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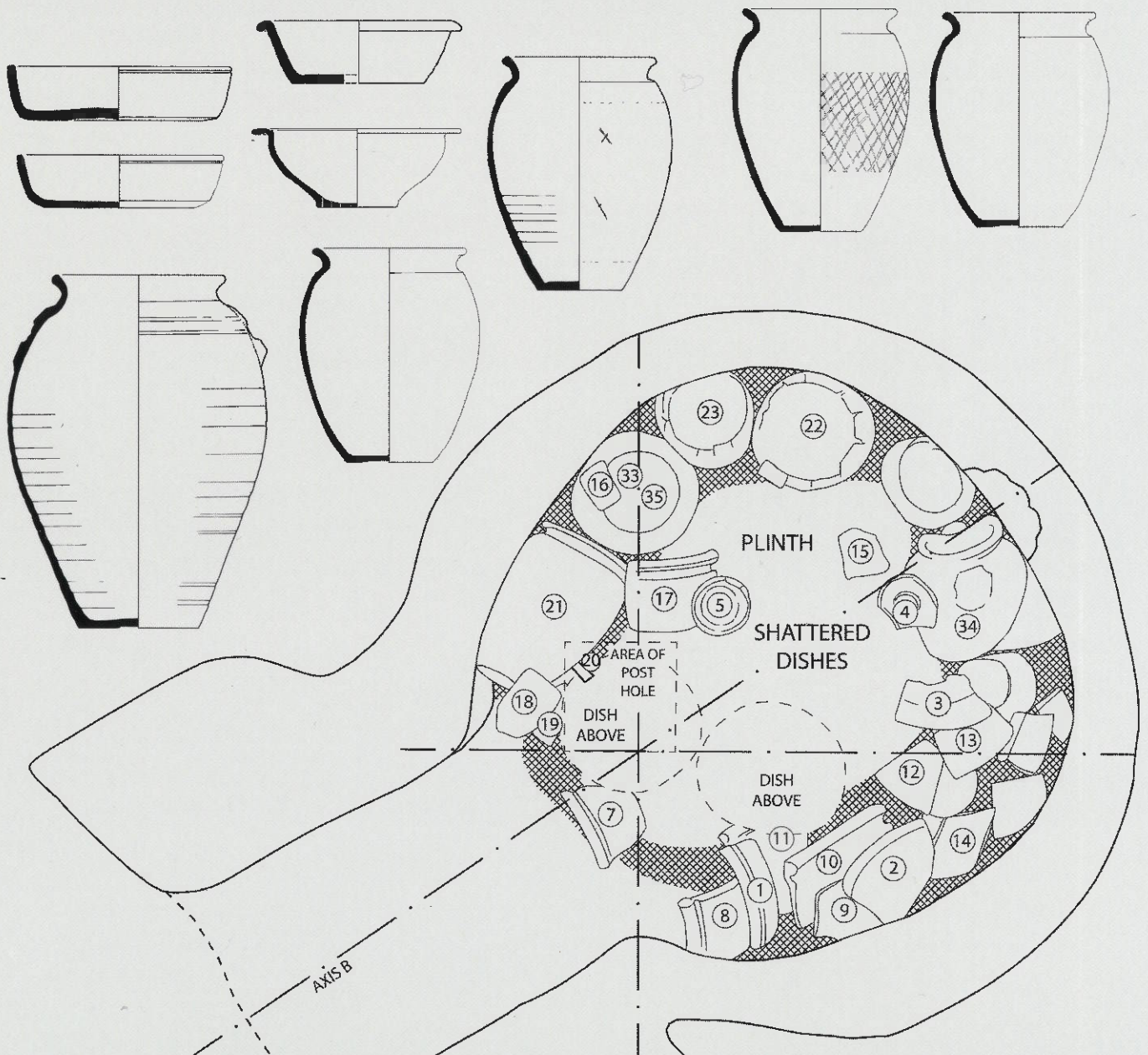
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JOURNAL OF ROMAN POTTERY STUDIES

Volume 19



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VOLUME 19

Edited by

STEVEN WILLIS

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Front cover:

Cantley (north of Acacia Road), South Yorkshire. A plan of Kiln 36, digitally redrawn by Lloyd Bosworth from the 1959 original by J.R. Lidster, showing part of the kiln load *in situ*. The accompanying vessels are from this load.

Back cover:

Top: Cantley (Bessacarr), South Yorkshire. Kiln 41 gets a final clean prior to recording in September 1974. The person on the left is Joan Buckland. Photo: Paul Buckland.

Lower: Bear's Lane, Lavenham, Suffolk. Cleaning of the failed and abandoned load of Kiln S2301 in progress in March 2019. Photo: Wardell-Armstrong.

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Editorial

Volume 18 of the Journal was published in the spring of last year (2021), a year that saw the Study Group's 50th anniversary conference, hosted by Newcastle University, though held remotely due to the circumstances of Covid. The conference programme featured papers covering a variety of themes and subjects, having, appropriately, opened with a retrospective view presented by Christopher Young looking back on the founding and evolution of the Group. As attendees were reminded, the lynchpin in the establishment of the Group was Graham Webster. Indeed, fittingly, his is the first paper in the proceedings volume of the conference held at Oxford that heralded the formation of the Group (CBA Research Report 10, edited by Alec Detsicas, entitled *Current Research in Romano-British Coarse Pottery*). A force with many skills, Graham's personality and undertakings had wide impact, particularly through hands-on practical instruction. Many who went on to have careers in Roman archaeology and related spheres were in receipt of his guidance. Jane Faiers (pers. comm. by email January 2022) recalls, 'At the end of the dig at Wroxeter in 1985 Graham said "You can do the Hadrianic pot for the volume". "I've never drawn pottery" said I. "Oh you'll be ok, this is how it's done" said Graham producing a scruffy piece of paper and a pencil. A five minute lesson ensued. I wished I could have kept the piece of paper but he put it back in his pocket and was off.' A photograph from the Wroxeter excavations archive showing Graham demonstrating the art to an earnestly attentive class, and published here, illustrates his keenness to train.

The winner of the Study Group's 2021 John Gillam Prize was announced at the AGM, held during the conference. It went to Jane Evans, Derek Hurst and colleagues at the Worcestershire Archive and Archaeology Service, alongside Kay Hartley, for bringing the Mancetter-Hartshill excavation archive from the 1960s and 1970s into the public domain. The site records from this Roman industrial complex in Warwickshire were made available online via the Archaeological Data Service in 2020, entitled 'Mancetter-Hartshill Roman Pottery Kilns Archive Project' (<https://doi.org/10.5284/1079019>). This resource includes many plans and photographs, presenting both

detailed records and working views of what was encountered during the investigations. The opportunity is taken here to reproduce one of the photographs, illustrative of the available material, specifically a view of Hartshill Kiln 4, which was examined during the first excavation season.

In correspondence, Kay Hartley notes that this is a striking photograph. Whilst the mortarium appears in the photograph as though it could have been deliberately placed in the flue, Kay believes it is actually where it is 'by accident' (pers. comm. by email February 2022). She writes: 'I remember the kiln with the mortarium on [its side] in the flue. It is a memorable mortarium still holding together, but with waster breaks which clearly demonstrate the way mortaria break radially, instead of twisting like jars ... it was on show at Atherstone [during the SGRP annual conference 2019]. I think it is one of only two mortaria which could be described as anything like complete when found. There were over 670 mortarium sherds in the filling of the kiln and stokehole and more than 500 mortarium sherds in the topsoil in the area above it. It was definitely NOT loaded (we did not find any loaded kiln). It was filled with waste pottery, but there is a good chance of course that it was filled with waste from firings of this kiln ... the mortarium in the flue is closely similar to a considerable proportion of the filling. These are reeded rim, hammerhead, types with thumb-depression spouts. The rims are decorated with red-brown motifs repeated around the rim and many of the mortaria have had the trituration grit dispersed in very unusual concentric circles. These features, taken altogether with their rather unusual rim-profiles, show that they are definitely not earlier than AD 250, and are more likely to be late third century, just possibly even early fourth century.'

As members and many readers will be aware, 2021 saw the loss of several distinguished colleagues. Ernest Black, a highly regarded, helpful, deeply knowledgeable and insightful researcher – and a contributor to this Journal – died in February. Simon Keay, a warm spirited instigator of dynamic projects exploring Roman Spain and Italy, died in April; one of Simon's many distinctions is that a series



Graham Webster instructing trainees on how to draw pottery during an excavation season at Wroxeter in the late 1950s. (Source: Roger Wilson, from the Wroxeter archive. Roger recalls that the training he undertook at the site in 1976 included preparation during the evenings of a pottery report, and presenting the results).



Hartshill Kiln 4 showing the filled flue (with a mortarium on edge) and excavated kiln from the stoking pit, during its investigation in 1960 under the direction of Kay Hartley. This photograph is from the online, open access, Mancetter-Hartshill Roman Pottery Kilns Archive Project hosted by the ADS York. Data copyright © Warwickshire County Council and Worcestershire County Council.

of late Roman amphora types bear his name. In December, Margaret (Maggi) Darling died. A former President of the Study Group (1996–9), Maggi had spent key formative years at the Wroxeter excavations under the direction of Graham Webster and went on to become a leading figure in our discipline. Maggi was an early adopter and advocate of both quantification and computer aided recording and analysis. Maggi, as the tributes testify, was generous with her time in guiding and mentoring others and someone who, without intention, set an inspiring standard. News of her passing was not circulated until late January, too late for an obituary notice for this volume of the Journal; the Study Group Committee intends to commission an appreciation, which will appear in either the Newsletter or the next issue of the Journal (a short appreciation penned by her long-term colleague Mick Jones has appeared in the Society of Antiquaries' *Salon*, issue 484).

Whilst the 50th anniversary conference began with papers reflecting on the history of the Group and its subject from those with long experience, attendees heard new voices too, as the second session focused on the work of early career researchers. Chaired by joint conference organiser Eniko Hudak, attendees heard enlightening papers in the course of the afternoon, including an insightful contribution by Megan Tirpak on 'The successes and difficulties of entering Roman pottery studies in the 21st century', which provided much to reflect on. Along with the other papers from the Newcastle conference, this talk is available on YouTube; it is anticipated that several of the papers presented at the conference will be written up for publication in the next issue of this journal.

The need for skills and training in Roman pottery has never been greater given the amount of development work currently underway, led by HS2. In this regard it is especially welcome that this volume of the Journal includes a paper by Martha Carter, developed from a project undertaken in 2020–21 for her undergraduate degree, and conducted through Covid-lockdown; Martha is progressing her familiarity with Roman pottery, presently working part-time on the assemblage from the Sedgebrook Roman villa, funded by a bursary from the Kent Archaeological Society, while she studies for an MA. This Journal welcomes similar contributions from those early in their career. Recognition that training and skills transfer in Roman pottery studies to the next generation – or, indeed, whoever – is paramount, seems to have been a constant discussion point since the Study Group's inception, never so much as now. Chances need to be seized and, ideally, trainees with staying power and mentors with the zeal of Graham Webster should be paired. That said perhaps most 'pot people' largely teach themselves. Though many reference resources are now to hand, encouragement, guidance and demonstration remain vital to the learning process.

The Editor thanks the various anonymous referees who undertook to peer-review the papers in this Journal. I am grateful to Lloyd Bosworth of the University of Kent for work undertaken to prepare a considerable number of the figures for publication. Peter Webster has been particularly helpful with advice in relation to the Journal for several years and I record my appreciation here.

Steven Willis

Obituary

Frank D. Lockwood (1951–2021)

Invariably the obituaries that feature in this periodical are those of colleagues who are well-known to us, with a corpus of published work to their name. This obituary represents a new departure, a celebration of one who had no significant publication record but whose work in the background made a significant contribution to Roman pottery studies at Colchester and beyond. It is a memorial to one of the many unsung contributors of our discipline.

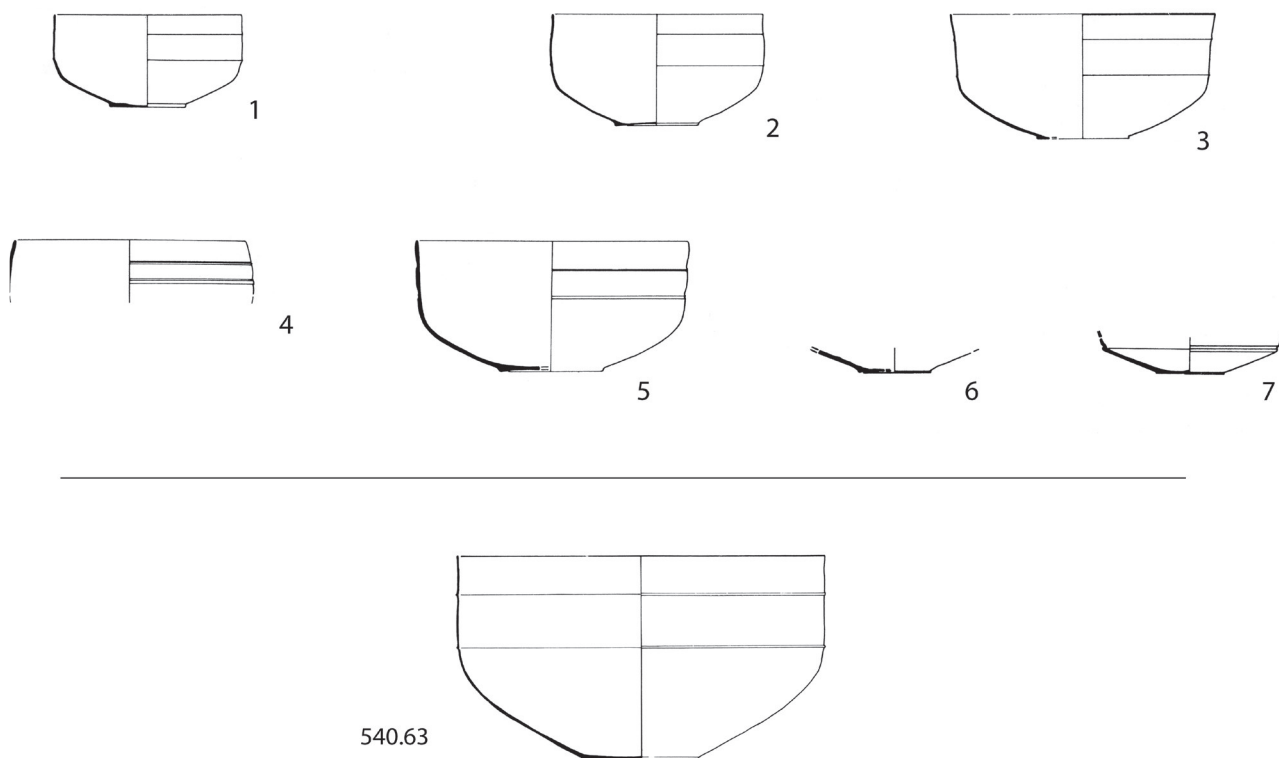
Frank Lockwood, who worked for Colchester Archaeological Trust in various capacities, died suddenly at the beginning of January last year (2021).¹ His main contribution to Roman pottery study was in the field of reconstruction of vessels, in which he developed an expertise enabling sets of fragments to be seen, appreciated and drawn in reconstituted form. This included sticking in the familiar manner but also plaster work to fill gaps and enable rebuilding of bigger and heavier forms, for which he sometimes needed to make temporary working or more permanent stands to support the reconstructions, especially if vessels were represented only in part. His work ranged from the very finest of vessels to amphorae, and given that he was based in Colchester, the types were often exotic. This material had principally been recovered from excavations in Colchester between 1971 and 1986 and the assemblages gathered were eventually published as Colchester Archaeological Report 10 (Symonds and Wade 1999: CAR 10), covering Roman pottery from a series of major excavations in the heart of the fortress, colony and town. Restoration of pot profiles or part profiles was a key task as it made drawing easier and quicker for the illustrators. Indeed, pottery illustration, of items amongst these assemblages, was also undertaken by Frank, though that was never his main role. Whilst the pottery drawings appearing in CAR 10 are not individually attributed (given this was a team effort over a number of years) Robin Symonds estimates that around fifty of the pottery illustrations are by Frank's hand.

Frank was born in Poole on the 17 September 1951 into a military family, and as a result of various postings spent much of his formative years abroad. Like many who were

young in the late 1960s and early 1970s and adventurous of spirit Frank spent some time living and working on a kibbutz where doubtless his seemingly boundless practical skills were enhanced and his characteristic 'can do' attitude to problem solving proved welcome. He became a community leader and his friend Professor Nicolas Balbi records that while in Israel he involved himself in excavations, also digging in north Africa.² Returning to family in Colchester in the early 1980s, Frank joined the Trust, being based at Culver Street, where he had his own shed-cum-repair workshop, between 1982 and 1984. With the Trust having undertaken a series of major urban excavations in the preceding decade, with more to come, Robin Symonds and Sue Wade were leading a team processing the (then, but still expanding) 12.5 tonnes of Roman pottery that was to populate CAR 10. The Trust had another (occasional) 'reconstructor' in Vic Scott; he and Frank learned from each other. Although Frank and Vic had no formal training in ceramic restoration and conservation, they learnt through practical experience. To have resorted to a professional ceramic conservator would have been prohibitively expensive; besides, the latter normally work with the complete set of fragments whilst much of the time in archaeological reconstitution is spent sifting through groups, developing an 'eye' for joins, and when often there are none or few, or, indeed, the entirety of sherds seen to belong to one vessel still only form but a part of that vessel. Amongst vessels Frank reassembled for CAT was a rare example of the amphora Peacock and Williams Form 43 from Gaza, for which he built a bespoke stand (Symonds and Wade 1999, 149, fig. 3.12 no. 238). By contrast Sue Wade recalls that, 'Another of Frank's triumphs were the grey Italian Eggshell ware bowls that could be slotted into each other; the pieces were mainly no bigger than a small fingernail and just as thin; hundreds of them from six or so pots, excavated from a fortress era cess pit on a very sleety day in February; the shards were spread on a table for months, everyone in a spare moment trying to find a bit more for Frank to stick.' These exceptional vessels were illustrated in CAR 10 (Symonds and Wade 1999, fig. 5.16, reproduced here). When the Trust's pottery project was



Frank Lockwood in his shed-cum-repair workshop at the Culver Street excavation site, Colchester, c. 1983/4. The photo was taken by Colchester Archaeological Trust photographer Alison Colchester and was supplied by Jeremy Westbrook.



Above: Italian Eggshell ware bowls from the Culver Street site reconstructed by Frank and appearing in Colchester Archaeological Report 10 (Symonds and Wade 1999, fig. 5.16). Below: The exceptional 'double-size' Italian Eggshell ware bowl in Colchester and Essex Museum, as illustrated by Kevin Greene (Greene 1979, 80–1, fig. 34 no. 1; Accession 540.63), that was to be reconstructed by Frank. Vessels 1–7 are all to the same scale but not to scale vis-à-vis vessel 540.63; for comparison the rim diameter measurements are as follows: Vessel 1–9 cm, 2–10 cm, 3–12.5 cm, 4–11 cm, 5–13 cm, 540.63–18.5 cm. (Illustrations reproduced by kind permission of Philip Crummy and Kevin Greene).

featured on the BBC TV programme *Blue Peter*, in an episode broadcast on 17 June 1982, several of Frank's reconstructions made the journey to Television Centre, London, for a guest appearance.

Frank's abilities meant there were soon requests from others including Paul Sealey of Colchester and Essex Museum, who was studying the amphoras from the 1970 excavations at Sheepen. In this case a Dressel 2-4 illustrated by a drawing only of its base and lower wall for the CBA Research Report (Niblett 1985, fig. 56 no. 47) was extensively reconstructed by Frank, with the assistance of trainee conservator Lorna Ring, to be much more fully illustrated by Paul Sealey in his comprehensive report on the amphoras (Sealey 1985, fig. 5 no. 47 and plate 1). Likewise, Robin Symonds, discovering that the remarkable (perhaps unique) 'double size' Italian Eggshell ware bowl held by the Colchester and Essex Museum and drawn by Greene in the 1970s (Greene 1979, 80–1, fig. 34 no. 1, reproduced here) was by this time in many pieces, arranged for Frank to work his arts. In the photo featuring Frank in his work shed this vessel can be seen under reconstruction on the centre left.

A notably fast digger, Frank was also an expert site planner; all of the plans for the Trust's year-long excavations at the Gilbert School site (1984–5) covering a northern part of the legionary fortress, early *colonia* and town were his work, as are some from the Culver Street dig (see CAR 6: P. Crummy 1992). Around this time he also undertook an excavation with Dennis Tripp of Colchester Archaeological Group (CAG) over a section of the Roman road from Colchester to London as it left the town (Lockwood and Tripp 1985). Fluctuations in archaeological funding, for which the 1980s were notorious, led him, reluctantly, to get a 'normal job'. In his sixties he returned to the subject, being closely involved with the CAG's excavations at the villa site at Fordham, particularly with illustration, though it was an involvement with mixed blessings and increasingly he needed to care for his partner Karen. He undertook specialist photographic work for CAG, the Trust and others at this time. His ability with a camera and twenty-first century technology, combined with an understanding of light and the value of persistence, generated outstanding results, with his work appearing in *Britannia* (N. Crummy *et al.* 2016; Greep *et al.* forthcoming) and elsewhere. Of particular note are a series of pictures he took for the Trust of the remains of part of the monumental arcade that had stood across the front of the temple of Claudius.

Frank was an excellent archaeological all-rounder, curious and keen to learn, adaptable and reliable, an achiever, who operated to the highest standards. He was a

constant voice for the diligent study of Roman tile, from a time when it was a Cinderella subject to the present. He sent samples to those studying CBM and such was his passionate advocacy for its research potential that some suspected this may have been the subject of the very first words he ever spoke. Robin Symonds says of Frank that his impact was often felt through the way he inspired those around him to achieve themselves. Typically appearing phlegmatic with an easy manner, and helpful demeanour, Frank had a little habit of referring to the book *Zen and the Art of Motorcycle Maintenance*, a 1970s 'classic'; what he thought of that book he never made clear but behind his bright genial eyes was a very thoughtful mind. In respect of our interest, as the Study Group for Roman Pottery, Frank's contribution was like that of many, often hardly documented: but in truth, we recognise that they also serve who 'only' mend and draw the pots we study.

Steven Willis

Notes

- 1 I am grateful to the following for information: Philip Crummy, Stephen Greep, Paul Sealey, Don Shimmin, Robin P. Symonds, Sue Wade and Jeremy Westbrook.
- 2 Obituary: Frank Lockwood (various contributors), *Colchester Archaeological Group Newsletter*, 5, July 2021, 14–5. Available online via caguk.net.

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