layer 4 and partly resting on layer 5 to the north, lay a compacted rubble, varying in depth from c. 5-15cm, with some brick, crushed mortar, roof slate and the occasional sandstone block (layer 2). This also contained thin lenses of black soil or greeny clay within it, with a thicker lens of black soil appearing in the northern edge of the section

(layer 3). Against the wall, where layer 2 may have been cut away, layer 1 rested directly on layer 4.

Layer 1, below the more compacted top 5-10cm, was a loose rubble fill with crushed brick and mortar and included finds of china, stamped ware and late 19th century wares. Both these layers, 1 and 2, represent construction or destruction phases, presumably associated either with some or all of the operations related to the addition of the frontages, the replacement of the timber framing in the rear ground floor wall of no. 21, and levelling of the yard and construction of out-houses. This all probably took place within a short time during the earlier 19th century.

Conclusions

It is apparent that nos. 21-23 Eccleston Street represent two relatively recent units formed from a box-framed timber building of probable late 16th to early 17th century date, with a 19th century frontage added. Surviving elements show that the building was 5.5m wide and at least 12.6m long, east-west, although it may have been truncated on the west by an unknown amount with the construction of no. 19.

The earlier building was therefore set back about 4.5m from the present street frontage, suggesting that either this line marks the former frontage of the earlier post-medieval town or that individual houses within the town were set back at varying distances from the old street line within their own burgage plots. It is often found that burgage plots remain constant within the layout of medieval towns and that successive developments take place within them (Platt 1976, 55). The area explored was however far too limited to investigate questions of this sort.

As it was impractical to survey no. 23 in any detail, further understanding of the internal plan of the timber building is not possible. It does seem apparent, however, that enough may survive in no. 23 to make such study worthwhile should the opportunity arise. The blocked window at the rear of no. 23 (Fig. 7.2a), for example, is of different proportions from that noted in no. 21 and may represent an earlier opening, and attention has already been drawn to the complete timber framing in the east gable wall.

It is unfortunate that the greater portion of the pottery was unstratified, as in fabric and type it forms an homogeneous group, paralleled at other sites in the county, such as at Rainford where it dates to the mid-17th century (Brown, Davey and Freke forthcoming). The only stratified pottery which should relate quite closely to the construction of the building is from layer 4, which contains fabric

types similar to those from Rainford, but unfortunately no discernible forms. The similarities between the fabric, glaze and forms from layer 4 and the unstratified 17th century pottery, and the fact that nothing earlier than late 18th century material was found in layers 1 and 2, would suggest however that many of the unstratified finds are likely to have come from layer 4.

There are three possibilities in trying to understand the nature of the building and its relationship to the pottery, assuming that layer 4 was deposited fairly soon after the construction of the building:

- a) the building, as suggested by the dendrochronological dating, is approximately late 16th century in date, but was partly rebuilt in that section surveyed and the current dating of this pottery type provides a mid-17th century date only for the rebuilding;
- b) the mid-17th century date for the pottery provides a date for the building's construction, but 16th century timbers were used or re-used;
- c) that the building is late 16th century and pottery of this type was in circulation at this time, perhaps half a century earlier than on existing evidence.

The evidence from the surviving timber framing (see above p. 23) makes it safer to assume that either a) or b) is the more likely. Without placing a great deal of weight behind the argument, however, the comments concerning the possible 16th century date of the soft orange fabrics from layer 4 (cf. Philpott below p. 28), may suggest that the last alternative need not be rejected out of hand.

The speed with which the survey and excavation had to be conducted, and hence its limited scale, meant that enough evidence could not be secured to answer questions such as these with any certainty. However, the exercise did provide a number of positive results: a good group of pottery, with some stratigraphic validity, was recovered; elements, now destroyed, of a building relating to the period of the town's history just prior to its expansion were recorded and approximately dated, and pointers to the lay-out of the town indicated. This shows the value of liaison between planners and archaeologists, which allows even last minute investigation of sites to be fruitful in recovering information about the past, that would otherwise be totally lost. It also gives some indication of the archaeological potential of the town of Prescott, especially for larger planned excavation projects.

The Finds

R.A. Philpott.

One hundred and eight sherds of pottery were recovered from the excavations, of which all but thirty-three were unstratified. Layer 2 produced a few pottery sherds of 19th century date, a clay pipe stem fragment and a sherd of an 18th century glass wine bottle. A single sherd of recent white earthenware was recovered from layer 1. Finds from these layers are not discussed further.

The most significant finds were derived from layer 4 or were unstratified in the spoil heap. Layer 4, which formed the fill of the construction trench for the rear wall, contained twenty-eight sherds of pottery and a fragment of cow radius. However, the similarity of the glaze, fabric and form of pottery from layer 4 and the seventy-four unstratified sherds suggests that almost all the unstratified material originally came from layer 4. Also unstratified were 9 fragments of leather, including 2 soles of a child's shoe, a butchered thoracic vertebra of a sheep (identified by Clem Fisher, Liverpool Museum), a fragment of coal measures sandstone roof tile and a body sherd from an octagonal 18th century wine bottle.

The Pottery: Forms

The range of forms represented in this group is fairly limited. Many of the sherds are derived from drinking vessels, mostly tall cups sometimes called tygs. None of the surviving examples has more than two handles. Several rim sherds of these cups have an external projection about 1 - 1.5cm below the rim, which may have been a lid seating. Several forms of tall cup are represented in this material:

- 1) Cups with a spreading foot and faceted stem, produced by trimming with a knife. Although no complete profile is represented, the widest part of the body appears to be at the waist, with the upper portion resembling no. 2 below. Probably two-handled and closely similar to that illustrated by Harris Gibson (1877, pl. IX). (Fig. 7.4, nos. 6, 7, 8).
- 2) An undecorated plain tall form, with narrowing stem and a spreading foot, the upper part tapering slightly towards the rim and two opposed large looped handles (e.g. Fig. 7.4, no. 1).
- 3) Cups with a squat sharply bulging lower profile, narrowing waist and broad base (Fig. 7.4, nos. 4). This form may be a local late Cistercian ware type, but no complete profile is present.
- 4) Cups similar to 3) above but with a less sharply

curved globular lower profile and a smaller spreading foot. Although no whole profile survives, a vessel perhaps of this type is illustrated by Harris Gibson (1877, pl. IX). Probably a south west Lancashire form (Fig. 7.4, no. 5).

- 5) Cups with a broad base and gently out-curving walls. No whole profile was recovered but this may resemble late Cistercian forms from Bewsey Old Hall (Fig. 7.5, nos. 15, 16, 17).

The first detailed publication of tall faceted cups appeared as early as 1877 (Harris Gibson 1877, 167-169) and subsequent finds show they have a wide distribution in south Lancashire. The discovery of this type of waster group from Rainford provides at least one certain place of manufacture although it is quite likely to have been produced elsewhere in the area (Brown, Davey and Freke forthcoming). It appears to be a local form and, apart from odd examples imported into the Isle of Man, is not apparently recorded outside south Lancashire and west Cheshire.

Large vessels in coarser fabric include incomplete profiles of what are probably barrel-shaped storage vessels (e.g. Fig. 7.5, no. 20) and bowls of truncated conical shape with flanged rims (Fig. 7.5, no. 13). Two large handles, one attached to the upper portion of a large storage vessel (Fig. 7.5, no. 10), may indicate that loop handles were current for this type of vessel in the 17th century, which is supported by similar but more complete vessels from Bewsey Old Hall, Warrington. The large stratified group of early 18th century black-glazed ware from South Castle Street, Liverpool shows that loop handles had been largely superseded by horizontal strap handles on large storage vessels by then (e.g. Philpott 1980, Fig. 34, nos. 226, 229), while the mid 17th century Rainford kiln dump includes both loop and more rarely horizontal strap handles.

One almost complete profile occurs of a bottle or jug with a globular body and at least one handle, although the neck is missing (Fig. 7.4, no. 9). Bottles and jugs do not appear to have been produced in large quantities in south Lancashire in the 17th and 18th century.

A sherd of unusual form from layer 4 is derived from a wheel-thrown, thick-walled unglazed vessel, of which only a portion survives. It has been extensively trimmed with a knife to give a triangular "gable" shape, and both the form and external sooting indicate that it may have served as a clay oven. A further unusual body sherd of very coarse fabric, glazed internally only and externally sooted, resembles sherds from "cooking pots" from Church Field, Rainford. A similar coarse fabric was

employed for very large cauldrons from the Brookhill site at Buckley, Clwyd in the mid-late 17th century (Amery and Davey 1979, 76-77, Fig. 13).

Glazes

The great majority of the vessels are glazed to a dark brown or purple colour, and occasionally black. The exceptions consist of a single yellowish brown vessel (Fig. 7.5, no. 14), a few fragments of one or more large coarse vessels which have a thin and very patchy light purplish glaze, and a few sherds from small bowls or cups with a glossy even black glaze. In general the finishing on the fine ware drinking vessels, is careful, with thick, evenly applied glaze, except in the confined interior of narrow-stemmed tygs. The larger coarse forms, such as large storage vessels and bowls, are poorly finished by comparison, with uneven and patchy glazing. A few sherds are overfired and reduced, some with a blistered surface (e.g. Fig. 7.4, nos. 4, 9).

Examination of the sherds indicates that the colour of the glaze is determined by the underlying body and the degree of oxidation or reduction. Where the body is overfired and reduced to a dark purple the overlying glaze is also purple or brown, but in the less highly fired, oxidised sherds with an orange body the final effect is lighter in colour. The absence of colouring agents in the glaze is indicated by the yellow appearance of the glaze over an area of buff clay in the body of a tall faceted cup which is otherwise purplish brown to purplish black over red clay (Fig. 7.4, no. 7). By the early 18th century a black finish was achieved more regularly, as for example in the pottery from large stratified groups at South Castle Street, Liverpool (Philpott 1980, 87). This may be the result of the deliberate addition of iron to lead glazes rather than relying on naturally occurring iron oxides in the red clay for the glaze colour.

Fabrics

The fabrics were examined macroscopically with a x10 hand-lens and divided into six main groups, based on the size, frequency and combinations of inclusions. The validity of such categories is open to question in view of the results of thin-sectioning of sherds of mid-17th century pottery from the production site at Rainford, which reduced the fifteen fabrics identified by macroscopic examination to just two basic types, buff and red. The inclusions in the Rainford fabrics were found to form a continuum from coarse to fine and the degree of mixing of the clay also varied considerably (Brown, Davey and Freke forthcoming) This has thrown considerable doubt on the usefulness of detailed analysis of post-medieval fabrics produced from coal measures clays, since it

appears that many of the perceived differences between fabrics are matters of degree not of absolute distinction. The fabrics described here are therefore not to be taken as representing wholly different sources of clay but rather of the degree of preparation of clays which are likely to derive from the boulder clay and coal measures in the Rainford-Prescot area.

1. Dense well-sorted fabric with few inclusions. A few small rounded quartz to c. 1mm, very few large rounded ferruginous particles to 2mm, some small irregular space to 1mm. Purplish red to dark purple. Used for mid-17th century tall cups (e.g. nos. 1, 9, 15, 16, probably 12).
2. Dense well sorted fabric with few inclusions. Very few rounded white clay to 2mm; few rounded quartz to 1mm; many spaces to 3mm; very few rounded ferruginous to 1mm; few very small mica to 0.2mm. Purplish red to dark purple. Used for tall faceted cups of mid-17th century date (e.g. nos. 6, 7, 8, 17).
3. Dense fabric with some banding of red and white clays. Inclusions comprise some rounded cream-white clay to 1mm; few small rounded brown inclusions, mostly to 1mm, occasionally to 3mm; some small quartz to 1mm; few spaces to 2mm. Often reduced to a dark purple (e.g. nos. 10, 20).
4. Dense brick red fabric. Many rounded quartz to 1mm; very few light yellow brown flat or angular shale to 2mm; few small rounded dark brown ferruginous inclusions to 1mm. Often well fired to brick red (e.g. no. 18).
5. Soft fairly pure fabric. Very few spaces; many rounded quartz to 1mm; very few white rounded clay to 1mm; few very small mica to 0.2mm; very few rounded brown inclusions to 1mm (e.g. no. 14).
6. Brick red hard, "granular" texture. Few spaces to 0.5mm; many small rounded quartz to 1mm; few white clay to 0.5mm. A late 18th century fabric used in vessels manufactured on the pottery site excavated by Robina McNeil in 1985 (Site F) - described as fabric 1 in Philpott and Davey (1984, 21) (e.g. no. 11).

Dating

The complete absence from layer 4 of mottled ware and salt glazed stoneware which began production in the later 17th century and were in common use in the 18th century suggests an earlier date for much of this material. In addition a number of both stratified and unstratified sherds (e.g. Fig. 7.4, nos. 1, 6, 7, 8, 9) resemble closely in form, glaze and fabric the pottery from a manufacturing site at Church Field,

Rainford, excavated in 1979-80 (Brown, Davey and Freke, forthcoming). Clay tobacco pipes within the pottery manufacturing waste dumps at Church Field dated the use of the Rainford pottery kiln to the mid-17th century. A clay pipe kiln dump at the same site dated to c. 1635-55 on both typological and palaeo-magnetic grounds (Games and Davey 1985, 44) also sealed domestic pottery of similar type and thus provided a secure mid-17th century date for the Rainford material. The pottery from layer 4 at Prescott would therefore appear to be no later than mid-17th century in date.

However, it is less certain how early this type of pottery was produced. Apart from a group sealed by a construction layer of c. 1550 at the Billiard Room at Speke Hall (Higgins forthcoming), there is little securely dated 16th century pottery from south Lancashire. The Speke material shows that carefully finished Cistercian ware was current in the area alongside sandy bodied purple/brown glazed coarse wares in the mid 16th century. However, few complete profiles are represented in the Speke material and therefore the forms cannot be directly compared.

The broad-based cups (Figs. 7.5, nos. 15-18) resemble undated but probably 16th century local Cistercian ware types from Bewsey Old Hall. The presence of such vessels among the material from Eccleston Street, Prescott suggests that the date range of the group may extend over fifty years or more, perhaps beginning in the later part of the 16th century.

Coarseware sherds that may predate the mid-17th century include seven sherds of large coarse vessels with a patchy thin, purplish glaze, including Fig. 7.5, no. 13 which are rather different in glaze and finishing from the majority of the reduced, well-glazed vessels and may be a little earlier in date. Thumb or finger impressions, a decorative feature often found on local early post medieval vessels, occurs at the base of a large loop handle (not illustrated), a feature common on what appear to be 16th or early 17th century vessels from Bewsey Old Hall. However, the rarity of closely dated stratified groups of early post medieval pottery in the area at present makes it difficult to assess how early the forms and fabrics represented in the Prescott material developed locally. Although some forms, such as the tall faceted cup, were clearly in production in the mid-17th century, an earlier date should remain a possibility.

One exception to the late 16th to mid-17th century date proposed is a rim sherd (Fig. 7.5, no. 11), stratified in layer 4, with a smooth black metallic glaze. The fabric is of a type identical to sherds recovered in the 1984 sampling project behind no. 6

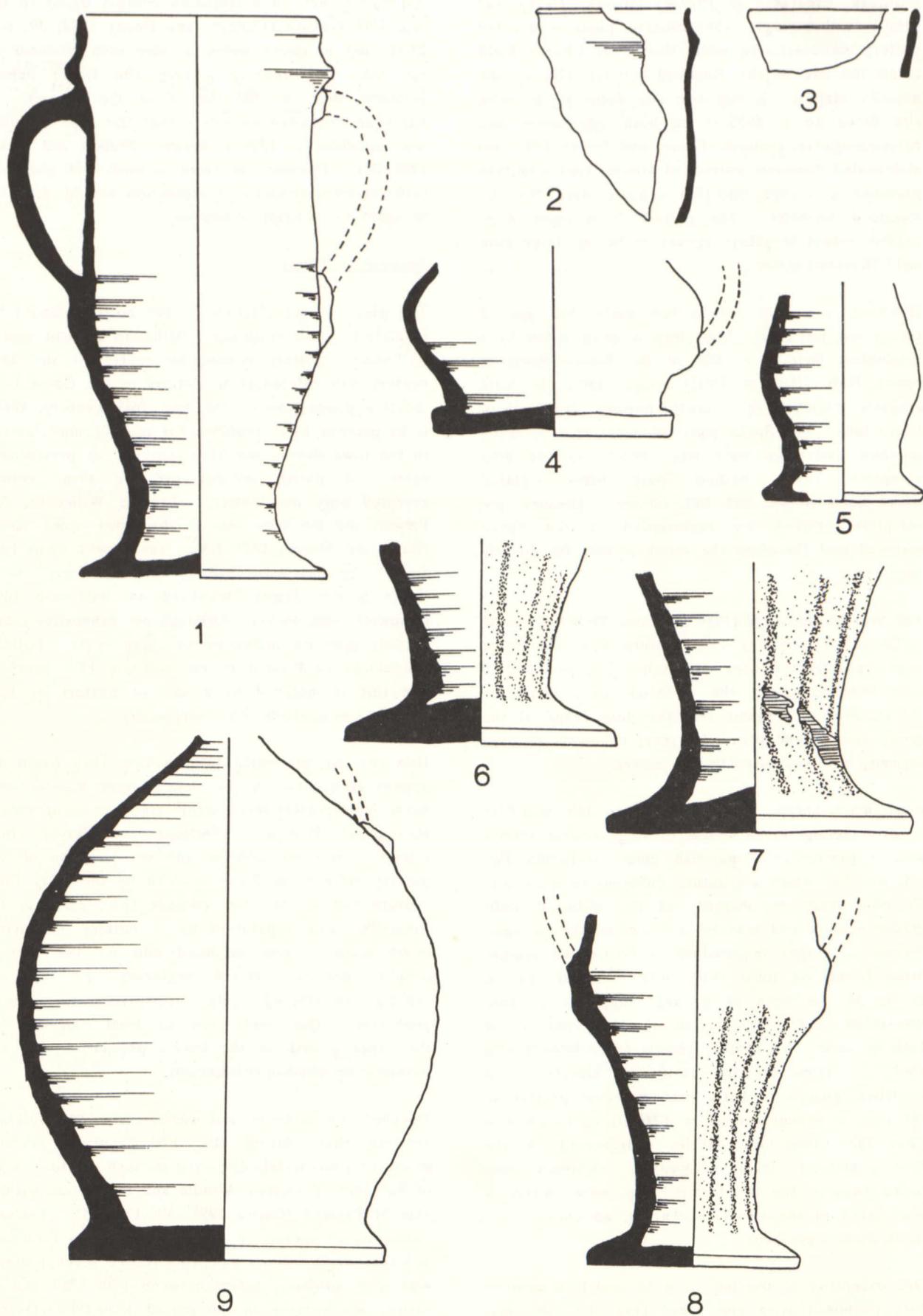
Aspinall Street, in a stratified context dated to the late 18th century (Philpott and Davey 1984, 30, nos. 27-32) and to sherds known to have been produced on the late 18th century pottery site found behind Eccleston Street in 1985 (Site F in this volume). It has been suggested elsewhere that this type of glaze was introduced c. 1750 at Prescott (Philpott and Davey 1984, 22). However, the sherd is small and given the difficult circumstances of excavation should probably be regarded as an accidental intrusion.

Source of the Pottery

The place of manufacture of the pottery cannot be identified with certainty. Although Prescott was a well-known pottery production centre in the 18th century and references to potters in the Court Leet indicate production in the late 16th century, there is at present little evidence for pottery manufacture in the town during the 17th century. A preliminary search of parish records for the 17th century revealed only one potter, Thomas Willcocke, for Prescott, and the same man is also listed under Sutton (Davey and Morgan 1977, 128). The Prescott Court Leet Records for the period 1601 to 1648 refer only to a single potter, James Ditchfield, in 1604 and 1607 (Knowles 1980, 44-51). Although not exhaustive these records give no indication of large scale pottery production in Prescott in the mid-late 17th century, and this is matched by a lack of wasters or kiln furniture associated with 17th century pottery.

However, by the early 18th century they begin to appear frequently in the documentary sources and waste from pottery manufacture starts to occur widely throughout Prescott (Philpott and Davey, this volume). This may coincide with the expansion of the pottery industry in Prescott, which by the early 18th century had six factories (Baines 1870, 245, no. 2). Prescott's later reputation as a pottery producing centre seems to have originated with the 18th century output, potteries either beginning life as, or rapidly developing into, factories for mass production. This process was no doubt stimulated by the rapid growth in the town's population and an increase in the wealth of its inhabitants.

Documentary evidence and wasters from fieldwalking indicate that during the 17th century pottery production was widely dispersed through the townships of Rainford, Eccleston, Windle and Sutton, all within 8km of Prescott (Chitty 1981, 50, Fig. 15). Potters continued to operate in the 18th century in Rainford and the parish records and wills record seven potters who were probably active between 1700-1750 and a further six working in the period 1750-1800 (Davey and Morgan 1977, 126-128). This rural industry may have developed on the former waste moss land with easy access to raw materials such as peat, coal, clay



7.4 Pottery. Nos. 1-9. Scale: x2/3

and water, by contrast with the increasingly densely populated town of Prescot.

Although much of the present group closely resembles the products of the mid-17th century kiln site at Church Field, Rainford, in the absence of detailed knowledge of the output of the numerous rural potters in the St Helens area it is not possible to attribute the group to a closer source than the south west Lancashire area. It remains a possibility that vessels indistinguishable in form, fabric and glaze were being produced in Prescot itself during the mid-17th century, although to date neither documentary nor archaeological evidence have been found to support this. Further research is needed on the local pottery industry of the 17th century to throw light on the relationship between the rural and urban production centres and to assess the volume and nature of pottery production in Prescot in the 17th century.

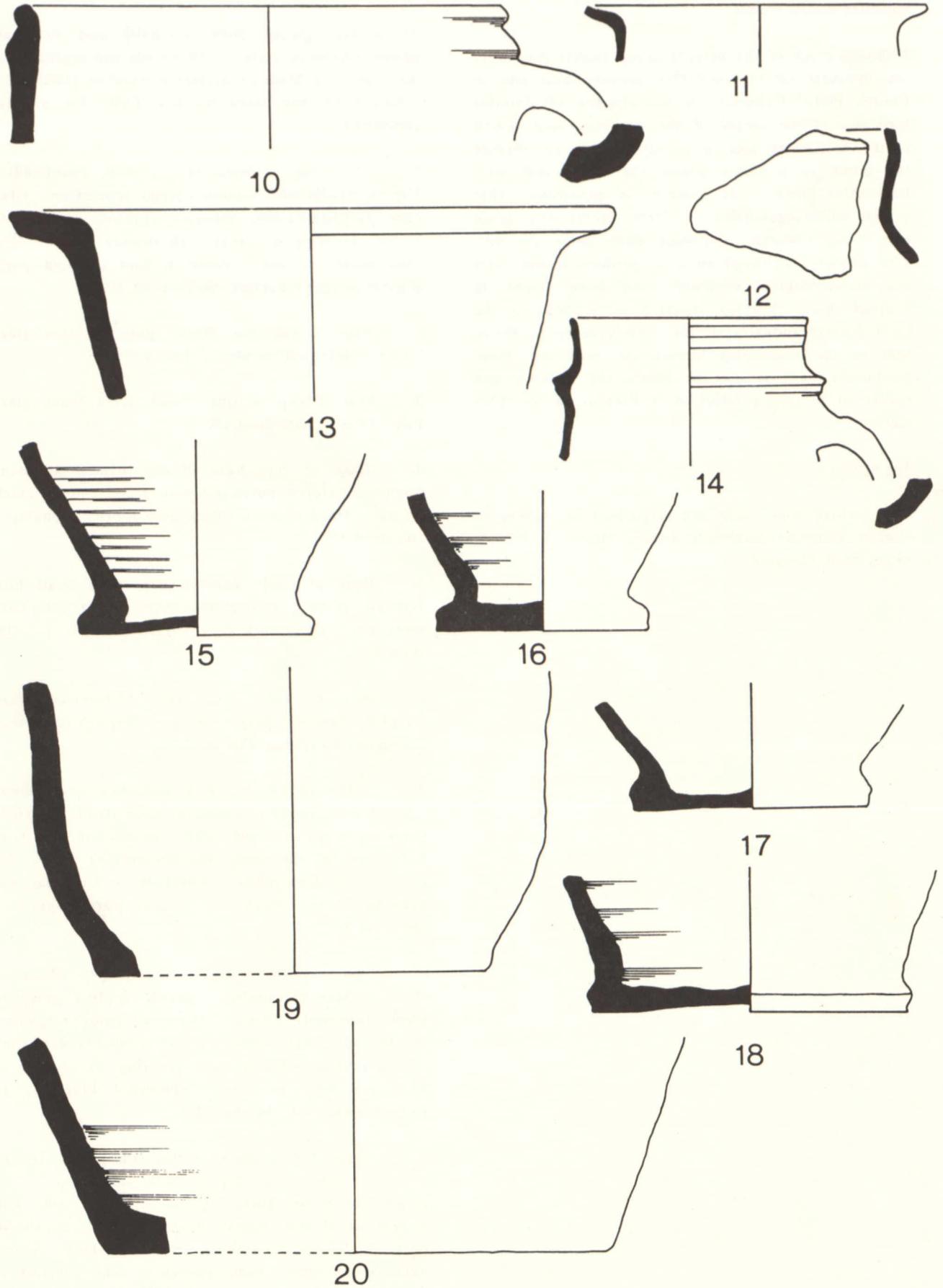
The Archive

The archive and finds are deposited in Liverpool Museum (formerly Merseyside County Museums), William Brown Street, Liverpool.

Drawn Vessels

All vessels glazed both internally and externally unless otherwise stated. All sherds are marked with the Liverpool Museum accession number (1982. 163), followed by the layer number (NB. US signifies unstratified).

1. Tall cup, complete profile, two-handled. Narrow handle with shallow central depression. Glaze dark purplish-brown, unevenly applied, with lighter brown streaking in areas with thicker glaze. Wire draw marks on base. Fabric 1, hard overfired purple at top to purplish red at base. Seven sherds, US.
2. Rim of tall cup. Dull purplish-black glaze. Purple, slightly overfired fabric 2. Two sherds, US.
3. Rim of cup or fine bowl. Even black glaze. Purple fabric 1. One sherd, US.
4. Base of cup, base of one handle surviving. Slightly blistered purplish-brown glaze. Wire marks on base. Hard overfired dark grey fabric, probably 1. One sherd, US.
5. Base of tall, handled cup, with small foot. Uneven, gritty purple glaze, dribbled and volatilized internally. Hard dark grey, overfired fabric 1. One sherd, 4.
6. Base of tall cup with 13-faceted stem. Purplish-black to purple glaze. Purplish-red fabric 2 (with very few spaces). One sherd, US.
7. Base of tall cup with 13-faceted stem. Evenly applied but variable coloured glaze from purplish-black to purplish-brown, with one oblique streak of buff clay in the body (as illustrated) which has glazed to a light yellow. Underside of base has wire drawing marks. Brick red to dark purple fabric 2. One sherd, US.
8. Base of narrow-footed tall cup with 13-faceted stem. Glaze externally is evenly applied purplish-black, internally pitted. Many irregular fragments of clay adhering to the interior, probably deposited during firing, one fragment adhering to outside of foot, and hole in base. Overfired blue-grey to purplish-red fabric 2. One sherd, US.
9. Round-bodied jug or bottle, lacking rim. Uneven purplish-black blistered glaze with small patches of purple and brown glaze. Glazed externally only, with a few accidental spots inside. Hard overfired, purplish fabric 1, with a few very large quartz inclusions to 4mm. Some patches of sand adhering to dribbled glaze on base. Five joining sherds, US.



7.5 Pottery. Nos. 10-20. Scale: x2/3

10. Rim and handle of large vessel of unknown form. Mottled brownish purple glaze on handle, darker purple on body. Hard, dark purple body with white banding, fabric 3. One sherd, 4.
11. Rim of fine cup or bowl. Even, black glaze with metallic streaking. Probably late 18th century. Brick red fabric 6. One sherd, 4.
12. Body sherd of tall cup. Blistered and overfired black glaze externally, internally purplish brown to black. Dark grey fabric 1. One sherd, US.
13. Rim of deep bowl. Patchy uneven purple glaze all over except on underside of rim; orange fabric 2 with slight banding of buff clay. One sherd, US.
14. Rim and handle of tall cup. Reddish brown glaze except on underside of handle. Soft orange fabric 5. Probably 16th or 17th century. Eight sherds, US.
15. Base of small jug or cup. Externally thin purplish brown glaze with gritty surface; internally very thin purple volatilized glaze. Wire marks on base. Well finished and fired; brick red dense fabric 1. One sherd, US.
16. Base of tall cup. Even brownish purple glaze. Very dark grey overfired fabric 1. One sherd, 4.
17. Base of cup with pronounced conical point in centre of base. Even black glaze. Purplish red fabric 2. One sherd, 4.
18. Base of cup or jug. Unglazed internally; externally dark purplish brown. Wire marks on base. Brick red, evenly fired fabric 4. Two sherds, US.
19. Base of large jar. Externally very patchy splashed glaze, internally uneven purple glaze. Soft light orange body, as fabric 6 but very coarse inclusions. One sherd, 4.
20. Base of large storage vessel. Patchy metallic brown glaze unevenly applied. Poorly finished vessel, base not flat and lower wall dented. Streaked buff and orange red fabric 3, overfired to dark blue-grey in parts. Two sherds, US.