The Antiquaries Journal, **86**, 2006, pp 14–35

SOME SMALLER MOULDED SAMIAN FORMS FROM LA GRAUFESENQUE

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A detailed examination of three of the less common moulded forms of samian, Déchelette 67, Hermet 9 and Knorr 78, along with associated shapes found at the production site of la Graufesenque, aims to define the forms more closely. It is intended to open the way for chronological study from site evidence and to supplement study of the decoration. It is based upon the premise that closer examination of shape as well as decoration can assist our study of the samian industry as a whole. In this case, such an examination reveals details of the manufacturing processes, some of which point to production by women or, more probably, children.

Les formes Déchelette 67, Hermet 9 et Knorr 78 étaient fabriquées en petit nombre au centre céramique de la Graufesenque, mais leurs caractères distinctifs n'ont pas été bien définis. Cet article étudie ces vases céramiques fabriqués à la Graufesenque, leurs moules et leurs formes, ainsi que quelques autres vases qui utilisent des moules de formes semblables, Hermet 7 et 15b. Leurs caractères distinctifs sont définis et les détails de la fabrication sont analysés. Il est suggéré que ces petites tasses et boules sigillées ont été fabriquées par des femmes ou des enfants.

It is now more than a century since the appearance of Dragendorff's typology of samian forms[1] and over eighty years since the publication of the key book on the subject by Oswald and Pryce.[2] Despite the passing of several generations of archaeologists since these events, further detailed typological study of samian has been spasmodic and study of production methods even more so. Stanfield drew together a number of the more unusual forms to appear in Britain,[3] but, on the whole, specialists have tended to devote their main attention to the study of decoration and to comment only rarely upon form. One may perhaps detect the beginnings of a return towards typology in such works as the Magnus House report,[4] while, in France, the synthesis by Bémont and Jacob[5] and the regularly updated typology of Lezoux forms[6] stand out. However, it is still uncommon, particularly in Britain, to illustrate samian forms as opposed to decoration. Production methods have received some recent attention through careful examination of the pots themselves[7] and by experiment.[8] Nevertheless, more work in these fields is overdue.[9] It is high time that a closer look was taken at the forms which appear in key groups on closely dated sites, so as to refine both typology and chronology. There is also room for a closer definition of some of the less common forms and this is best done by study of the material from the production sites themselves. It is as a contribution to this latter process that the present study of three relatively uncommon beaker or cup forms

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https://doi.org/10.1017/S0003581500000044 Published online by Cambridge University Press

from south Gaul is offered. The result, as we shall see, will also provide a number of insights into methods of manufacture.

The decorated samian vessels normally found among site assemblages are dominated by the larger moulded bowls. Decorated beakers and small cups do occur but are comparatively rare. The vast collections derived from manufacturing sites offer greater potential. Here we can expect rejected vessels in large quantities and this helps to ensure that the less frequently made forms are represented in sufficient numbers for detailed study. In the case of the major south Gaulish manufacturing centre at la Graufesenque, near Millau, Aveyron, an enormous collection of decorated vessels has been assembled. Excavations in the early years of the twentieth century[10] yielded material now in the Hermet/Rey collection in the Musée Fenaille at Rodez. The products of more recent campaigns are housed in the Millau Museum and at the Depôt des Fouilles at la Graufesenque.[11] The decorated vessels in these collections have been studied across many years by a mainly British team working at la Graufesenque. This study of some of the less numerous forms is a by-product of that work.

The forms under discussion are the small jar or beaker, Déchelette 67, and the cups, Hermet 9 and Knorr 78. These forms are largely or wholly restricted to south Gaul in their manufacture and will have been marketed in small quantities throughout north-west Europe, mainly in the second half of the first century. We will first examine the forms themselves on the basis of the la Graufesenque finds and then draw out a few more general points.

DÉCHELETTE FORM 67

Déchelette 67 is an everted rim jar, which is sufficiently small to be classed as a beaker. The overall wall contour varies from globular to pear-shaped. There is usually a zone of moulded decoration below the point of maximum girth, separated from the smooth upper exterior by grooves. The base shows some variation. Both Oswald and Pryce[12] and Webster[13] describe it as 'solid' and refer to illustrations in order to draw attention to the detail. Both rims, moulding and base are capable of further differentiation, but all these details are dependent upon the method of manufacture and it is here that we need to start.

The decoration of Déchelette 67 is clearly mould-formed. Mould fragments, even of the more common forms, are comparatively uncommon at la Graufesenque. We are fortunate, therefore, to have a series of moulds probably used for Déchelette form 67 in the Depôt des Fouilles (fig 1: individual details are listed below). Where impressed decoration does not end in a groove its lower limit is indicated with a dashed line. Grooves and guide lines in the mould will, of course, have appeared as ridges on the finished pot.

M.1 The decoration is without an ovolo frieze. Below the groove which marks the bottom of the decoration, the mould is signed 'Carilli'. No codes marked on the vessel.

M.2 The decoration includes an ovolo frieze and vertical rows of dots and festoons. J62–63.

M.3 Guide lines demarcate two zones of decoration. No site codes.

M.4. Note the internal groove marking the top of the decoration. G73 'Puits'.

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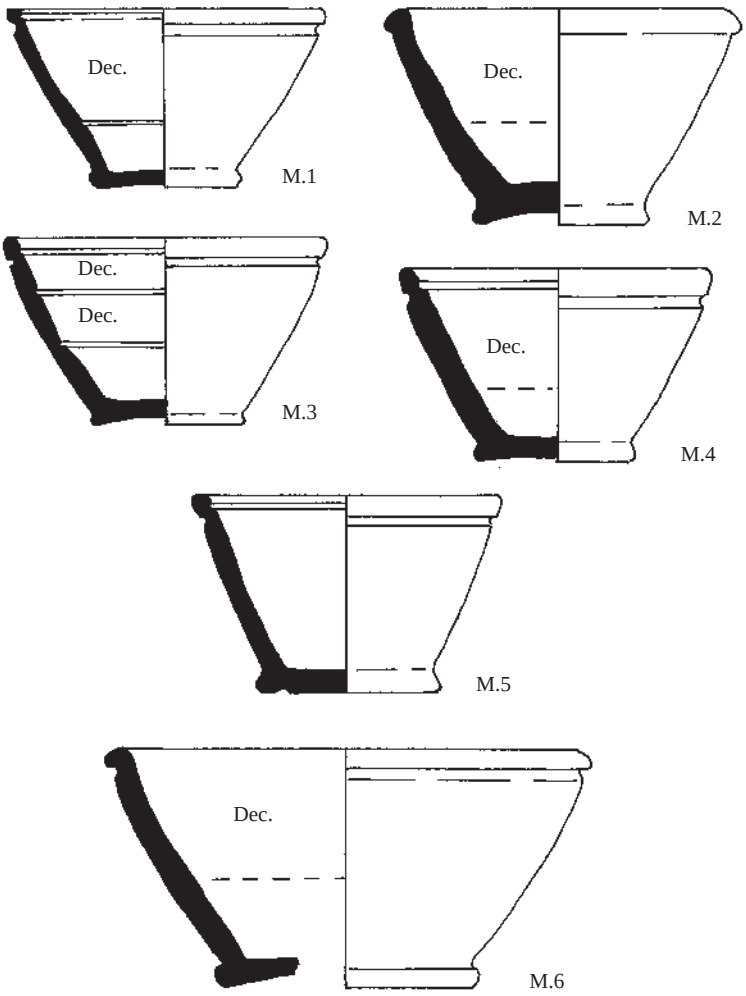


Fig 1. Moulds for Déchelette form 67 and other related forms. Scale 1 : 2

M.5 The interior of the mould is entirely devoid of decoration; cf the section on Déchelette 67s without moulded decoration below. There are no site codes.

M.6 Winding scroll decoration is placed below an ovolo frieze. Only a slight difference in size distinguishes this from moulds M.1–5 described above. Although use for a larger beaker of Déchelette form 67 cannot be excluded, it seems more likely that this mould was intended for a vessel such as Hermet 15b. Site code: G66. 9–110.

We may note that the decoration within the mould always comes up almost to its rim and that the basal area is plain, with no indication of mouldings for a footstand. Turning to the vessels themselves (see figs 2 and 3), the interior always shows some evidence of finger rilling. This indicates that the vessel, despite its part-moulded exterior, has been made using a potter's wheel. Unlike more open vessels, the interior of form 67 has never been smoothed with a template. The fact that the moulding never rises above the point of maximum girth indicates the use of single moulds as in bowl production. There is no

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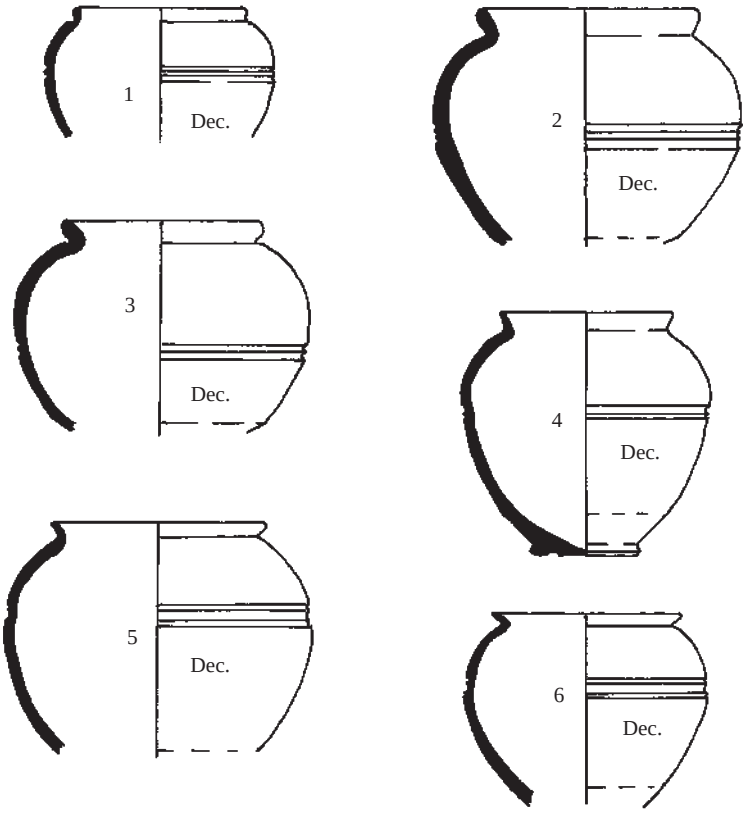


Fig 2. Mould-decorated Déchelette form 67. Scale 1 : 2

reason to suppose that the upper body and rim was not drawn up while the vessel was in the mould. One may note, however, that the finger rills are small and the neck narrow when compared to the size of the adult male hand. It is a point to which we will return when considering who made these beakers.

Once made, the neck was either too small to allow for the use of a template or former to smooth the interior or it was considered unnecessary for an area which could barely be seen. The upper plain exterior was so smoothed and has the usual surface of most plain samian. Templates do not, however, appear to have been used for the everted rim itself, even where it could be seen on its upper (interior) side and the slight rilling produced by the fingers of the potter is visible here. The absence of templates for the rims accounts for the degree of variation found among them. Figure 2, drawn from the more complete vessels in the Hermet/Rey collection, shows the range. Letter and number codes given in square brackets after each description are those of the record number of the vessel in the initial working catalogue of the collection made by the British team at la Graufesenque.

1. A short near-vertical rim with the junction of rim and upper wall defined by a groove, smoothed away in places during the finishing of the upper body [D63].
2. A plain everted rim at about 30 degrees to the vertical. The vessel is unusually 'heavy' for the Déchelette 67s in the collection [D70].

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3. A short everted rim giving a wedge-shaped profile. The external upper wall shows some signs of finger rilling. It is likely that smoothing was abandoned when the former picked up small quantities of grit resulting in slight grooves on the surface [D177].
4. The everted rim is drawn out and thin [D68].
5. A more rounded version of rim 4 [D7].
6. A small, sharply everted rim [D36].

The junction of the decoration and plain upper wall is marked by a grooved moulding. Probably, the upper body was smoothed first and the grooves then cut to neaten the junction with the moulded portion. A triple moulding of one wide flute edged by smaller grooves either side (as fig 2, nos 5–6) is common but by no means universal. Single, double or triple grooves/flutes occur and can be of even or uneven widths. It would appear that they were impressed while the vessel was still plastic and in the mould. The grooves sometimes cut slightly into the moulding. This will have happened when the vessel had dried sufficiently to separate from the mould. In this instance, it would be possible for a groove-making tool which was not held horizontal to cut into the top of the moulded decoration. In other instances a zone of unsmoothed surface can separate grooves from decoration, presumably where the mould was not decorated right up to its upper rim or the tool held at an angle which raised its cutting edge.

It would seem that the neck of this form was wide enough to allow the vessel to be slipped both inside and out. Among the material from la Graufesenque there are a variety of closed vessel forms of the small jar type. Sherds from these cannot always be distinguished in terms of the exact form represented and certainly not all are slipped internally. However, on all sherds examined where the diagnostic everted rim of form 67 was present, internal slip was also found. It can be suggested, therefore, that this is a feature which will help to distinguish the form from other closed and moulded vessels.

As already stated, decoration was achieved with a small mould designed only to decorate the lower part of the vessel. The reason is clear. Any system of moulded decoration, which set out to decorate both the lower and upper portions of a closed vessel, would require a two-part or multi-part mould, if the mould was to be reusable. Otherwise, the vessel could not be extracted from the mould without breaking the latter. Multiple mould systems were employed, for instance for the large lagenae[14] and gourdes,[15] but must have been difficult to use. The way in which one of the few near-complete lagenae from la Graufesenque has split along the junction of upper and lower moulds suggests that the joining of two separately moulded portions would have been difficult, even before the upper neck portion of the lagena was added.[16] Were such methods to have been attempted at the small scale of the jars of form 67, problems would probably have been magnified, even for small hands. In addition, even if technically achievable, the use of the more complex multiple mould system for a small vessel would probably not be cost effective. In practical terms, therefore, moulding of only part of the vessel was the best option. It may be noted that, although the larger lagenae are spectacular, they rarely appear as site finds, presumably because of the length of time they took to make.

It is not the intention here to look at the decoration of form 67 in detail. This must await the fuller publication of the current programme of study on the decorated vessels in the Hermet/Rey collection.[17] It may, however, be noted that, although ovolos can

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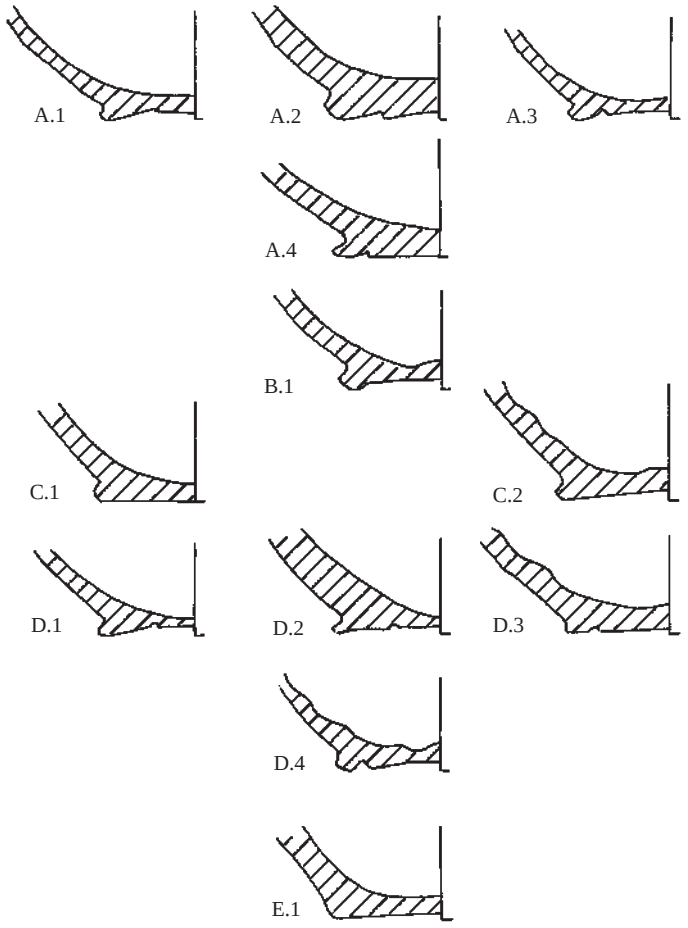


Fig 3. Déchelette form 67: base types. Scale 1 : 1

appear as the upper frieze of the decoration on Déchelette 67, they are uncommon, as are basal wreaths. Panel decoration and 'palisades' of vertical elements (wavy lines, bead rows, striated and elongated twists) are most frequently found, although winding scrolls and festoons also occur. The examples of decoration illustrated by Hermet, although not exhaustive, show the range.[18] The size of the decorative panel tends to mean that only small poinçons were used and that decorative schemes were simple and unlike those of the larger bowls.

Bases vary considerably. The reason, once again, relates to the way in which they have been formed. Close examination suggests that all appear to have been cut, presumably from the simple shallow bucket shape that was achieved by giving a flat or slightly convex floor to the interior base of the mould. The most characteristic form achieves a beaded footring edged by a V-shaped cut internally (Base type A) but this is far from universal. A whole series of other base shapes have been noted. The Hermet/Rey collection from la Graufesenque allows these to be divided into a series of sub-types (fig 3: the number in the working catalogue is again given).

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Base Type A: with Footring and Internal Angular Cut Groove

A.1 The cut groove is about halfway between the outer edge of the base and its centre but is vestigial, creating a slightly recessed base [D178].
A.2 The cut is roughly again halfway between the edge of the footring and the centre of the base but is more definite, creating a stepped appearance to the lower base [D19].
A.3 The cut is close to the footring [D9].
A.4 The cut is in a similar position to that on A.3 but, unlike other examples of type A, it has been cut, not into a somewhat concave base, but into a flat one [D92].

Base Type B: with Footring and Recessed Base

B.1 The footring exterior has been formed as in type A but the interior of the base has been cut away to form a recessed base [D17].

Base Type C: with Footring and Flat Base

C.1 The underside of the base is absolutely flat [D84].
C.2 The underside of the base is slightly concave [D29].

Base Type D: with Footring and Inscribed Rounded Groove

The difference between this and types A and B described above is partly in the implement that appears to have been used to produce the basal groove. In type A, the groove has been formed with a knife so is sharp angled and like a lop-sided V. In type D, the groove appears to have been inscribed with a round-ended implement and is U-shaped.

D.1 As A.1 but with a rounded groove [D38].
D.2 A much shallower groove than in D.1 and close to the centre of the slightly concave base [D67].
D.3 A shallow groove near the outer edge of a flat base [D58].
D.4 A substantial groove near the outer edge of a slightly concave base [D26].

Base Type E: without Footring or Groove

This base is almost as it came out of the mould but with minimal trimming.

E.1 The lower wall has been slightly trimmed and there are very slight signs of an attempt to mark out a footring on it [D75].

We can get some idea of the frequency of the various base types by looking at vessels with extant bases in the Hermet/Rey collection and the la Graufesenque Depôt des Fouilles store. Vessel numbers and percentages are given in table 1.

We should, of course, treat such a table with caution. We must remember that the collection is one that is unlikely to have sampled all workshops and periods evenly, so we cannot be sure that it represents all permutations or all phases even of a form with a relatively short life. It is not improbable that each maker of the form favoured a different

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Table 1. Base types on mould-decorated Déchelette form 67s

Base type	Number in Hermet/Rey	%	Number in Depôt	%	Total	%
A	25	61.0	28	68.3	53	64.6
B	3	7.3	0	0.0	3	3.7
C	4	9.8	2	4.9	6	7.3
D	6	14.6	11	26.8	17	20.7
E	3	7.3	0	0.0	3	3.7
Total	41	100	41	100	82	100

range of base shapes, but we do not know whether the collection covers all makers of the form or only some. The material is, therefore, a random sample and we should treat its evidence accordingly. Nevertheless, there does seem to be an overwhelming preponderance of our type A and a significant number of our type D. It may be noted that the six vessels illustrated from site assemblages by Oswald and Pryce[19] support the preponderance of type A: three are of A, one of C and one of D.

Kiln collections are notoriously devoid of outside dating evidence, so that although we may suspect a typological progression from the more complicated forms (types A and B) to the simplest forms (types C to E) we cannot confirm this from the kiln evidence alone and site evidence will be slow to accumulate. This is particularly so when we consider that Déchelette 67 enjoyed a comparatively short period of production (within the Flavian period) and never appears to have been very popular.

The wide variety of base types was achieved because bases were individually cut. Vessels must have been extracted from the mould, inverted on a wheel and then trimmed with a knife and/or scored. The original shape of the base as it came from the mould resembled type E. Where the surviving lower wall surface is untrimmed it is noticeably pitted in appearance like a fairly smooth orange. Where trimmed it is a good deal smoother but can show accidental grooving where small particles have become trapped under the knife as the vessel revolved beneath it. It tends also to show slight facets and striations associated with knife trimming. To achieve the bead on the footring (usually a faceted rather than a smoothly rounded feature) the angle of the lower wall had to be changed. The resultant change of direction can be seen clearly on figure 2, no. 4. Ideally, such a change of direction was achieved at the bottom of the decoration, but frequently the original surface survives for some half a centimetre, giving both the junction of smoothed and pitted surface already noted and a slight change in direction part way down the lower wall.

One further variant of manufacturing technique may be noted from these vessels. It is well known that most of the common larger forms were first dipped in slip then dried, using a sanded surface.[20] This can be established because the footrings picked up sand where they had been in contact with the sanded surface. The sand tended to wear away through use, but it remains on vessels which were discarded after little or no use.[21] In addition, footrings tended to transfer sand on to the interior floors of vessels placed above them when inverted in a kiln stack, resulting in a ring of sand seen particularly on the basal interior of plates. It is generally assumed that the sand served the double purpose of preventing the drying vessels from 'glueing' themselves to the drying racks or bats and of reducing the surface contact between stacked vessels during firing, so aiding the dismemberment of a kiln load and reducing wastage. It is, however, noticeable how

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little sand is present on the bases of the three small jar and cup forms discussed here and some vessels have certainly not been dried on a sanded surface. In the case of form 67, the dishing and grooving of nearly all lower basal surfaces will have reduced contact with the surface on which vessels were dried and this may have been deemed sufficient for a small and light vessel. But the saving in sand in the case of all the forms under discussion was achieved at the cost of a lower base which often appears blotchy where the slip has fixed itself to the surface used in drying and been partially removed from the pot when it was removed. In the case of form 67, blotchiness will generally appear only around the outer edge of the base as this was the only point of contact with a horizontal surface but some flat bases of types C and E show the feature more extensively.

Form 67s without Moulded Decoration

Some 'plain' form 67s without moulded decoration are present in the collection and are illustrated by Hermet.[22] The Hermet examples have been redrawn (fig 4, nos 1–5.1) and given sub-numbers where he placed two illustrations above a single number (thus Hermet's no. 4 left and right becomes 4.1 and 4.2). However, the first of Hermet's no. 5 has been omitted as it was probably mis-drawn by him (see below). Although vessels lacking all decoration are present,[23] most have some sort of added decoration. Most common is a band of fine rouletting replacing the moulded decoration.[24] On other vessels, the lower part of the body was plain but the shoulder was decorated with rouletting.[25] One vessel appeared to have rouletting separated by grooves.[26] Here, the rouletted marks are at different angles on different rows so that a herringbone effect is achieved. This has probably been produced by using a roulette with teeth sloping at about 60 to 70 degrees to the vertical but two roulettes or a multiple one would have been needed to achieve the effect.

Barbotine decoration is also found on this form. The long trailed loop sometimes called a 'hairpin' is found on a few examples of beakers (although these were not complete enough to be certain that they were of form 67). This is strongly reminiscent of a type of decoration found most frequently on central Gaulish colour-coated beakers[27] on a form not unlike that of Déchelette form 67. The same decoration on south Gaulish colour-coated beakers was noted by Greene[28] and it seems reasonable to link the samian and colour-coated types. One unusually large 'plain' 67 has rouletting on the shoulder with panels of blobs below (probably our fig 4, no. 5.1).

Hermet also illustrates barbotine leaves placed across the girth groove of a vessel that is certainly of Déchelette form 67 as illustrated.[29] However, examination of the collection supports Vernhet, who has republished this form with a near vertical curving neck,[30] similar to a 'plain' version of Hermet 7 but without the handles, and it will be considered with related forms below.

The la Graufesenque, Depôt des Fouilles collection of 'plain' form 67s is sufficiently large to allow us to examine base types. With the exception of our type B, the same range of basal types is present. These are shown in table 2, along with the numbers and percentages of base types of all decorated 67s in the Dêpot, Millau and Hermet/Rey collections. As a check for comparison, bases of decorated 67s from the Depôt are also shown separately.

Although there is no exact match between plain and decorated versions of the form, it would appear that most of the range of footring types were used. This, in itself, is interesting as it suggests a similar method of manufacture between the two varieties of

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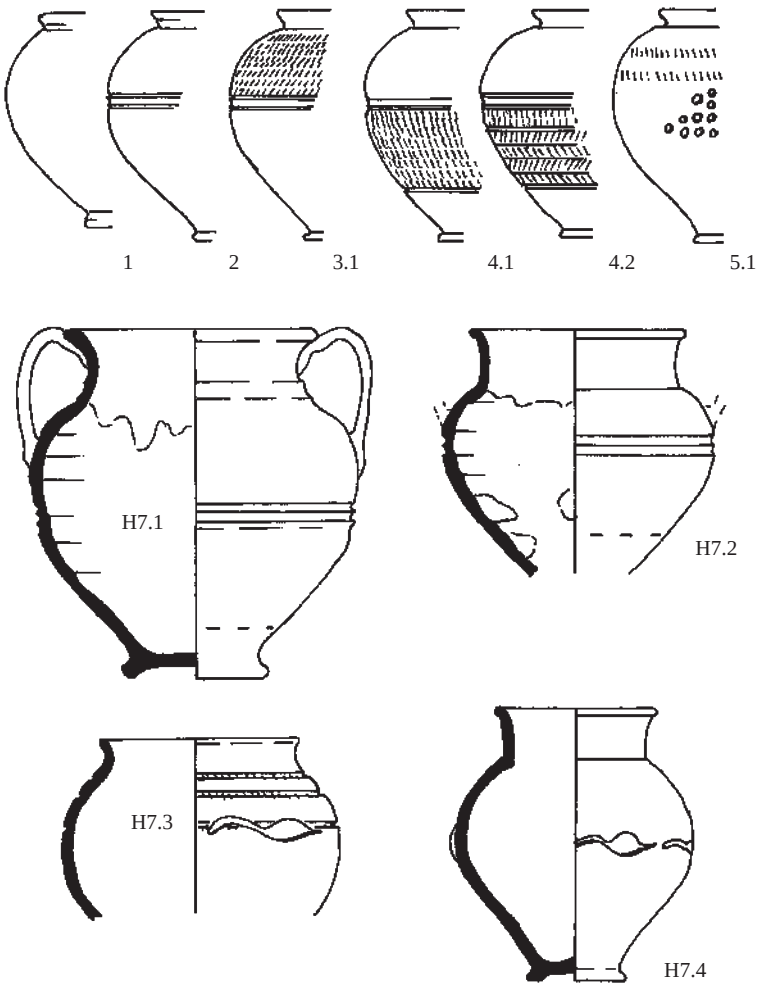


Fig 4. Top row: 'plain' Déchelette form 67 (from Hermet 1934, pl 90); middle and bottom rows: Hermet form 7 with variants. Scale 1 : 2

Table 2. Base types on mould-decorated and plain Déchelette form 67s

Base type	All Dec'd 67s Number	%	Depôt Dec'd 67s Number	%	Depôt 'Plain' 67s Number	%
A	53	64.6	28	68.3	26	51
B	3	3.7	0	0	0	0
C	6	7.3	2	4.9	17	33.3
D	17	20.7	11	26.8	4	7.85
E	3	3.7	0	0	4	7.85
Total	82	100	41	100	51	100

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vessel. Of course, the plain versions of the form did not have need of a decorated mould and it is hard to see why they should have used a mould at all. Nevertheless, there exists in the Depôt at la Graufesenque a mould closely resembling those for the decorated form 67s but entirely plain within (see fig 1, M.5). It is hard to escape from the view that it is for plain versions of form 67. This opens up the possibility that all 67s, whether mould-decorated or not, were in fact made with the aid of moulds. It would be difficult to prove this proposition but it may be supported by a 'plain' form 29 from Augst, which seems certainly to be from a mould although, once again, this was hardly necessary.[31] Presumably, in both cases, moulds ensured a uniformity of product less easy to achieve by other means.

Related Forms

In addition to beakers of Déchelette form 67, there exist a number of other small jar and flagon forms that were made using a single small mould similar to, even possibly identical to, those used for the 67s. Among these is a group which in sherd form is often not easy to distinguish from form 67 fragments. However, where the form can be distinguished with certainty, the internal slip is absent, except where it has run down the interior of the vessel from above, and this characteristic may well be one which enables these other forms to be isolated from form 67 within site assemblages. Base forms are less helpful, but may well have been identical to those of Déchelette 67. The following have been noted:

Hermet form 7. This small jar or beaker has a curving, near upright neck with a slight bead at the rim. The neck and shoulder junction is marked by a change of direction. The junction of the upper plain zone and lower mould-decorated zone has similar mouldings to form 67. Hermet 7 is characterized by its handle, fixed on to the plain band but, of course, this will not appear on most fragments found. Two examples of the mould-decorated version are illustrated:

H.7.1 The vessel illustrated by Hermet.[31]
H.7.2 A vessel in the Hermet/Rey collection with less extensive upper body than the Hermet type-vessel [D146].

Moulded decoration appears to be indistinguishable from that used on form 67. Although Hermet[33] and Vernhet[34] suggest that ovolo friezes are normal, these are not universally present. There seems no good reason for supposing that Hermet 7 used different moulds from those used for the more common 67s and it is likely that the moulds illustrated in figure 1 were multi-purpose – a fitting reminder that classification by the minutiae of form is the result of modern, not ancient, thought patterns.

As already noted, Hermet 7 appears to be unslipped internally. This is not to say that no slip appears on the interior. Rather, slip is found on the interior of the neck but only in patches lower on the interior wall. This was probably achieved by holding the form by the base while dipping it upside down in the slip. The air bubble remaining in the body would have excluded the slip, although some would have run down into the interior once the vessel was extracted and righted. The result is illustrated in figure 4.

Two vessels may represent 'plain' versions of Hermet 7:

H7.3 The vessel has a shorter neck than H7.1–2 above, with added grooves and

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lines of rouletting below. Barbotine leaves overlie girth grooves. There are no signs of handles, but this is probably best regarded as a variant of Hermet form 7. Depôt des Fouilles. No site codes.

H7.4 The curving neck is near vertical with a small bead rim. The plain body has a trail of barbotine leaves around the girth.

The vessel illustrated as our H7.4 derives from a revision by Vernhet of the drawing of a vessel made by Hermet[35] and has already been mentioned. The Hermet/Rey collection, as examined, contained no evidence for the vessel form as published by Hermet and we may assume, with Vernhet, an incorrect restoration from fragments of two different vessels. Vernhet's vessel (our H7.4) is a 'plain' version of Hermet 7 possibly, but not certainly, without the handles. The sub-type is certainly evidenced at la Graufesenque with some variation in the height of the neck and rim.

It is not always easy to distinguish the bases of Hermet form 7 from the heavier examples of Déchelette 67 or from the lower portions of Hermet 15b (see below). Above we have suggested that the presence of a slipped interior distinguished Déchelette 67. Both Hermet 7 and 15b were, however, unslipped internally and unless the upper part of the vessel is also extant, it is not possible positively to distinguish examples of the two forms. Of the thirty examples of Hermet 7 and 15b examined, only ten retained their bases. Of these, three were of our type A (see fig 3), six were of our type B and one of type D. Thus we can say with some confidence that the bases of Hermet 7 and 15b considered together resemble those of Déchelette 67. Our evidence is too slight, however, to enable us to distinguish any possible differences between the bases of the two Hermet types.

Hermet 15B is a small lagena form[36] but, unlike the large lagenae,[37] these are generally decorated only on the lower wall below the point of maximum girth and were thus produced with a single mould similar, if not identical, to those used for Déchelette form 67. They share the girth groove with form 67 and Hermet 7 but the presence of a neck and handle tends to produce an upper body that is more sharply angled inwards than the other forms. The interior is unslipped apart from the usual dribbles of slip below the neck. Vernhet illustrates a footring but the Hermet/Rey collection suggests that a wider variety of bases were produced, most, if not all, closely similar to those of form 67. The Hermet/Rey collection as examined lacks a complete example of the form. Illustrated in figure 5 are:

H.15b.1 Form Hermet 15b after Vernhet.[38]

H.15b.2 A vessel from the collection that is probably of Hermet form 15b. The upper wall is too sharply curving for either Déchelette 67 or Hermet 7 and a lagena form seems probable. There is a handle scar [D111].

H.15b.3 The lower part of a vessel, probably of Hermet 15b showing a base as figure 3, type A [K166].

H.15b.4 The lower portion of a lagena of Hermet form 15b from the Depôt des Fouilles showing the typical base as figure 3, type A. Site code: G81.C94.

It is noticeable that those examples of Hermet 15b that were encountered all seemed to be more globular than either the Déchelette 67s or the Hermet 7s. However, this was achieved largely by the rapid contraction of the form above the moulded area. Vessels of this form do, however, seem generally to have used a slightly larger mould than those

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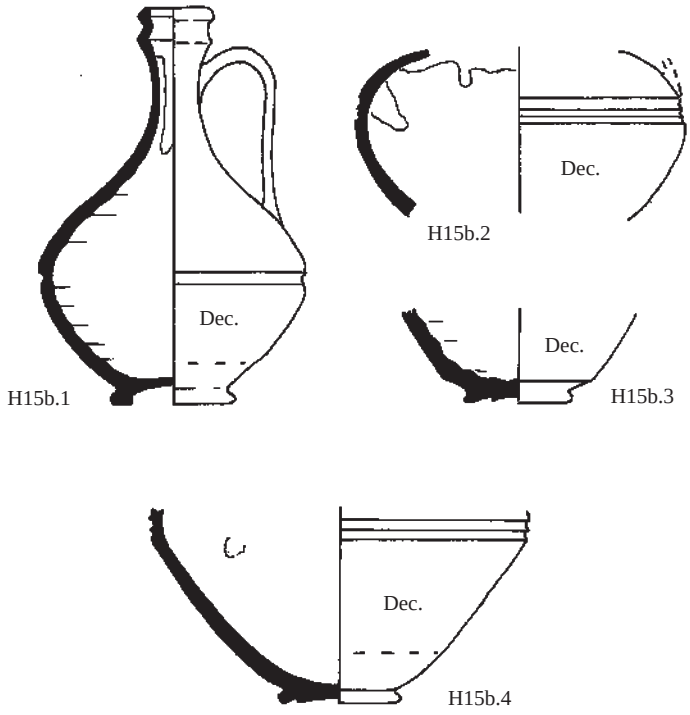


Fig 5. Hermet form 15b. Scale 1 : 2

typical of Déchelette 67, but otherwise a mould of virtually identical form seems to be implied and some interchange of moulds between the various forms is not improbable.

It should, therefore, come as no surprise that there exist other variants on the small decorated flask or necked jar. Vernhet, for instance, includes the hybrid form Hermet 7/15 in his la Graufesenque classification[39] and other variants are likely. The evidence of the Hermet/Rey collection suggests that all will have had bases similar to those used on form 67 but not all finds of small sherds from these vessels will prove diagnostic as to the overall form.

HERMET FORM 9

The form is that of a straight-sided cup with a rounded carination at about one-fifth of the height from the base. A plain rim, separated from the decoration by grooves, can continue the line of the wall below it or be slightly everted.[40] The more vertical wall tends to distinguish this form from Knorr 78 but the main difference is in the positioning of the moulded decoration. On Knorr 78 this is entirely above the carination. On Hermet 9 it runs down over the rounded carination to end close to the base.

The grooves at the top of the decoration are similar to those encountered on form 78 (see below). Both double and triple grooves were encountered along with some examples with a wide central flute. Six complete or near-complete vessels have been selected for illustration in figure 6:

1. The grooves consist of a wide central flute edged by grooves [HB.102].

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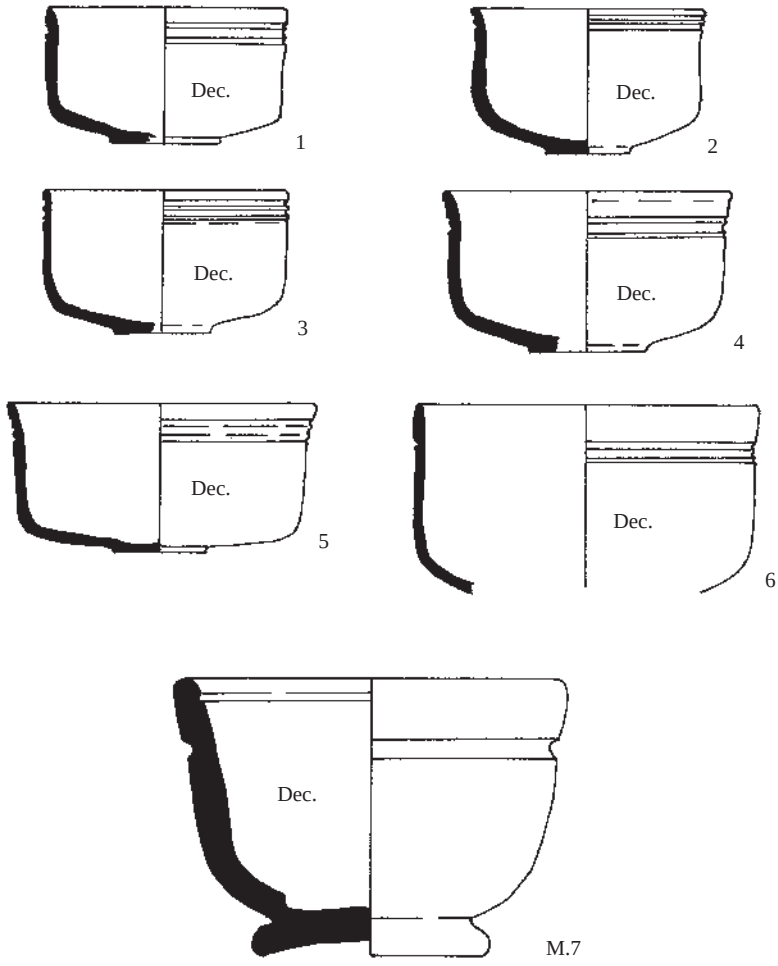


Fig 6. Cups and a mould of Hermet form 9. Scale 1 : 2

2. The vessel has not been drawn up far beyond the top of the mould. The two grooves are immediately below the rim [HB.58].
3. The triple grooves are more even with a narrower plain band above the grooves [HB.43].
4. The rim is slightly beaded because the instrument used to smooth the upper rim was not quite drawn up to the top of the vessel. This produces the slightly flared rim seen in more exaggerated form, for instance on Hermet 1934, pl 4, no. 9 [HB.88].
5. The grooves are more rounded than on other examples [HB.94].
6. A larger vessel has been achieved, partly by using a slightly larger mould, but mainly through a much larger rim [HB.30].

In addition Hermet illustrates a mould for this form:[41]

M.7 Mould showing a groove at the top of the decoration and the moulded base of the Hermet 9 form.

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Within the mould, the base is present as a light recess. Surviving moulds clearly show that the bases of both Hermet 9 and Knorr 78 were formed in the mould although site evidence suggests that some trimming took place. This would account for the remarkable uniformity of bases on the two forms when compared with the variations encountered on form 67. As with the beaker form, however, drying of the completed and slipped vessel seems to have taken place on a largely unsanded surface leading to similar evidence on the base (see above).

The interior of this form shows finger rilling, indicating that despite its open form it was not smoothed internally with a tool. It does, however, lack the corrugations left by the potter's fingers that often characterize form 67. The reason is probably that the open form allowed the potter to exercise greater precision in achieving the internal profile but, for some reason it is hard to determine, this did not extend to the use of a former. It is unlikely to be solely a matter of size for, although such an action would be difficult, it was achieved on plain cups such as form 33 and Ritterling form 9. Possibly the difficulties of achieving a thin wall while working both with a mould and a former were too great in this case. As with form 67, the narrow interiors of this form coupled with the reasonably smooth finish achieved without a former, would favour a potter with small hands.

Generally, moulded decoration is simply zoned. The rounded 'carination' on Hermet 9 is always decorated, often with a line of rosettes or chevrons or leaves, usually between beaded borders. Above, decoration can consist of 'palisades' of vertical elements as described under form 67 above, but panels and winding scrolls seem to have been more popular.[42] The decorative schemes are broadly similar to those of Knorr 78. However, no example of Hermet 9 examined had an ovolo frieze and none is illustrated by Hermet. It may be suggested that the presence of an ovolo can distinguish a Knorr 78 fragment from one of Hermet 9, although its absence is not diagnostic as Knorr 78 can be without an ovolo frieze.

The small cup, Hermet 9, has usually been regarded as a variant of the more common Knorr 78.[43] However, it is closely related to a moulded form produced in colour-coated fabric.[44] As site evidence at la Graufesenque suggests that the colour-coated form precedes that in samian[45] it seems probable that the samian form, Hermet 9, was derived from this earlier class of vessel. Knorr 78, therefore, is either an independent development from the same source or, more probably, a variant of Hermet 9, which became more common because it was easier to produce. We may also note colour-coated cups of similar form from Montans with variants, some of which may have been made in samian.[46]

KNORR FORM 78

Oswald and Pryce derive this small cup from the large straight-sided bowl, form 30.[47] The link is, however, a tenuous one, not least on the grounds of size difference. Form 30 is a solid bowl. Form 78 a thin-walled cup. It seems more likely that this is, in fact, a variant of Hermet form 9, which itself, it is argued above, derives from an earlier colour-coated cup form. The straight, slightly splayed walls may have made it easier to decorate the mould and could have facilitated removal of the finished vessel. Whether the greater number of Knorr 78s occurring as site finds is a product of a preference for the form on the part of potters or purchasers is more a matter of debate.

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The form appears slightly conical in profile, with a sharp carination at about one-fifth of the height. Moulded decoration lies between the carination and a short plain band at the rim. The junction of rim and decoration is marked by horizontal grooves. The rim is plain and generally lies in the same plane as the decorated surface below. By contrast, the related form Hermet 9 (see above) has near-vertical sides and can have a rim that is slightly everted.

The interior of Knorr 78, like that of Hermet 9, shows finger rilling and was not smoothed with a former although a considerably smoother surface was achieved than is the case with closed vessels. It is difficult to see the reason for lack of finish, particularly in the case of the more open form 78. As with Hermet 9, it may have been easier to achieve a thin wall within the mould using fingers rather than a former. The small size of both the mould and the finished vessel would once again have favoured a small-handed potter.

The grooves which separate the plain rim and the decoration are usually multiple. At their neatest, grooves take the same form as on some form 67s, a central flute edged by smaller grooves. Such regular grooves were obviously applied with a comb-like tool held against the wall of the vessel. Others, however, appear to have been formed free-hand with a single blunt point and show the variation in line that one would expect from such a method. Occasionally there is a further groove at the bottom of the decoration.

As with the Hermet 9s, the base is essentially mould-formed with only slight trimming taking place thereafter, often to suggest a footring. In the main, the basal area retains the slightly pitted appearance of a surface formed in the mould. The lower basal surface is usually slightly concave beneath, presumably to minimize contact with the surface used for drying. It is slipped but usually markedly matt in finish and with the tendency for blotchiness already noted in the case of form 67. There seems to be only slight evidence of grit both on the basal edge and internally where the base of one vessel was in contact with the interior of the next one in the stack. As with the other forms discussed here, drying seems to have taken place on an essentially unsanded surface.

Variations in form occur mainly above the level of the mould. Some 262 vessels in all are represented in the Hermet/Rey collection (slightly more than twice the 121 examples of Hermet 9). Most are evidenced only by comparatively small sherds. The examples illustrated in figure 7 have been selected partly because of their chance survival as nearly complete profiles but also in order to show the range of rim variation and size.

1. A very small cup with a triple groove at the junction of decoration and rim [K202].
2. This cup is only marginally larger than no. 1 and with a double groove. The larger rim is mainly responsible for the greater size [K274].
3. Although the mould used for this vessel was apparently larger than those used for nos 1–2, the rim is small and the capacity, therefore, only very slightly greater than no. 2 [K33].
4. A larger vessel with a double groove [K264].
5. Both a larger mould and a taller rim (with triple groove) produce an appreciably larger vessel than nos 1–4 [K63].
6. This vessel seems to have been produced by one of the largest Knorr 78 moulds evidenced. The overall size has, however, been kept down by the small rim over double grooves [K2/5].

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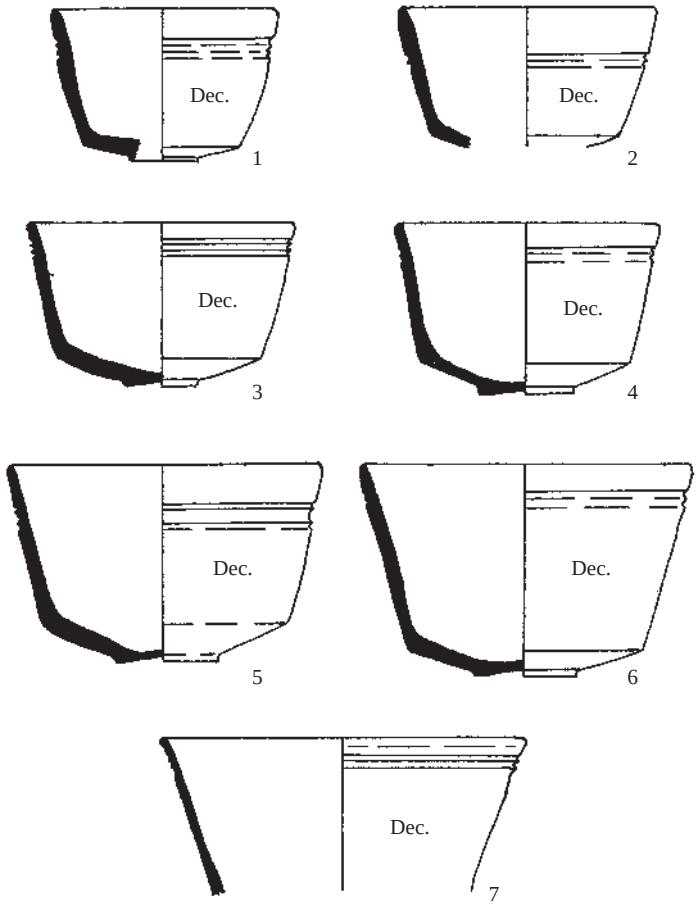


Fig 7. Knorr form 78. Scale 1 : 2

7. This incomplete vessel is certainly wider than no. 6; however, the thin wall and slight rim suggest a vessel of much the same capacity. The potter could clearly have used more clay to produce a significantly larger vessel had he chosen to do so. That he did not, may give us an indication of the largest standard size for a vessel of this form [K13].

Moulded decoration varies. Ovolo friezes are common but not universal. As noted above, the presence of an ovolo can distinguish Knorr 78 fragments from those that might be either Hermet 9 or Knorr 78, but the absence of ovolo is not necessarily an indicator. Some ovolos appear to have been 'borrowed' from the smaller form 37s but others are so small as to have been purpose made. Zoned decoration is common, with small figure types, again probably utilizing the smallest available figured poinçons from the more common decorated bowls where convenient. Also found are panels, festoons, arcades and winding scrolls. There are a few examples of the palisade-like ornament, already noted on form 67, and of freestyle decoration.[48] Zoned designs seem under-represented here in comparison to the decoration of Hermet 9, but this may be due to

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the smaller band available and the fact that it represented a single flat surface rather than the varying curvature of Hermet 9.

GENERAL COMMENT

None of the forms described here occurs frequently as site finds away from the kiln sites. All are likely to be predominantly Flavian in date or Flavian–Trajanic at the latest, with only a very few later examples. All are mainly or wholly south Gaulish in manufacture and should, therefore, pre-date the cessation of mass exportation from south Gaul, *c* AD 110. Déchelette form 67, however, was also produced in central Gaul, although its rarity may be gauged from the fact that Déchelette's type-vessel appears, from its decoration, to be south Gaulish.[49] It may be significant that the central Gaulish potters also produced a small number of examples of form 29, a form which probably went out of production in south Gaul by the later AD 80s, suggesting that some shapes popular in the Flavian period continued in production in central Gaul into the period of mass production and export after AD 100.

Information on known makers is summarized below. Names have been given as they appear on stamps.

Déchelette Form 67

Albi: Mees 1995a, 193 and Taf 253, no. 12.
Carilli (retrograde): fig. 1, no. 1 above; Mees 1995a, 135 (not illustrated).
Crucuro: Mees 1995a, 144 and Taf 57, no. 6; ibid, 144 and Taf 56, nos 7 and 9 (Cruc retrograde).
Germanus: Mees 1995a, 154 and Taf 90.

See also the Acutus item discussed under Hermet 9 below.

Déchelette records an example stamped by Butrio,[50] although on a vessel with metallic slip and thus in a related fabric to samian ware.

Hermet Form 9

No stamped examples were noted in the Hermet/Rey collection. Martin notes a number of mainly Montans potters who stamped the form and variants.[51] A mould in Zurich stamped Acuti is noted by Mees,[52] who ascribes it to this form as does Martin who illustrates both mould and decoration.[53] However, Knorr clearly thought it to be a fragment of Déchelette 67,[54] and the Martin drawing would support this.

Knorr Form 78

CobniØi (retrograde): Mees 1995a, 135 and Taf 19, nos 12–15.
M. Crestio: Mees 1995a, 140 and Taf 39, no. 8.
Germanus: Mees 1995a, 150 and Taf 80, nos 1–11, 151 and Taf 81, nos 1–10 and 12, Taf 82, no. 10; also 'Ger', Mees 1995a, 149 and Taf 78, nos 15, 150 and Taf 79, no. 19.
Ob [: Mees 1995a, 183 and Taf 218, no. 13.
Vastus: Mees 1995a, 178.

Mees also records a vessel stamped Dagom (retrograde).[55]

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With the exception of the very limited production of Déchelette 67 in central Gaul already mentioned, the names support a Flavian to Flavian–Trajanic date for the forms. Even allowing for a short period of production, these were clearly not vessels produced in the huge quantities of the larger decorated bowls. Even among the vast la Graufesenque collections their representation is relatively slight and they are infrequent as site finds elsewhere. Of the three main forms, Déchelette 67 is probably the most common, followed by Knorr 78. In Britain, Hermet 9 is sufficiently rare to occasion isolation as an unusual form by Stanfield.[56] One might justifiably ask, however, just how many sherds of Hermet 9 are actually distinguishable from those of Knorr 78. Smaller sherds from the upper wall could easily be attributed wrongly as only a minor variation in wall angle distinguishes the two forms. The rounded carination of Hermet 9 is, of course, distinctive but constitutes only a small part of the vessel. It is to be hoped that the longer discussion of the form here will aid in identification.

Even if not very common, these forms have a good deal to tell us about samian manufacture. It is not easy to determine just how a samian vessel has been made. This is particularly so where finishing processes have removed evidence of what has gone before. However, in the case of the forms discussed here, some at least of the clues have remained unchanged. It is possible to see that these moulded vessels were fashioned not by press moulding, as has sometimes been suggested, but by a process which used the rotating potter's wheel throughout. They demonstrate that moulded bases are likely to be stereotyped and simple, while cut bases are more varied and complex and might be considered to be idiosyncratic and possibly ultimately assignable to particular potters.

One characteristic that appears to unite the forms discussed is the fact that all appear to have required potters with small hands. Such evidence as the size of the finger rills on Déchelette 67 also points to small fingers. The small size of moulds used in all the forms will have required small hands to impress small poinçons into the moulds during manufacture. The hand smoothing of the interiors of Hermet 9 and Knorr 78 would have been easier if undertaken by small hands, as would the formation of Déchelette 67 rims. While smallness of hands could appear among any group in society, it is most likely to occur among women and children. The well-known image of a late medieval woman potter reminds us that pottery making is by no means a male preserve.[57] However, not all women have small hands and in our case it seems more likely that we are looking at the products of juvenile labour.

Whether the simplicity of the designs found may be considered a product of youth and inexperience or as a by-product of the small size of the space to be decorated is open to debate. There is, however, little doubt that the designs found on these forms mark them out from the larger and more common decorated forms such as 29, 30 and 37. Anyone who has attempted to ascribe one of the smaller vessels to the work of a specific potter will know the difficulties involved. Although the smallest of poinçons used on the commoner decorated bowls can and do occur, many found on the smaller forms appear to be specific to these vessels and designs also tend to be distinctive. One cannot help suspecting that we are looking at a separate department within the workshop, probably operating with its own poinçons, moulds and personnel. One is reminded of those parts of the eighteenth- and nineteenth-century potteries which were the preserve of the women and children (in that case, transfer printing and the simpler decorating jobs). There would seem to be a case for similar divisions by age or sex within the workplace of the la Graufesenque potter. The use of what we would regard as

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child labour has been noted in other craft contexts, for instance the skilled 12-year-old jeweller cited by Catherine Johns.[58] It need not surprise us in the case of first-century la Graufesenque.

ACKNOWLEDGEMENTS

The site research published here took place under the aegis of a mainly British team working on the Hermet/Rey collection at la Graufesenque. I should like to thank other members of the team, particularly G B Dannell, Brenda Dickinson and Brian Hartley for comments and discussion which have contributed to this study. I also owe a considerable debt to Alain Vernhet, not only for facilitating work at la Graufesenque and for helping to negotiate access to the Hermet/Rey collection, but also for making available to me examples of the forms under discussion from the stores of the Depôt de Fouilles at la Graufesenque and the Museum at Millau. The article has been read to its considerable advantage by Janet Webster.

NOTES

1. Dragendorff 1896.
2. O&P 1920.
3. Stanfield 1929 and 1936.
4. Miller *et al* 1986.
5. Bémont and Jacob 1986.
6. Cf Bet and Delor 2000.
7. Eg Czysz 1982.
8. Eg Hoffmann 1988 and 1993.
9. Cf Webster 2001.
10. Cf Hermet 1934.
11. Marichal (1988) shows both 19th- and 20th-century excavations at la Graufesenque; Bet, Delage and Vernhet (1994) show other kilns in the Millau area.
12. O&P, pl XXI, nos 8–13, and pp 126–7 and 222.
13. Webster 1997, 59.
14. Hermet 1934, pl 5, no. 15; Stanfield 1937; Balsan and Vernhet 1971.
15. Déchelette 1904, form 63; Hermet 1934, pl 4, form 13.
16. Balsan and Vernhet 1971, 78–81; the split is just visible in pl 2.
17. Cf Dannell 1991 and 1993 for interim statements; Dannell, Dickinson and Vernhet 1998 publishes some of the evidence of the form 30s; Dannell *et al* 2003–4, some of the form 29s.
18. Hermet 1934, pl 90, nos 6–40; pl 91, nos 1–10.
19. O&P 1920, pl XXI, nos 8–13.
20. Cf Webster 1997, 4; 2001, 294.
21. Eg the Cirencester fort ditch deposit: Wacher and McWhirr 1982, 133.
22. Hermet 1934, pl 90, nos 1–5, illustrations covering at least eight sub-types.
23. Ibid, pl 90, nos 1–2.
24. As Hermet 1934, pl 90, no. 4.
25. Ibid, 3.
26. Ibid, 4, our 4.2.
27. Greene 1979, 44, fig 17, no. 4.
28. Ibid, 52.
29. Hermet 1934, pl 90, no. 5, left.
30. In Bémont and Jacob 1986, 97, see our fig 4, H.7.4.
31. Mees 1995b.
32. Hermet 1934, pl 4; also pl 121, no. 2.
33. Ibid, pl 98, nos A1–9.
34. Bémont and Jacob 1986, 97.
35. Hermet 1934, pl 90, no. 5, left; republished in Bémont and Jacob 1986, 97.
36. Cf Bémont and Jacob 1986, 97.
37. Ibid, 15a.
38. Ibid, 97.
39. Ibid.
40. Cf Hermet 1934, pl 4, and Bémont and Jacob 1986, 97.
41. Hermet 1934, pl 116, no. 5.
42. Cf Hermet 1934, pl 91, nos 11–44.
43. See, for example, Stanfield 1936, 108, nos 8–10.
44. Cf Greene 1979, fig 21, nos 1–4; it may be noted that Greene's fig 21, no. 5 is listed by May (1912, pl III, no. 10) among the samian from York and is presumably a samian Hermet 9.
45. Alain Vernhet, pers comm; see also Greene 1979, 50–5.

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46. Martin 1978; fig 4 shows the distribution of Hermet 9.
47. O&P 1920, 125–6.
48. Cf Hermet 1934, pl 92.
49. Déchelette 1904, pl IV.
50. Ibid, 152 and 257, no. 25; also Stanfield and Simpson 1958, pl 56, no. 648.
51. Cf Martin 1978.
52. Mees 1995a, 190.
53. Martin 1978, 248, fig 5.
54. Knorr 1912, 327, a; 1919, 95, K.
55. From Espalion (1995, 192, no. 4 and Taf 253, no. 5).
56. Stanfield 1936, fig 3, nos 8–10.
57. Eg Gaimster 1997, pl 2.1.
58. Johns 1996, 188.

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