F·S·A·R·G
The Faversham Society
Archaeological Research Group

Community Archaeology

HSX17

A report on Keyhole Pit 151 and extension 151A
Furlongs Ale House, 6A Preston Street, Faversham

Grid Reference TR 01641 61274

Fig 1: Keyhole Pit 151A at the end of excavation. The original Keyhole Pit 151 adjoins at the lower left, at the area where there is extra shuttering. The tags indicate different contexts.

Contents

1. Introduction

In 2017, an offer to dig in the garden of Furlongs Ale House was eagerly accepted by FSARG because it is located in the heart of the town, very close to the medieval market place. It also lies between the East Street – West Street axis of Faversham and the less conspicuous but historically important east-west running Gatefield Lane – Cross Lane axis (see maps in **Fig 5**). Our research target for 2017 was to try and find the site of the Royal Manor of Faversham, a foundation that is documented as far back as AD811.[1] This zone near the central axis and lying between Watling Street to the south and the church of St Mary to the north seemed a likely area to investigate, especially as in 2016 a nearby excavation had shown some very promising signs of Saxon-period occupation (Ipswich ware, post holes).

As you will shortly see, however, we quickly became distracted by some very interesting and (for Faversham) exceptional archaeology of much later date than a Saxon Hall. Such is the tantalising problem of digging in a town that has existed as a settlement of one kind or another for thousands of years.[2]

2. Geographical and Historical background

a) Geography

The garden of Furlongs (6A Preston Street) is level with the street outside the front door, altitude 9.75m (32 feet). Preston Street itself is located on a slope running down from 24m altitude at Watling Street to the south to 9m at St Marys church and 7m at Standard Quay in the north, a total distance of 1.5km. This slightly higher ground falls away to either side, westward to the Westbrook Valley and eastward to the Cooksditch, both streams running more or less south to north. The Cooksditch joins Faversham Creek at Iron Wharf, Grid Reference TR 012354 62131. At present, there is no evidence for springs in the immediate Furlongs area. The LIDAR map **Fig 2a** gives you the idea of the relief of this spot.

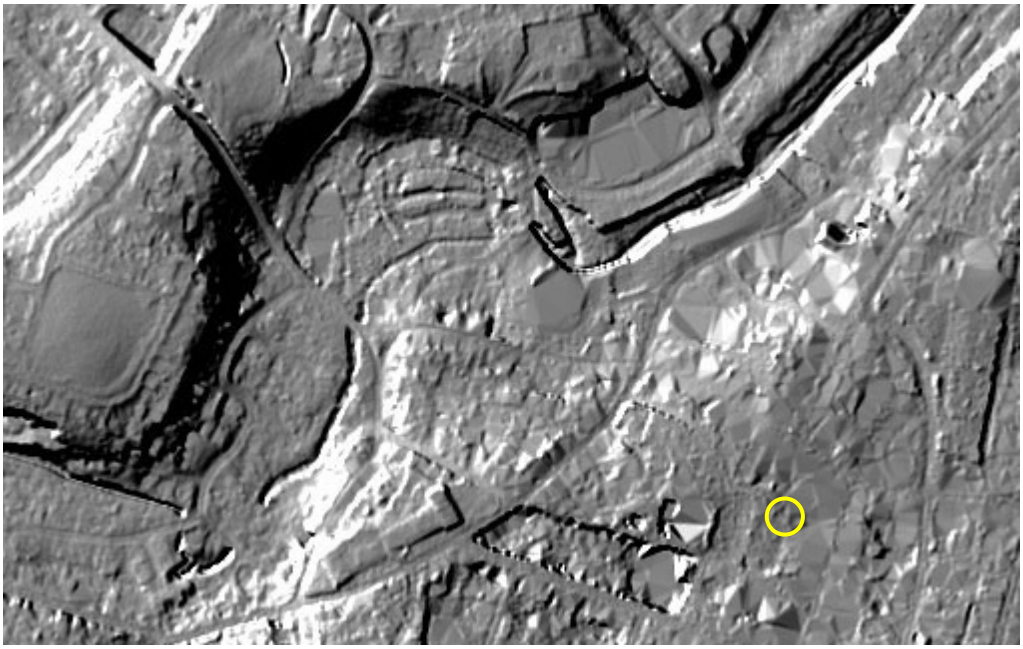


Fig 2a: LIDAR map of central Faversham.[3] These maps are created using aerial laser, and show the lie of the land, regardless of cover by buildings and vegetation. 6a Preston Street is circled in yellow.

[1] WARD G 1934 'The Topography of some Saxon charters relating to the Faversham district' Arch. Cant. **48** pp 91-114
[2] REID P, 2018 *Faversham in the making: the early years* Oxbow books: Oxford.
[3] DEFRA 2016. LIDAR maps available free to voluntary groups.

b) Geology

The gentle downward slope to the north is related to underlying chalk dipping northwards to disappear under Thanet Beds and then under London Clay. Overlying the chalk, however, is a layer up to 2 - 3m thick of superficial deposits, laid down during the last major glaciation.

In this part of Faversham, the superficial deposits are mainly distinctive yellow-brown Head Brickearth, often overlying a gravel superficial deposit. The Kentish Stock brick industry flourished in the Faversham area between around 1850 and 1920, and large areas around and in the town under later housing development have been 'dug off', removing all except the most recent and most ancient archaeology.[4] In the LIDAR map in **Fig 2a**, the large 'excavations' in the lower centre are 'dug off' areas.

Preston Street and other central areas have, however, escaped this destruction due to their pre-1850 enclosure of plots. Furlongs is situated on a brickearth over chalk site (**Fig 3b**). The most recent superficial deposit in this area is alluvium in the Westbrook and Cooksditch valleys.

Key:

Orange:	*Head Gravels*
Yellow:	*Head Brickearth*
Blue:	*Thanet Sands*
Light Green:	*Chalk*
Cream:	*Alluvium*

Fig 2b: Geological map of central Faversham, the same area as in Fig 2a.[5] The distinctive Davington Plateau (blue and orange) and Stonebridge Ponds (cream) areas can easily identified in Fig 2a.

c) Known Historical background

Furlongs occupies a curious building. It is single storey and flat roofed and situated between two large properties (see **Fig 3a**). It looks like an infill, yet its street number 6a suggests it is in some way part of the neighbouring building to the south (to right, white fronted), which is numbered 6 and 6b. This neighbouring building has a frontage which is dated 1937 but from the side and rear views it is clearly post medieval at the rear (**Fig 3a** and **b**).

[4] TWIST Sydney 1984 *Stock Bricks of Swale* The Sittingbourne Society: Sittingbourne, Kent
[5] British Geological Survey, 1;50 000 series. Faversham England and Wales Sheet 273

Fig 3a: The front view, Preston Street, 2018.

Fig 3b: The view from the rear, 2018.

This lower end of Preston Street is a confusing mixture of property ages, from modern (a block of shops opposite Furlongs, built 1962[6]) to late medieval (No. 7, at time of writing being renovated after a serious fire) with everything in between.

The map regression shown in **Fig 5** below shows the change in buildings during the 19th century but 6a Preston Street is an anomaly. On the tithe map of 1840, 6a is shown as a separate property occupying the northern end of the large property that comes under the '6' number. 6a, a house with courtyard, is

[6] SWAINE, A 1969 *Faversham Conserved* Faversham Society & KCC: Faversham p100

occupied by Joshua Miller and another, whereas number 6 and 6b (both listed as house with garden) are jointly owned and occupied by John Bate. 6a's garden, however, runs out to the east end of the large plot occupied by No. 6 / 6b, markedly further than that of the neighbouring property to the north, No. 5. On the very detailed and reliable OS 1865 map, No. 6 is shown as a single large property with no partition of house and / or garden. The same is true in the 1890 and 1907 maps. On the modern edition, 6a, 6 and 6b are quite separate properties of different size at the rear, although from the street side 6 and 6b are united through the 1937 frontage. Throughout this period the extended plot boundary marked by a brick wall around the garden is unchanged.

These puzzles will be returned to in the interpretation section later in this report. Meanwhile, **Fig 3a** & **b** show the remarkable contrast between the tidy frontages of the street and the much more 'organic' development at the rear, beyond the public gaze. Another startling difference between the layout of the front and rear of the houses concerns the around 1.3m height difference between the ground level in the gardens within the No. 6 boundary wall and the lower open space east of the wall (**Fig 4**). This space is currently owned by and used as a car park by the Iceland store. This differential did not extend to the gardens to the north and south of No. 6. Again, this difference which is clearly related to the history of No. 6 will be returned to in the interpretation section.

Finally, there is the interesting long-term connection between this part of Faversham town centre and drinking establishments, no doubt due to the proximity of the ancient thrice weekly market. According to Stevens, there have been six public houses in the immediate area – the Swan facing the northern end of the road, the Dolphin, and the Albion Vaults on the east side of Preston Street and the Rose, Black Boy, and Fleur de Lis on the west side.[7] Ironically, the only surviving old pub in this part of Preston Street in 2018 was being used as a sacking and rope manufactory for most of the 19th century, but by 1900 had returned to its original use as a public house, now renamed the Vaults. The presence of Furlongs and Soiree next door continue the hostelry tradition, if on a smaller scale.

Fig 4: The steps down to the car park at the rear of No. 6a.

[7] STEVENS P 2005 *Faversham's Historic Pubs* Faversham paper No 92. Faversham Society: Faversham

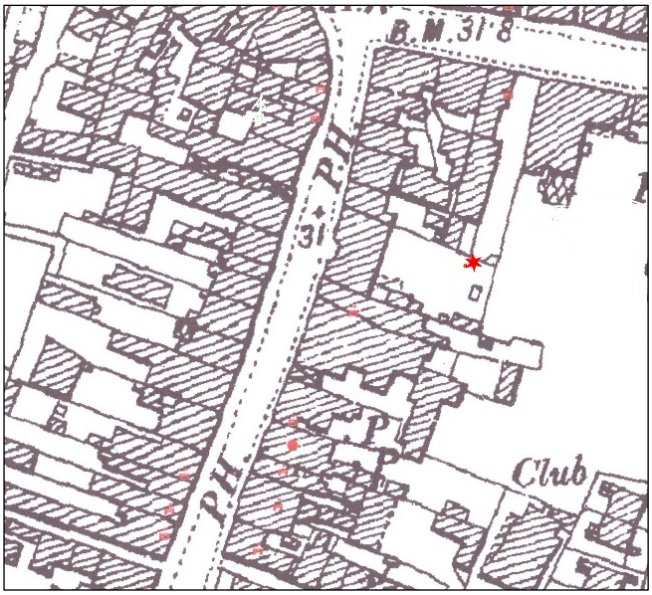
Fig 5: Map regression for the north end of Preston Street. Site of KP151 / 151A shown by a star.

a) Jacob's map of 1774.The streets in this area in 1774 are lined with houses. The road to the right is a track continuing Church Road southward – Newton Road does not exist until the 1907 map. Gatefield Lane runs east-west in the southern part of the map, continued westwards by Cross Lane. There does seem to be open space behind 6a Preston Street.

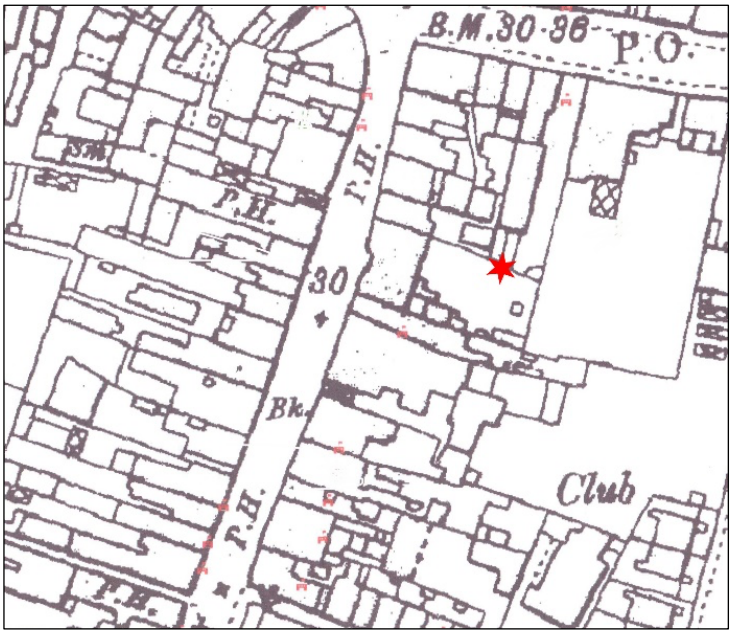
b) The Tithe map of 1840. 6a is plotted in as number 199, with the excavation site in a very narrow garden, as it is today. 6 and 6b are also shown as separate although owned and occupied by the same person. The open space behind 6a has become cluttered with buildings. A terrace of houses and the future Faversham Club have arrived along Gatefield Lane.

c) The 1865 Ordnance Survey map, large scale and very detailed. No. 6 is shown in this version as a single property with a matching large garden. The back extension shown in the tithe map has disappeared. Note the three public houses – the Black Boy has disappeared, and the Fleur lies to the south on the west side of Preston Street.

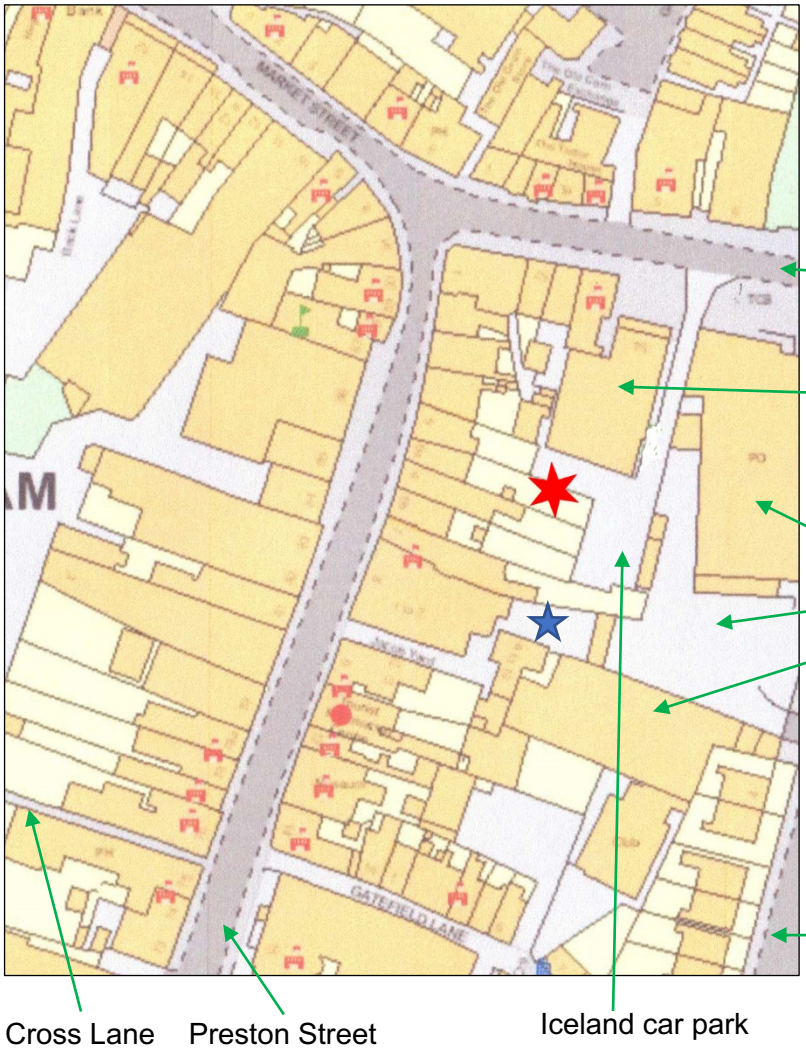
d) The OS 1870 map, smaller scale than c). Again, No. 6 is a complete unit with its big garden. Notice the gap in the houses on the right of Preston Street leading to a large laid-out garden. This is 'Jacob's Yard' and Jacob lived opposite on the north corner of Preston Street and Cross Lane. The open space behind 6a has returned.



e) The OS 1890 map. No. 6 remains whole. Jacob, however, seems to have lost his Yard – a structure has been built across the entrance. There is now plenty of space behind the gardens.



f) The OS map of 1907. No. 6 is still shown as a single unit. There is no hint that the northern end has been demolished and replaced with an infill.



g) The modern map for the north Preston Street area.

No. 6 is now clearly divided into 6a, 6b and 6. The frontage is now straight, with no door indentation. This change is due to the re-fronting in 1937 that did not include 6a. At the rear, the centre property now has a large extension (see **Figs 3b** & **5**). The garden boundary, however, remain unchanged. The former entrance to Jacobs Yard has re-opened and now leads up to a large building originally a warehouse but now residential with a restaurant. The KP159 excavation in 2017 is shown by the blue star, and the findings have significant links with KP151 / 151A – see separate report.

Reading the map:

The small red house symbol is for listed buildings. Details of these can be found on the Kent County Council Historic Environment Record website - google KCC HER and 'Exploring Kent's Past' will come up. Use the simple search, put 'Faversham' into the parish box then run the search. Then click on the request for a map, and home in on this part of town (or any in which you are interested). Click on each symbol in turn and the info sheet will come up. Then go back to the map for more hunting. The Kent HER is said to be the best in the country, we are fortunate to have such easy access.

3. Location

The garden of 6a is long, narrow, and overgrown except for a pathway to the steps leading down to the back gate (**Fig 4**). The excavation was located 2.85m in from the north side (parallel to path) and 2.65m in from the east (back) wall of the garden. Initially, a long, relatively narrow trench was decided upon, to ensure access from all four sides. See **Fig 23** for the plan, including KP151A.

4. Procedures

A 2m by 0.75m trench was pegged out using the planning square and the area delineated marked with string. The position of the trench was recorded by measuring to mapped corners of the garden. The pit was then hand excavated using single contexts, each of which was fully recorded. The keyhole was excavated to the maximum safety depth of 1.2m, with a small sondage at the base taking the level down to 1.45m. Due to the friable nature of the upper layers and the limited space for access around the pit, shuttering was put up. All excavated soil was sieved meticulously, and the spoil heap scanned using a metal detector. Finds were set aside for each context and special finds were given three dimensional coordinates, where possible, to pinpoint the exact find spot. Any features revealed were carefully recorded.

It became clear that at a depth of around 80cm onwards a solidly packed mass of artefacts was emerging in the western half of the pit. This lead initially to a concentration on this end of KP15, with full removal of the artefact layer. A decision was then made to extend KP151 to create KP151A, 1.5m by 1.25m in size: KP151 was backfilled and the shuttering used to reinforce KP151A (see **Fig 1** cover photograph). In KP151A the two top layers were excavated swiftly as spits without sieving, but after Spit 2, meticulous single context procedures were used as for KP151. Finally, the spoil was put back in, tamped down and watered.

5. Findings

The Harris matrices for KPs 151 and 151A can be found in **Appendix 1** and have been linked appropriately. This section will, however, take each pit findings in turn.

a) KP151

Contexts [1] and [2] were grey-brown ashy soils, becoming more compact with depth to around 35cm. They contained many small fragments of a wide variety of types. Although the pottery was mainly 19th - early 20th century there was some post medieval and even a sherd of shelly ware (mid medieval). Other finds included clay pipe fragments (mostly 19th century), a variety of shell types, iron nails and other building material fragments. By [3], however, it became clear that the western (house end) of the pit was beginning to yield more substantial artefacts, all being post medieval in date. Following [3] downwards, it became clear that there was a cut [10] running across the pit south-north, creating a pit into which 18th century material had been dumped. From then on, attention was focussed on excavating this western end of the excavation, following this cut [10] downwards where context [4] was the upper fill, and context [5] the main fill.

The amount of pottery, glass, brick, tile, stone, mortar, animal bone, shell, clay pipe, coming out of [4] and especially [5] was staggering for such a small excavation. Context [5] alone produced 24kg of pottery and around 10kg of glass (mostly bottles). Moreover, it all seemed to date from the same period, i.e. mid to late 18th century (1750-1800). The clay pipes fragments from this context were dated to the 18th century. The dump pit seemed to continue to the west of KP151, hence the decision to extend to the west (housewards).

In KP151 the mass of dumped material having been removed, the base of the pit was revealed at a depth of 1.3m. This was a familiar yellow-brown brickearth [contexts merged 6=7=8]. A 20cm sondage was sunk into the brickearth at a depth of 1.3m down and contained a few small, abraded fragments of bone, shell, and late medieval pottery. At the base of the sondage, at a depth of 1.5m, was an impenetrable solid horizontal layer of large flints and chalk blocks with large fragments of floor tile [9].

Fig 6: Shows the stages of work in the excavation of K151.

6a (above left) shows the initial trench.

6b (above right) shows the debris filled context [5] at the bottom western end of KP151, overlain by nearly a metre of soil.

6c (left) shows the sondage into the base [8] revealing the hard-packed flint and chalk surface [9]. [5] is visible in the trench wall.

b) KP151A

The extension pit proved more complex than KP151. A decision had been made to take out the layers above the dump pit quickly in spits, with only a simple check for finds. At a depth of 80cm, however, the top of a wall [3] enclosing the south west corner was exposed. Spit 2 was immediately stopped and from then onwards single context excavation procedures were followed. As excavation proceeded, the sequence was very different inside and outside the walls.

Outside the walls, context [4] was a loamy brown soil with many flecks of chalk, 24kg of building materials, and another 45kg of building stone, mainly ragstone. This was spread across the excavated area outside the walls but when removed, a true dump pit [cut 7] was revealed in the south east corner and along the eastern edge adjacent to the location of KP151. The upper layer of the contents of [7], labelled [8] seemed like a sealing overlay and [9] underneath contained large quantities of post medieval pottery (7kg), glass (around 2kg), nearly 6kg of brick and tile and 1kg of stone. [9] in KP151A is seen as the continuation of [5] in KP151 (**Fig 7**).

Fig 7: The view of KP151A is towards the south east. The emptied dump pit is visible in the far corner and the wall remains can be seen in the foreground. The trench wall to the left, where double height shuttering can just be seen, is where KP151 and 151A adjoin.

Underneath [4] outside the mouth of the dump pit was a brickearth layer [6] with a medieval pottery content and peg tile fragments. This is probably the surface that the deep pit [7] was dug down into. [6] shaded down into [10], a distinctive yellow-brown layer which was a continuation of the [6=7=8] context in KP 151, with Late Medieval small sherds of pottery. At the end of excavation, a small sondage was dug into [10], in the corner of 151A furthest from the dump pit. At a depth of around 10cm, a stony surface was revealed at a depth of around 1.4m [17] (**Fig 8**). Amongst the flint pieces in [17] were three sherds of Late Medieval Tyler Hill pottery, including a substantial handle fragment (**Fig 9**). Context [17] almost certainly links with the flint surface found at the base of KP151 at the same depth. It is worth noting at this stage that the flint surfaces in KP151 and KP151A are at an altitude of around 8.4m and the altitude at the foot of the steps at the end of Furlongs garden, down to the car park area behind (**Fig 5**) is 8.75m: this is shown in the section drawing through both pits (**Fig. 23**).

Fig 8: Vertical view of KP151A at the end of the excavation. The dump pit is upper right and has been backfilled for safety reasons, [17] is the flint layer at the base of a sondage and corresponds to [9] in KP151.

Fig 9: Late medieval pottery found in context [17].

The building presents a dating problem. The two walls [3] sit on a foundation of large, roughly worked flints with some peg tiles in the mix [20], total maximum surviving height 30cm. Inside the wall is a sequence of thin tiles [18], [16], [14] with a chalky screed [13] between [16] and [14]. Sitting on the tile surface is a platform (?) consisting of three layers of either thick red floor tiles or 16th century large shallow red bricks. The topmost tile / brick layer is around 15cm below the topmost surviving wall brick. To complicate this sequence further, the tile complex extends only over around a third of the space within the walls. **Fig 10** shows the complexities.

The wall bricks are soft and yellow, probably made locally in the 18th century, when it was usually for decorative use. The mortar is lime mortar with small shells filling the side gap where there are no tile layers is context [12], which contains some large sherds of late medieval pottery, probably 16th century splash glazed redware, and nothing of later date. Topping off [12] and the tile / brick series is context [5] which is very similar to context [4] outside the walls.

Fig 10: Wall remains showing the tile layers inside.

The Small Finds (artefacts of special interest) are listed and described in **Appendix 2**. Most of them can be dated to the post medieval (AD1600-1800) period, with a few more likely to be 19th century. An example of the latter is an early tooth-brush head, made of bone with four rows of bristle holes (**Fig 11a**). Toothbrushes were invented around 1780 so this is probably 1800-1850.[8] A fine pair of bronze shoe buckles decorated with ovals and leaf shapes is late 18th century[9] (**Fig 11c**). The only coin found was in context [3] (overburden in KP151) and was an unusual one – a 5 cent Malay and Borneo coin dated 1958. Some very interesting glassware has been described as Small Finds but will be more fully discussed in the next section (**Fig. 11b**).

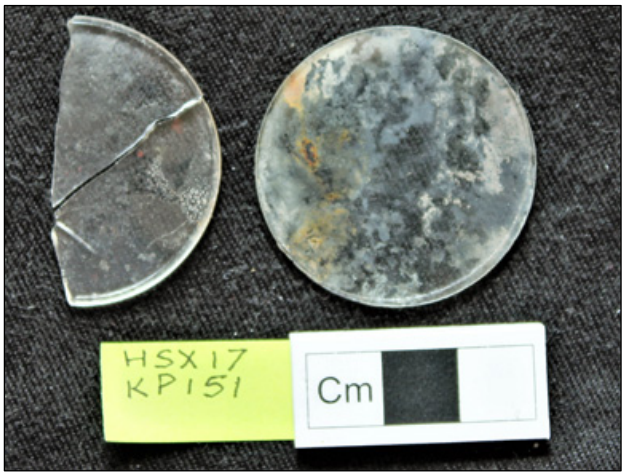


Fig 11: a) (top left) Toothbrush head.

b) (top right) Spectacle lenses.

c) (left) Pair of shoe buckles.

Finally, as is usually the case in Faversham garden excavation, a number of worked flints were found in both excavations, 21 in all, also some small quantities of heat stressed flint (see **Fig 12** and **Appendix 4** for details). Most of the flints were mid Mesolithic to mid Neolithic in date, with a crude piercer and scraper being probably Late Bronze Age. The nineteen early flints included six arrowheads. Because the flints come almost without exception from the upper contexts (3/4/5 for KP151, 1/4/6/9 for KP151A) they must be considered not only residual but probably in imported soil (see Interpretation pp24-28) so they will only be considered in general terms.

Fig 12: Arrowheads.

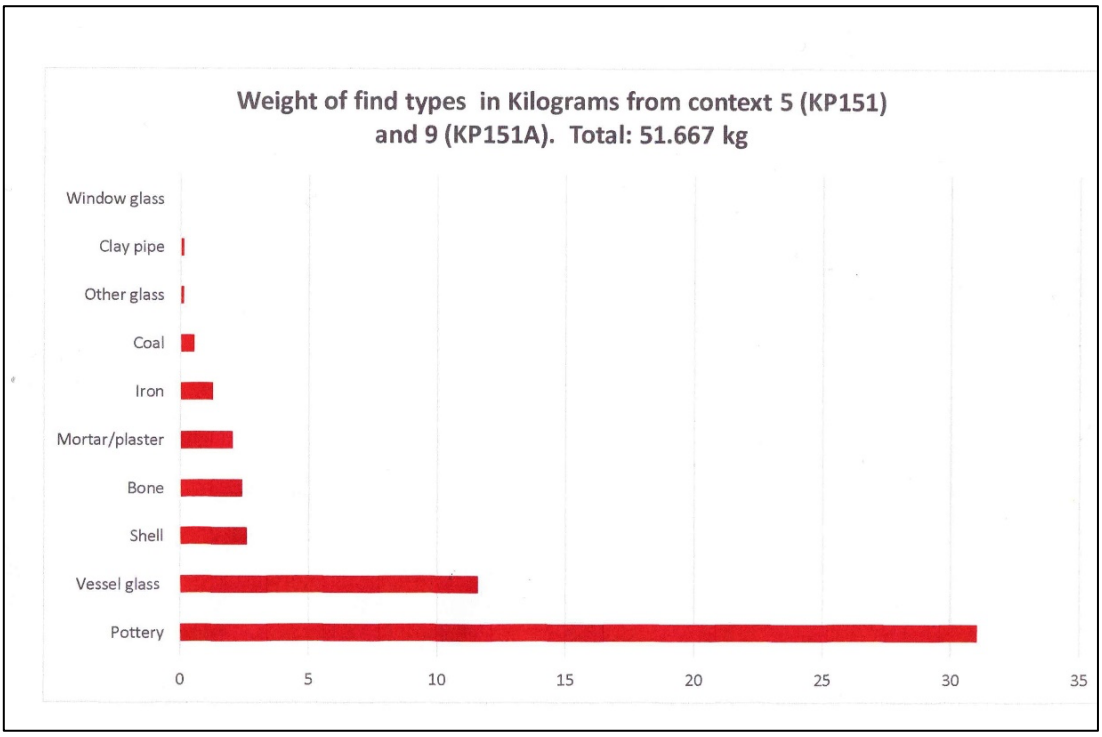
[8] www.archaeologycollections.site.wesleyan.edu/category/collections

[9] WHITEHEAD R 2003 *Buckles 1250-1800* Greenlight Publishing: Witham p107, Nos 695, 697

The Context 5 (KP151) = Context 9 (KP151A) assemblage.

This assemblage is worthy of attention because of its size (51.7kg not including brick and tile) and its chronological homogeneity (everything dating to the mid-late 18th century). The size is all the more remarkable considering it came from an overall context of no more than one square metre of the joint excavations and no more than 40cm depth. The graph **Fig 13** shows the relative importance and the variety of the contents of this mass of material.

Fig 13: Finds contents graph.



Bricks and tiles (**Fig 14a** & **b**) have not been included in the graph as their weight would dwarf the others. The bricks were mostly soft red bricks of a kind common in Faversham in the 17th - 18th century. In the 18th century Parliament specified brick dimensions as 8½"x4"x2½", which matches the size of these bricks except that they were slightly shallower at 2 inches. In 1784, a brick tax was brought in and as a result bricks were made much larger to reduce the number needed: none of these bricks were large bricks.

In 2014, FSARG excavated and found out more about a brick works on the site of what is nowadays Jewsons in the Mall. These brickworks were fully operational throughout the 18th century and probably earlier[10], and it is likely that these bricks were made there. The tiles were mostly Kentish peg tiles, probably also made locally at Tyler Hill. The chalk-based lime mortar and plaster could also easily be made locally. Some of the tiles were, however, well-made curved Dutch style pantiles, made elsewhere (see **Fig.14b**). Pantiles were overlapping tiles used for roofs.[11]

The building material also contained a number of ragstone blocks (see **Fig 14a**). In Faversham, large quantities of ragstone (from the Greensand ridge in the Maidstone area) were imported in Roman times and much more in High Medieval times. This stone is re-used repeatedly - maybe these fragments came from the demolished Royal Abbey or the Royal Manor? The 18th century was, however, a very important

[10] FSARG website op. cit. *Preston: a Most Peculiar Parish* KP 124, KP 125
[11] www.SPAB.org.uk

period of infrastructure building in Faversham – roads paved, bridges built - so there must have been plenty of kerbstones, cobbles, and stone blocks lying around.

Fig 14a: Brick and stone from KP151, context 5, photographed before used in backfilling.

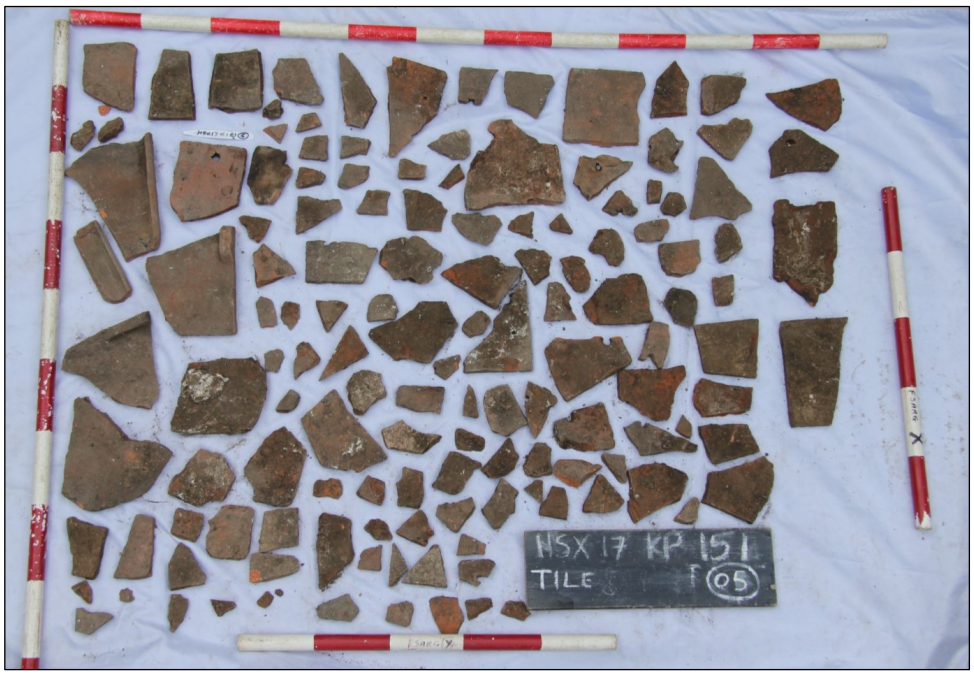


Fig 14b: Kentish peg tiles and exotic pantiles(left), photographed before backfilling.

A fair proportion of the assemblage consisted of bone and shell, presumably kitchen waste. The bone was dominated by large cattle bones, with a number of pig and some sheep. There were some fish bones but little poultry. The shells were overwhelmingly Kentish oysters. Faversham was a major producer of oysters from the Swale at this time, organised by the Company of Dredgermen: oysters were a favourite dish of rich and poor alike and exported up the Thames to London and across the sea to Holland.[12]

[12] Jacob op. cit. pp75-88

The iron content was mainly rusted nails, with no lead or other metals apart from those in certain Small Finds such as the shoe buckles. Coal and cinder was also in relatively small quantities at this level, although ash permeated the upper layers of the Keyhole. Clay pipe fragments were also found, one of which was a bowl fragment with the initials TH: this was Thomas Hull, a local pipe maker in the late 19th century.

The stars of the assemblage are, however, the pottery and the glass. Both are provisionally catalogued in **Appendix 3**. They offer a fascinating contrast, in that the glass vessels from these contexts have, without exception, been made using traditional blowing methods that require an extremely high level of skill whereas the pottery offers a snapshot of the changeover point between traditional production methods and high-quality mass production using moulds.

First, the glass ware. 32 complete bottle bases were found, all with marked kick-ups and the pontil scars left by final finishing steps (see **Fig 15a** for examples). There were also 15 complete necks with hand-made rolltop finishes (**Fig 15b**). The bottles were made of thick glass, mostly shades of green ranging from dark olive green to a pale tint. These are clearly wine bottles in terms of size. We would welcome an explanation for the lead shot found in the bases of several bottles!

Fig 15: The glass. All specimens from KP151, context [5].

a) (above left) Bottle bases with kick ups and scars.

b) (above right) Bottle necks with rolltop finishes.

c) (right) Bottle bases with lead shot, as found.

There were also sherds of at least four wine glasses of simple, elegant shape. With less obvious functions were several much smaller bottles of clear glass. These were still handmade and had suggestions of kick ups and definite scars, but their purpose was other than containing alcohol. A pipette was also found. Most of these looked like apothecary's' bottles, with an eight sided one seeming more like a perfume jar (**Fig 19**). More details can be found in the Small Finds list in **Appendix 2**.

During the time spent by FSARG members trying to refit the pieces of both glass ware and pottery, it was significant how relatively easy it was to sort the highly distinctive pottery types and match sherds, but near impossible to 'type' the glass ware except by function. The wine bottles, for example, were all slightly different but not different enough to confidently match, for example, a neck to a base. Apart from the functional aspects, there were no clear 'types', just gradations of difference. As will be seen soon, this characteristic of continuous variability within a set of parameters, without clear cut 'types', will also be found with the most traditional of the pottery types, the redwares.

Finally, the pottery. Graph **Fig 16** shows the distribution of pottery types by weight. In the text, the names of the types will be *italicised.*

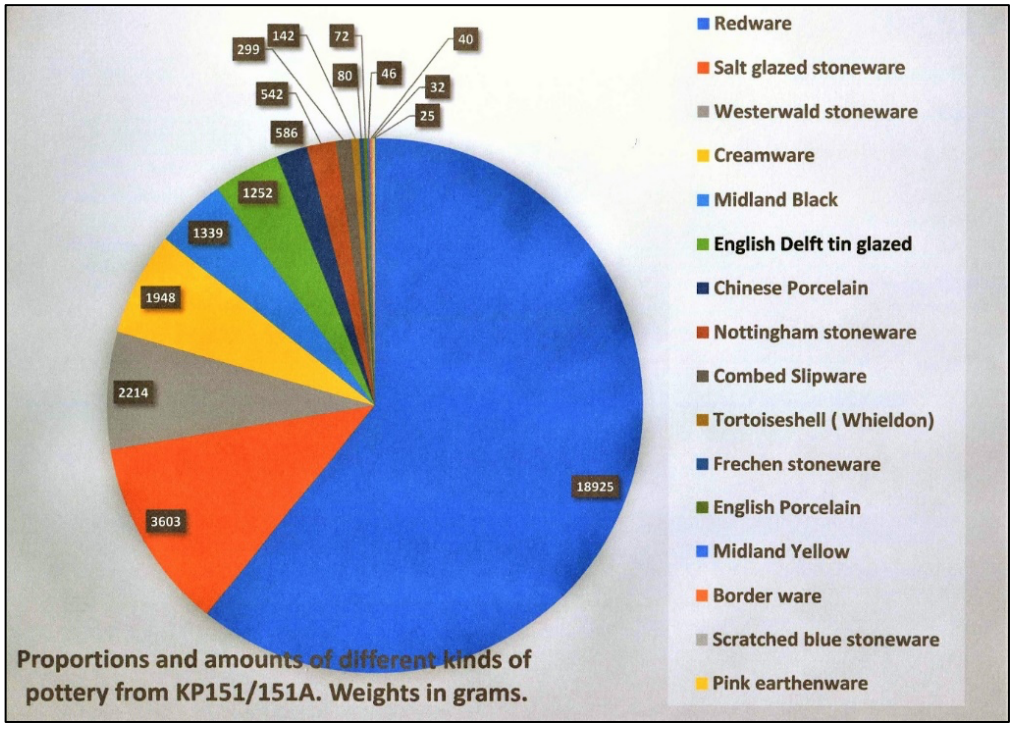


Fig 16: Pottery graph.

It is hard to overstate how taken aback we were as we realised what we had found. Although our assemblage consists of large sherds rather than whole vessels, we found we could match them in the 6th floor Ceramics gallery of the Victoria and Albert Museum, London, and the Staffordshire Museum's superb Ceramics collection in Stoke on Trent. *Chinese porcelain* from Jingdezhen, blue and grey stone ware from *Westerwald* near Cologne, Germany, *Nottingham Stoneware*, *English porcelain* – the list goes on. However, 61% of the pottery by weight was *redware* so that needs to be described first.

Fig 17: Chris and Nigel re-fitting the sorted redware. Behind them, Suzanne is tackling Midland Black and tin glaze. Behind her, John works with creamware.

We find a lot of redware in Faversham gardens, and have tended to lump it all together as '*London Redware*' (see **Fig 16**). This is the earthenware pottery that was made in the traditional medieval way i.e. wheel thrown by expert potters in a small-scale workshop, then leather dried and lead glazed. The shapes are simple, usually with thick walls. In 17th century Staffordshire and some other places such as Wrotham in Kent[13], this kind of pot became hand-decorated with individualistic and jolly designs, using slip to draw the patterns: we do not find this kind of pot much in Faversham, except for the non-pictorial combed slipware which is very common here and was found in KP151 / 151A, alongside other excavations in town[14] (**Fig 19a**). What we find in Faversham is the everyday 'working' pottery of the kitchen, the storeroom, the brewery, the dairy. It is difficult to date, and we have tended to bracket it as AD1600 to 1900.

With, however, the quantity we found in KPs151 / 151A, variability is inescapable. There are many shades of colour from greenish-orange to dark reddish brown. There are thick walled large vessels and thin walled small ones. There are ones with holes in the base like a colander for draining – maybe cheese making? With some we are not even sure it is British made – there is a Spanish look. We obviously need a training day to get a greater understanding of this important (if unglamorous) type of pottery and apply the new knowledge to this collection.

Another type of pottery in this assemblage is a kind that we do find a lot of in Faversham – indeed, our mermaid emblem (see cover heading) comes from an *Early English Delft tin glaze* bowl that we found in a Tanners Street garden in 2005.[15] *Tin glaze* pottery is usually blue and white and always hand painted.

[13] ASHDOWN, J. 1968 'Seventeenth century pottery from Wrotham in Kent' KAR: issue 14.
[14] See for example FSARG website op. cit. 'Preston: a most peculiar Parish' KP101
[15] FSARG website op. cit. *Hunt the Saxons* TP17

The new kind of glaze was based on ideas from the Middle East via the Mediterranean, and, in the 17th century, the Netherlands.[16]

Fig 18a: Suzanne with the tin glazed pottery (Midland Black on the left) b: (Below) closeup.

Tin glaze was very popular in the 17th - early 18th century, but you can see from **Fig 18b** what the problem is – lack of durability. In fact, by 1780, it was no longer made, having been squeezed out by the new wares from Staffordshire – although down-to-earth, everyday *redware* goes on being produced for over a hundred more years, as does *Midland Black and Yellow ware* (**Figs 18a**, **19a**) also found in this assemblage and similarly traditional in style and manufacture.

In stark contrast is the *porcelain*. There are eggshell thin tea bowls with hand painted trees and Japanese style figures – this is *Chinese porcelain* from the later 18th century when the expert potters of Jingdezhen, South China, took over the porcelain trade to Europe by copying fine Japanese Imari wares and undercutting the price.[17] Then we have fine porcelain also with hand painted Chinese looking designs, but with thicker walls, shinier finish, clumsier painted shapes. This is *English porcelain*, possibly from our nearest porcelain works at the time at Bow, London (**Fig 19a**).[18] We also have a few sherds of a Staffordshire pottery that tried to imitate *Westerwald stoneware* (**Fig 22**), called by modern ceramicists *Debased Scratch Blue stone ware* (**Fig 19a**).[19]

[16] DRAPER, J. 2001 *Post Medieval Pottery 1650-1800* Shire Archaeology: Princes Risborough, UK
[17] www.wikipedia/ Imari wares
[18] Draper op.cit. p 52
[19] NICHOLSON D. 1979 'The Dating of West Indies Historic sites by the analysis of pottery sherds' Journal of the Virgin Islands, published by St Croix Archaeology. (available online)

Fig 19a: The display case contents from the exhibition

Fig 19b: Chinese porcelain, imitation Imari ware.

Fig 19c: Chinese porcelain, imitation Imari ware.

Fig 20: Stonewares.

Then there are the stonewares (**Fig 20**). The most abundant in this assemblage is Westerwald stoneware. This grey salt glazed stoneware with cobalt blue in the moulded decorations is highly distinctive. It was made at Westerwald near Cologne and exported across the North Sea to Kent (and across the Atlantic to the American colonies but that is another story). The collection we have here consists of at least four chamber pots plus other less recognisable items. Beyond that is brown Frechen stoneware also from near Cologne and a near complete Nottinghamshire stoneware tankard at the rear.

Now we come to the most important types of all, in terms of both quantity and historical significance. In this assemblage were large quantities of two distinctive types and small amounts of an even more distinctive type. The latter were sherds of a thin, very well-made plate with a mottled green, beige, brown pattern. This is known as *tortoiseshell ware* and was produced from about 1850 onwards by Thomas Whieldon of Stoke on Trent (**Fig. 19a**). The other two types were produced by Josiah Wedgwood in his brand-new Etruria works in Stoke from around 1770 onwards.[20] The larger sherds are of Wedgwood's *salt glazed stoneware*, mostly plates with a distinctive 'seed' pattern round the rim (**Fig 21**).

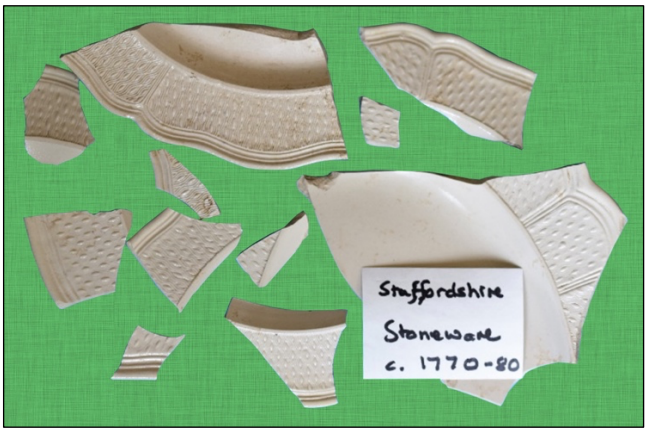


Fig 21: Salt glazed stoneware. Seed pattern on the left. Mike and Ann re-fitting salt glazed stoneware on the right.

The other type was more delicate and therefore shattered into a multitude of small sherds in the ground, making it difficult to re-fit, with a few exceptions**.** Many of these little sherds show fine decoration. This type is known as *creamware*, because of the colour. Staffordshire *creamware* is increasingly popular as the 18th century wears on. We did succeed in re-fitting with a flat perforated 'tray' (**Fig 22**).

[20] Draper op. cit. p 36- 39 plus many websites.

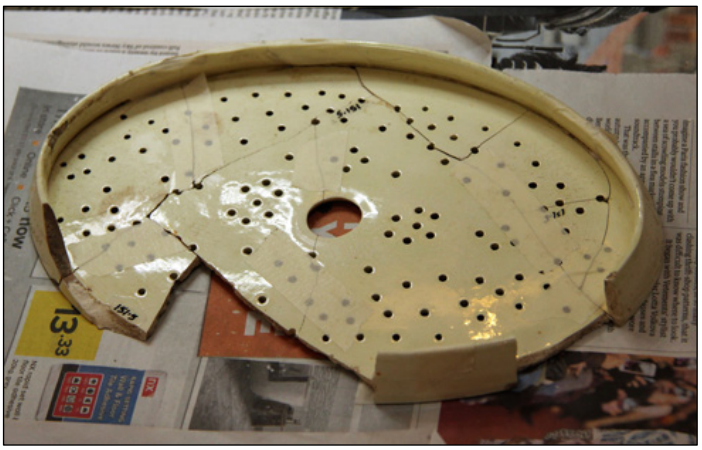


Fig 22: Creamware.

The most important advance in the manufacture of this Staffordshire pottery was the introduction of the use of moulds. These ensured a consistency of form and content, which saved time and reduced wastage in the kilns. It also considerably reduced the skill required at the shaping stage and enabled a primitive assembly line. Hand painting continued at this time but by 1800 transfers were being widely used to print patterns on the wares, again reducing the need for skilled labour and greatly shortening production times. Mass production had begun.

6. Interpretation

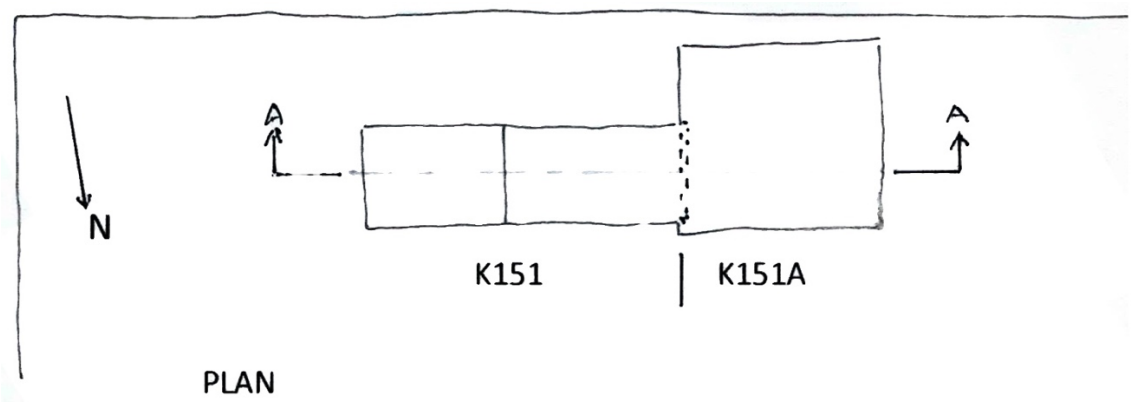
First, the stony layer at the base of both pits revealed in each pit by a sondage. As can clearly be seen from **Fig 23**, the level of these two surfaces matches and corresponds to a level just below the tarmac of the carpark lying to the rear of Furlongs. They hint at what could be a much larger late medieval courtyard surface, which is also hinted at in Jacob's 1774 map. This we will call **Phase 1**. We are hoping that excavation later this year (2018) in the garden of No. 7, the fire damaged house (**Figs 3a** & **b**) will help understanding: it does not have the same accumulation of soil and is originally the same date as the Phase one contexts. This late medieval level (1400-1550) is the closest that KP151 / 151A comes to any late Saxon settlement.

Phase 2 is suggested by the small but distinctive brickearth layer overlying the 'courtyard' and containing the kind of small abraded sherds that are known as midden scatter, produced by the wearing down of the debris from the midden composting of fields and gardens in the medieval period. **Phase 2** thus implies use as a cultivated area in the 16th century (1500s) and maybe into the 17th.

Phase 3 is the period when the substantial walls enclosing the garden appear to have been built, in the early 18th century (see **Figs 5** & **25**). It is probable that the out-building dates from this phase: the foundations are sunk into the **Phase 2** accumulation. It is possible that these are not simply foundations but a survival of an earlier flint and stone building, with the wall of yellow brick built later. Nevertheless, the yellow brick building was in existence at the beginning of **Phase 4**.

Phase 4 is the single event dumping of 60kg plus of material into this garden. It is plain from **Fig 1** (cover photo) that the dump excavations extend into the modern neighbouring garden – what we have in Furlongs is only the edge of the dump and the quantity must be much greater than in our little excavations. So, what happened to cause this destruction?

The Harris Matrices in **Appendix 1** show these relationships in diagrammatic form.



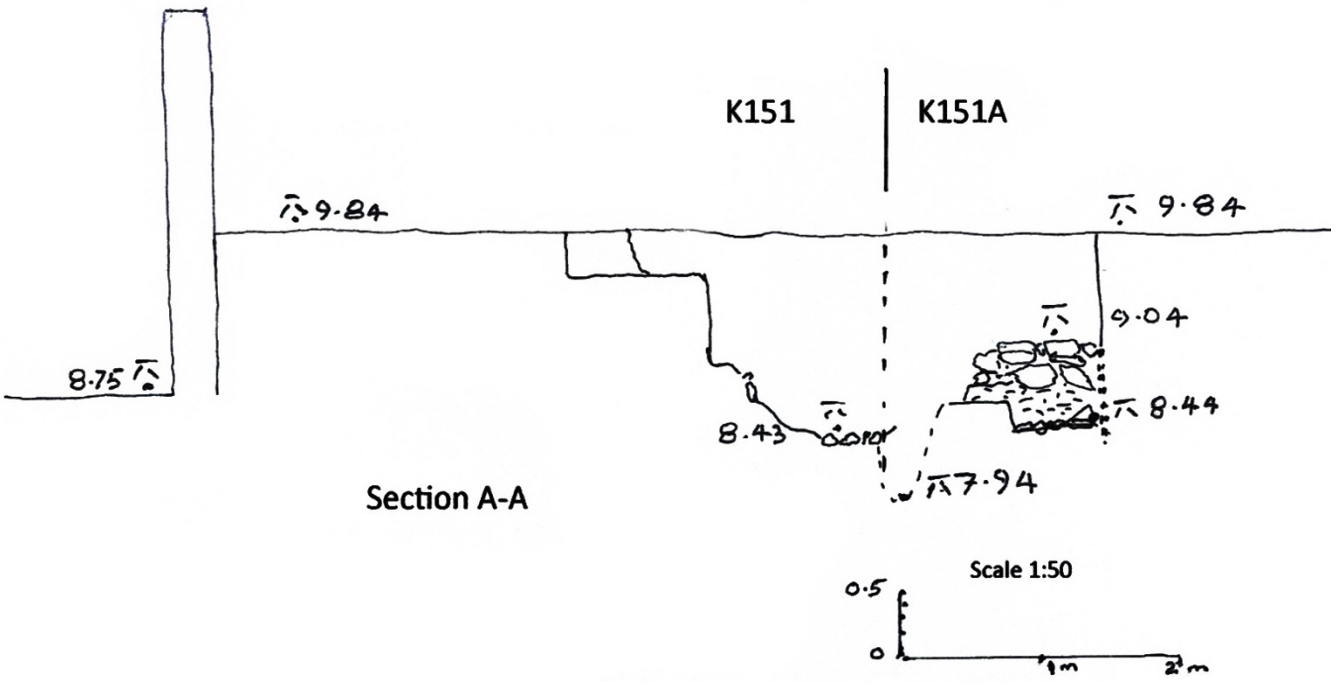


Fig 23: Scale section (line A-A on plan) and plan for KPs151 and 151A. A relationship between the levels of the flint surfaces in both pits and the carpark beyond the wall is strongly suggested.

In trying to answer the questions in Phase 4 above, the contributions of the local historians have been invaluable. The table below was supplied to us by John Owen, chair of the Faversham Historians.

Table 1: Households in the study area, 1750-1800.

Year	Preston St. No.	Owner	Occupier	Occupation	Source
By 1753	6/6b		Robert Collier	saddler	**Deeds**
By 1757	6/6b		Sarah Collier	glass, china, cutlery, haberdashery	**Fav. Window Tax**
By 1763	6/6b	Nethersole	Wo Collier	(as above)	**Deeds**
By 1775	6/6b		Sarah Collier	(as above)	**Fav Church Asst.**
By 1776	6/6b		Wo Susannah Blake	(as above)	**Deeds**
By 1781	6/6b	Thomas Nethersole	Sarah Collier Wo	(as above)	**Fav. Land Tax**
By 1785	6/6b		Susannah Blake	Linen draper	**Fav. Church Asst.**
By 1794	6/6b		Susannah Blake	Haberdasher	**Fav. Church Asst**
By 1744	6a	John Hyder	John Byng		
By 1776	6a		William Sothers		
By 1781	6a	William Sothers	Edward Smith		**Fav. Church Asst**
By 1785	6a		William Sothers	Blacksmith	**Fav. Church Asst.**
By 1794	6a		Samuel Shepley	Glazier	

Now, there is nothing to suggest anything later than 1780 in this assemblage – no transfer wares, for example. So, what leaps to the eye is that the main part of No. 6 Preston Street was occupied from 1757 to 1781 at the latest by a glass and china shop. Sarah Collier ran it, a widow (wo) by 1763 although she shares it to some extent with another widow Susannah Blake – maybe a daughter or sister? By 1785, however, Susannah is selling only linens in the No 6 shop. What has happened to the glass and china?

I think we know what happened to it – the stock is lying broken in pits in the garden of No. 6, under nearly 1m of soil. But what catastrophe caused such a disaster? During an exhibition of the KP151 / 151A finds in the Fleur Gallery in March 2018, we asked visitors to give us their theories. These ranged from a particularly severe 'domestic' to 'bull in the china shop' theories (the cattle market was not far away) to it being 'rough stuff'. 'Rough stuff' was the content of London grates and rubbish heaps, brought down by barge for the Faversham Kentish Stock brickmakers to pick out the cinder and coal and dump the rest.[21] The rough stuff theory is convincing but unfortunately a hundred years out on the date of the assemblage – the Stock Brick making didn't really get going until the mid-19th century.

The clue to the most likely answer is in that 1781 date. 18th century Faversham was a very prosperous town, partly through the links with the sea such as the oyster trade and other thriving mercantile activities but also through the main local manufacturing industry, gunpowder. This had started up in the 16th century in the Westbrook valley and by the late 18th century had become the Royal Ordnance Works, supplying the dockyards up the Thames (Woolwich) and Medway (Sheerness and Chatham). There were several explosions over the years despite safety precautions but by far the worst was a huge explosion in 1781, in the corning house located in what is nowadays known as Stonebridge Pond (**Fig 24**).[22]

[21] TWIST S. 1984 *Stock Bricks of Swale* Sittingbourne Society/ Faversham Society: Faversham p 8
[22] PERCIVAL A 1986 *The Faversham Gunpowder Industry and its development*. Faversham Paper 4. Faversham Society: Faversham

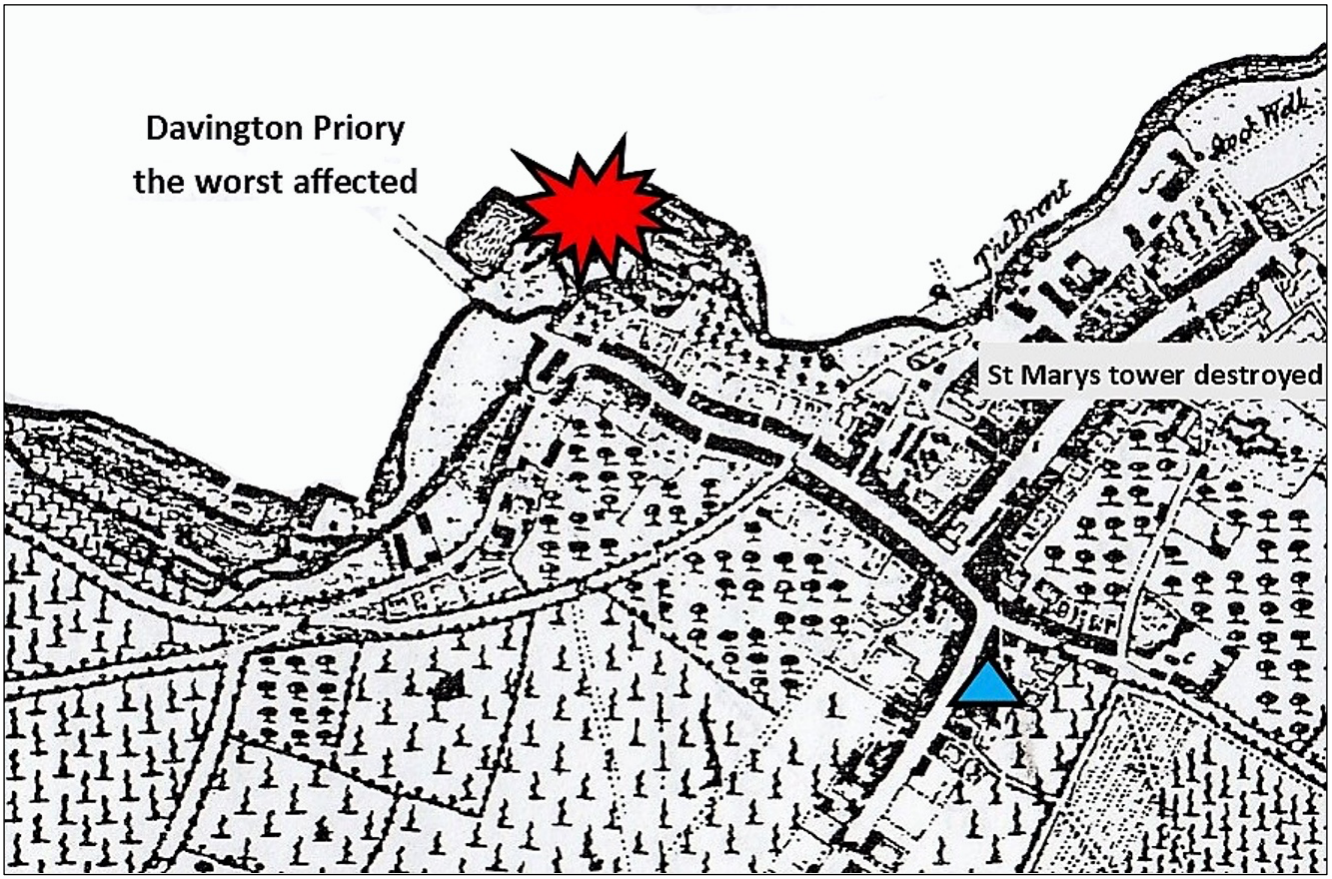


Fig 24: The relationship between the explosion of 1781 and the site of KP151 / 151A (blue triangle) shown on Jacobs 1774 map.

There is a graphic and detailed description of the Great Explosion given by Hasted in his 1798 *History of Kent* publication.[23] It was felt as an earthquake in Canterbury and the column of fire and smoke was visible in Thanet. Only three men were killed but the explosion caused a huge amount of damage in the town. Because it was a government owned company, compensation had to be paid and in 1786 the Houses of Parliament passed a bill outlining what was to be paid and to whom. This is a fascinating list that gives us a glimpse of the different kinds of people living in Faversham at that time and there on the list is Mrs Collier, getting £5.00 (equivalent to about £2,000 nowadays).

The **Phase 4** assemblage, then, almost certainly includes the blast damaged stock from Sarah's shop, plus household equipment and kitchen waste (bones and shells) from the living quarters. The personal items like the buckles and spectacle lenses and building materials like brick and tile imply that it was not just the contents that were damaged beyond saving but also the part of the buildings, including the one whose corner we found. It may be that the whole end of No. 6 was so badly damaged that it was demolished. This is currently being researched – see below. The debris was then covered by a thick layer of soil, presumably imported, and with little artefactual content except residual flints.

Phase 5 brings us from the late 18th century up to the present day. The upper layer could be subdivided into a lower half with specks of chalk added presumably to enhance the soil and an upper half with little added except ash. However, it is reasonable to assume that most of this soil was piled up in one event to cover and conceal the debris of the explosion event. This meant that the garden walls became retaining walls, for which they were not designed. Recently (2018) these walls have been roped off by

[23] HASTED 1798 *The History and Topological Survey of the County of Kent: Vol 6.* Bristows; Canterbury

Iceland Stores, who own the carpark, as in a dangerous condition (**Fig 25**). Unsurprisingly, Iceland is having difficulty in establishing ownership of the walls!

Fig 25: The boundary wall of No. 6's garden. The notice says DANGER.

The origin of the gap in which Furlongs is built remains subject to investigation. In 1937 when No. 6/6b was refaced (**Fig 3a**) the north end part had already been lost. Furlongs itself does not seem old but underneath it is an earlier cellar with some enigmatic features (**Fig 26**).

Fig 26: Furlongs mysterious cellar. It also has remains of a small furnace. Could this possibly be associated with William Sothers the blacksmith shown as living in 6a in 1785? (see Table 1).

Swaine, writing in 1969[24], dates 6/6b to early 18th century or earlier, behind the 1937 façade, but gives 6a minimal attention, with no dating. No. 7, Swaine says, is Late Medieval (15th century), re-fronted in the 18th century, which could link with Phase 1 of these excavations under investigation, but more excavation is needed in this complicated part of town. Watch this space.

7. Final Comments.

As must be obvious, this was an exceptionally interesting Keyhole Pit for all of those involved, and this excitement was shared by those who visited the March 2018 exhibition. Tucking these beautiful, story-telling artefacts away in boxes in our archive would be a sad end to this investigation and all FSARGers hope that the finds can be displayed somewhere for others to enjoy and learn from.

[24] Swaine op. cit. p100

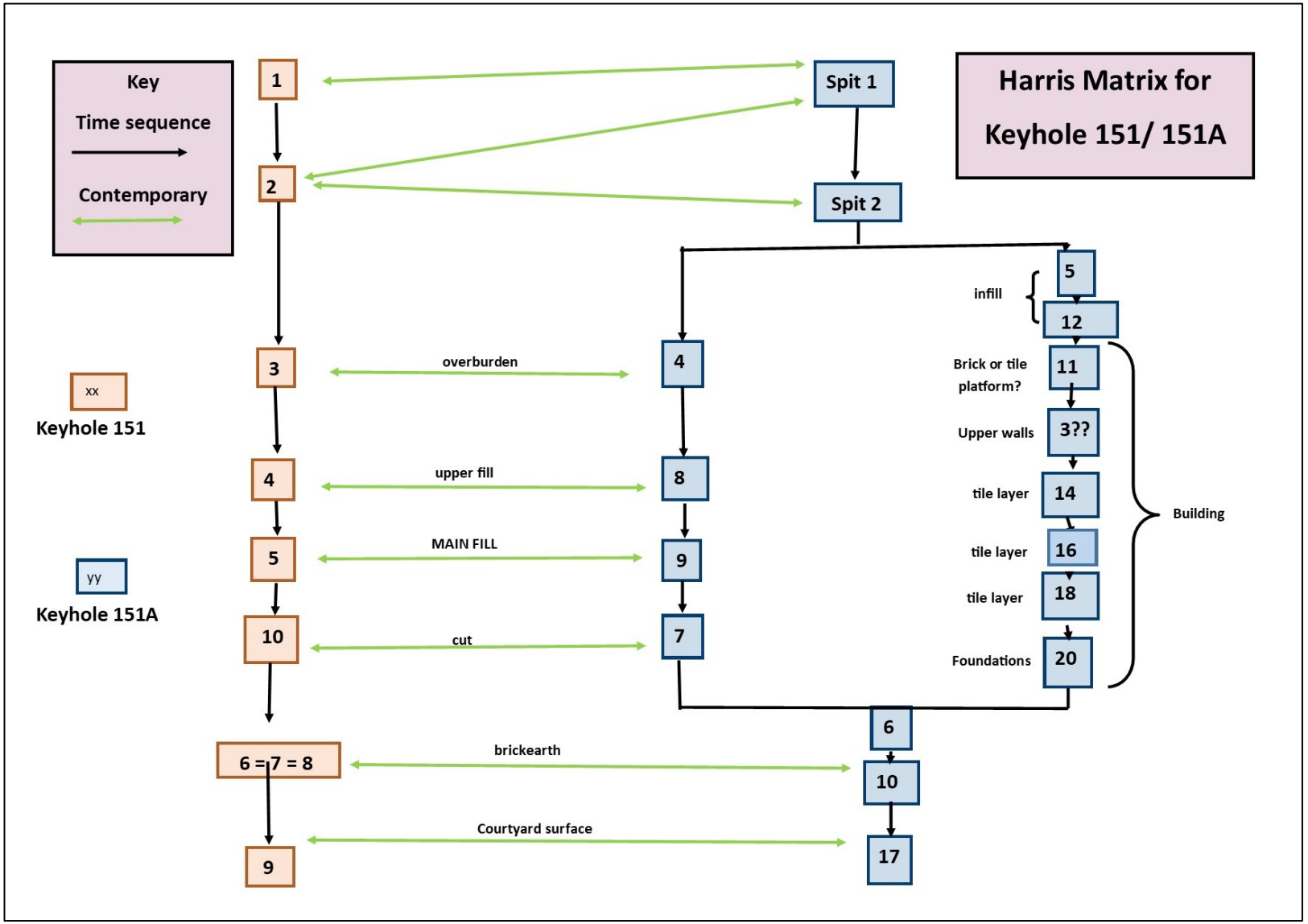
8. Acknowledgements

Great thanks to Martin Brenchley Sayers, the owner of Furlongs, for permission to dig and Andrew Sach, the manager, for his support and encouragement – loaning us a key for the back gate and taking an interest throughout. Thanks also to Iceland for letting us go through their private carpark and for permission to survey and photograph it: to Tim Stevens of Luddenham Court who very helpfully shared with us his expertise on post medieval pottery: John Owen who introduced us to Sarah Collier, giving us the vital clue to what had happened. Also, thanks to our visiting 'theorists' who offered up alternative theories - and seemed to find archaeology as much fun as we do. Finally, as always, thanks to the hard working FSARG members involved in this challenging investigation, especially Nick Wilkinson who took a lead role in the recording and analysis of the glass and my husband Jim who has patiently responded to my constant requests for yet more photos, surveys and diagrams.

Dr Pat Reid
May 2018

Fig 27: Goodbye from a tidy garden – Graham, Keith, Sheila.

Appendix 1: Harris Matrix



Appendix 2: Small finds

The Small Finds are presented here as a simplified version of the Small Finds ACCESS database entries. The coin descriptions were completed by Graham Lennox (we are very lucky to have him in the group).

KP151

Context	SF No.	Simple Name	Material(s)	Description	Earliest Date	Latest Date
2	9	Farthing, 1941 George VI	Bronze	Farthing (bronze) GeorgeV1 - First issue - Plain edge. Spink Standard Catalogue 4116 Reference. Obverse: Portrait of George V1 facing left, inscription (legend) mostly corroded. Should read GEORGE V1s V1 D:G:3R:OMN:REX:F:D:IND:IMP. Bare head bust can be seen clearly. Obverse designer: Thomas Pachet. Reverse: Wren facing left almost all covered in corrosion. Date 1941 above die axis and above the wren. The word Farthing below main design. Design by Harold Parker	1937	AD1948
1	10	Halfpenny Edward VII 1906	Bronze	Halfpenny(bronze) Edward V11. Plain edge. Spink Standard Catalogue 3991 reference. Obverse: Portrait of Edward V11 facing right, bare head. Legend above portrait just visible: GRABRITTON dc. The rest worn away. Design by George de Savilles. Reverse: Britannia seated facing right and date visible below Britannia. All the legend worn away. Design by Leonard Wyon.	1902	AD1910
S1	11	Jersey 10 pence 1987 Elizabeth II	Copper Alloy	Decimal 10p - milled edge. Obverse: 2nd portrait of Queen Elizabeth 11 facing right, surrounded by inscription: 'Queen Elizabeth the Second.' Engraver: Arnold Machin. Reverse: Type - Dolmens La Pouquelage de Faldouet in Saint Martin. Inscription: Bailiwick of Jersey Ten Pence. Engraver: Robert Lowe.	1983	AD1990
S1	12	Fishing Weight	Lead	This is a type of fishing weight known as a sinker. Heavy for its size, it is rounded and tapers towards the top where a wire loop is attached. Probably 20th century.	1950?	AD1999?
3	13	Statuette fragment	Bisque porcelain	The fragment is actually a complete right arm, crooked at the elbow with an open hand. At the shoulder is an integral loop for fastening into the body of the statuette (it seems too small for a bisque doll). Unglazed, it is painted in light flesh colour. Difficult to determine origin - mostly, bisque figurines were imported from France/ Germany / Austria. Probably 19th century.	1800?	AD1900?
4	15	thimble	Cua	This is a very small thimble, lower part only i.e. cap missing. It has a simple rim around the base. It could be 18th century, maybe later. [Bailey 1993 p14 nos33/34]	1700?	AD1900?
5	16	Token	Lead	This is a cast lead token. Obverse: long cross with pellets in each sector. Reverse: plain. The token is crude but in very good condition. These tokens are notoriously difficult to date but can generally be assigned to the post medieval period [Bailey 1999 p 56-57]	1600	AD1800

KP151A

Context	SF No.	Simple Name	Material(s)	Description	Earliest Date	Latest Date
1	19	Toothbrush head	Bone or ivory	This brush has a rectangular head with a rounded tip and base, narrowing to the neck of the brush. There are 4 rows of bristle holes (10/11/11/10) running lengthways, some still containing bristle. The reverse has four parallel lengthways grooves giving access to the bristle holes. The reverse has green colouring. The toothbrush was invented around 1770 so this is probably 19th century.	1780	AD1900?
9	20	Thimble	Iron and brass	This thimble is too rusty to see any markings, but the sides of this are straight with no flaring at the base. This could be an iron topped thimble - there is a trace of corrosion inside. The form is similar to Nos 32-34 in Bailey 2001, p14.	1720	AD1790
1	26	Decorative button	Copper Alloy	This is a decorative button, flat with a scalloped edge. It is gold washed with concentric circles of small dots surrounding a geometric central flower design. The outer edge is formed of larger dots in an inverted scalloped pattern.		
9	27	Decorative glass	Glass	This is a fragment of thin, curved glass with indentations about 5mm across and 0.5 mm deep. It must have been part of a decorated glass vessel.	1600	AD1800
9	42	small bottle	Glass	This is the rim, neck and small part of the shoulder of a small thin glass bottle. Slight variations in the rim show this to be a hand blown, (not moulded) vessel. Probably an apothecary's bottle.	1700	AD1800
9	43	Small bottle	Glass	This is the top part of a small bottle, probably around 7cm tall originally. The rim, neck and one shoulder are present. The shoulder is wider than the outer rim and curves steeply downwards. The neck is narrow with a flat rim. This is a well-made bottle (not moulded), probably an apothecary's bottle.	1700	AD1800
9	44	small bottle	Glass	This is a small, straight sided, circular, bottle, curved inwards at 3.3cm high to give a neck. There is an expanded rim at the top. There is no kick up at the base but a clear pontil mark shows that this is a hand-blown item. Probably an apothecary's bottle.	1700	AD1800
9	45	Decorative bottle	Glass	This is a decorative glass bottle with vertical grooves along the whole length of the sides, giving alternating wide and narrow panels. The grooves end at the shoulder. The glass is faintly greenish. There is a large kick up with a clear pontil mark. The grooves have been created with a blunt point in soft glass rather than in a mould, as is clear from irregularities: this is hand blown glass vessel. Possibly a perfume bottle - or a apothecary's fancy bottle.	1700	AD1800
6	46	Artists Graphite stick	Graphite	Part of an artist's graphite stick. Originally round in section, now rounded triangular through use.	1600	AD2000
6	47	Arc Light Electrode	Carbon/Copper	Arc Light Electrode. Mass produced component. Pointed end shows evidence of use. Blunt end copper cap corroded.	1800	AD2000

KP151X

Context	SF No.	Simple Name	Material(s)	Description	Earliest Date	Latest Date
3	24	Pair of spectacle lenses	Glass	These are two perfectly circular polished glass lenses with exactly the same diameter, one with minor optical properties is whole, the other which has much more developed optical properties is 50% complete, in two fragments. They were found in association in the ground, although no frames were found. Pairs of lenses of this shape and paired in spectacles are probably 18th century.	1650?	AD1850?

Appendix 3: Preliminary Catalogues for Pottery and Glass.

1. Preliminary Pottery Catalogue

KP151 and KP151A are shown separately and *only* for context [5] for KP151 and context [9] for KP151A. In both pits, much smaller amounts of the same types of pottery were attributed to the overlying context due to irregular infill. Below these contexts no similar pottery was found. For all of these types the dates are around 1760-1780 except for numbers 115 and 122 (KP151A).

These identifications are preliminary but have been checked not only from online and reference book descriptions but also during visits to the Ceramic Gallery (6th floor) of the Victoria and Albert Museum, London and the Staffordshire Museum, Stoke on Trent. The cataloguing of the everyday redware, which does not feature in these galleries and seems to have had little attention from researchers, is very provisional and will be updated once we have had some training over the next year.

The column headings for the following table are, in order:

Unique number for mini assemblage; Type; Place of manufacture; Number of sherds; Weight of sherds in grams; Comment

2. Preliminary Glass Catalogue

KP151 and 151A are shown separately for *all* contexts. As with the redware the glass shows near-continuous variation and groupings are based on criteria of colour / size / thickness / apparent function rather than on conscious type differences. Nevertheless, the glassware is not too difficult to date, as a changeover to blowing into moulds is happening elsewhere at this time. Moulds leave a clear line on the glass, so we know we have no moulded vessels in the main dumped assemblage (context [5] in KP151 and context [9] in KP151A) and would date them to the late 18th century.

The glass vessels from the higher contexts are another matter and are more modern.

The column headings for the following table are, in order:

Context number; Type (basic descriptive); Number of sherds; Weight in grams; Number of necks; Number of bases; Earliest date; Latest date; Comment.

Preliminary Pottery Catalogue
for KP151 context [5] and KP151A context [9]

Tackling the pottery

KP151 Context [5]					
Ref. No.	Type	Origin	No. of sherds	Weight	Comment
1	Salt glazed stoneware	Fulham?	16	420	Salt glazed flagon, brown mottled upper, beige mottled lower parts
2	Salt glazed stoneware, tankard	Nottingham ?	4	338	Smooth mid brown finish. Rouletted decoration, added dec. Tankard
3	Scratch blue stoneware?	Staffs?	4	180	White fabric, white salt glaze, 2 bands of 4 blue lines going round as dec. Shallow dish
4	Salt glazed stoneware	Nottingham ?	1	90	Very smooth golden base, encircling dec. at base. Bowl?
5	Salt glazed stoneware	German?	1	100	Beige fabric, evenly mottled salt glaze. Simple but well made.
6	Salt glazed stoneware	Staffs	2	15	Glazed inside
7	Salt glazed stoneware	Staffs	7	60	Body sherds
8	Creamware	Staffs	11	190	Oval shaped perforated dish with raised rim -colander?
9	White salt glazed stoneware	Staffs	134	1975	High-quality plates and dishes, many with decorated borders.
10	Pink glazed earthenware	??	3	20	Unusual in this assemblage
11	Creamware	Staffs	547	1396	Great variety of forms - rim variations, plates, dishes, bowls
12	Redware - mid brown	local?	23	1553	Mostly 1 side only glazed. Large sherds, some fitting.
13	Redware midbrown	local?	43	1694	Very varied in form. Mostly glazed both sides. Large vessels.
14	Redware - unglazed	local?	19	212	I rouletted piece.
15	Advanced tin glaze with chinoiserie decoration	London?	73	850	Ragged edges, peeling glaze but glossy, light blue glaze. Bowl and plate. Odd
16	Salt glazed grey stoneware, cobalt decorations	Westerwald	91	1740	Complete rims and handles of (?) chamber pots. Exceptional collection
17	Combed slipware	Staffs	8	200	2 distinct designs, one common in Faversham (6 sherds) and I higher quality (2 sherds)
18	Border ware	Surrey/ Hamps border	4	15	Green glaze, pink-beige fabric. Could be residual
19	Midland yellow	Staffs	4	20	Possibly 2 vessels on colour differences

KP151 Context [5]					
Ref. No.	Type	Origin	No. of sherds	Weight	Comment
20	Thomas Whieldon tortoiseshell	Staffs	17	100	Mottled green/yellow/grey. Scrolled edges. Very unusual.
21	Debased scratched blue white stoneware	Staffs	5	20	Possibly 3 vessels from differences in detail
22	Tin glazed English Delft	London?	72	710	Chinese patterns on plate. I floor tile.
23	Midland Black	Midlands	28	520	2 pieces with handles
24	Redware - dark brown glaze	local?	42	320	1 skillet, dark glaze
25	Redware, very darkbrown glaze	local?	14	310	6 pieces fit to make 1 rim
26	Redware - mid brown glaze	local?	3	1400	Base different from rims
27	Redware - mid-dark brown glaze	local?	52	1001	
28	Redware - yellowish-green glaze	imported?	28	3148	Some very thick large pieces with decoration and unusual swirls. Imports?
29	Redware - orange-brown glaze	local?	23	1900	Substantial sherds
30	Redware - mid brown glaze	local?	76	1880	Substantial sherds, mostly 1 large pot.
31	Assorted early residual 1-5	varied	12	84	Mostly medieval
32	Assorted later 1-5	varied	19	44	Tiny sherds, mainly from 1/2
34	Porcelain	China	73	516	3/4 cups and saucers. Elaborate hand painted decoration
35	Porcelain	English - Bow?	8	20	Shiny blue and white.
36	Redware (pipkin)	local?	1	150	Single near complete small pipkin, only skillet type handle missing.
123	Redware	varied	44	350	

KP151A Context [9]					
Ref. No.	Type	Origin	No. of sherds	Weight	Comment
83	Westerwald stoneware	Cologne	14	330	1 handle stem – chamber pot? Applique on body sherd
89	Tin glaze	London?	42	440	Bases probably one vessel (plate). Rims all different
97	Creamware	Stoke	48	206	2 complete bases of small vessels. 3 3 perforated pieces, one with an edge wall - matches with 151. 6 find
115	Assorted Late Medieval	Varied	3	23	Mostly Tyler Hill
122	Prehistoric	Varied	1	4	Iron Age?
123	Tortoiseshell (Whieldon)	Stoke	1	8	Very distinctive. Multicoloured. Mottled
46	English Porcelain	Bow, London	10	45	2 large cup frags
50	Chinese Porcelain	China	13	36	Decorated, one with figures
52	Notttingham stoneware	Nottingham	4	110	3 large joined frags - tankard
55	Frechen stoneware	Cologne	3	22	Body sherds
59	Midland yellow	Staffs	1	2	Tiny
61	Scratch blue stoneware	Staffs	2	9	1 frag with handle stub
65	Combed slipware	Staffs	1	15	Good 'pie crust' rim
71	Salt glazed stoneware	Staffs	42	753	Mostly large pieces. At least 7 vessel types, classic decoration
76	Midland Black	Midlands	21	368	1 near complete handle. Substantial rim and base fragments

Preliminary Glass Catalogue

All contexts.

Sorting the glass.

KP151								
Cont No.	Type	No. of sherds	Weight	Necks	Bases	Date Earliest	Date Latest	Comment
03x	Dark green glass	17	424	1	1	1680	1880	Kick up 1680 style, ring collar at top.
03x	Light green glass	6	37			1700	1820	Blown, no moulding lines 1880.
03x	Clear glass	3	21			1905	2000	Machine made clear glass.
03x	Pair spectacle lenses	3	7			1750	1900	One plain glass, without bevelled edge. 2 pieces concave rounded, bevelled edge.
4	Dark green glass thick	61	2039		12	1680	1820	Blown, no moulding lines.
4	Light green thin glass	12	51			1680	1820	Blown, no moulding lines.
4	Rectangular dark green bottle	2	44			1825	2000	Embossed on bottom R and 2 7.
4	Thick clear glass	4	44			1905	2000	Machine made clear glass.
4	Thin clear glass	17	24	1		1905	2000	One piece has True moulded on it.
4	Very thin blue, possibly a light bulb	2	1			1878	2000	If light bulb 1st in UK 14th October 1878.
5	Dark green thick bottle glass	176	5030	15	27	1700	1825	The 15 necks were all hand made NB 134 were body sherds.
5	Light green 8 sided bottle	6	513		1	1700	1825	5 sherds from 1 bottle, 1 from another.
5	Dark green shallow bowl	9	163			1700	1825	Some possible base sherds, hard to identify.
5	Light green shallow bowl	3	78			1700	1800	Some possible base sherds, hard to identify.
5	Light green taphonated slightly curve	39	107			1700	1800	Different from other light green bottles. Very taphonated.

KP151								
Cont No.	Type	No. of sherds	Weight	Necks	Bases	Date Earliest	Date Latest	Comment
5	Light green taphonated green bowl	8	80			1680	1800	These sherds were identified as same bowl by colour and curve.
5	Light green body of bottle	264	1272			1700	1800	Most sherds related to 21. Very taphonated.
5	Rolled rim dark green	1	18			1700	1800	Similar to finds in context 9.
5	Clear glass pipette	1	19			1800	2000	Pipette has break at base. Pipette invented early 19th century by Pasteur.
4	Stippled window glass, clear	2	5			1900	2000	Too thin for bottle.

KP151A								
Cont No.	Type	No. of sherds	Weight	Necks	Bases	Date Earliest	Date Latest	Comment
1	Clear glass small bottle rectangular	2	64	1	1	1950	1970	Mark on base z in a diamond shape.
1	Very dark thick brown glass	2	286		1	1750?	1800	Deeply indented base no mould glass.
1	Thin brown glass	6	17			1700	2000	Strongly taphonomised.
1	Thin pale green glass	2	12			1700	2000	
1	Clear glass	3	6			1700	2000	
2	Olive green glass 3mm – 5mm thick	10	246			1700	1800	Probably two large dishes.
2	Light green glass varying thickness	11	303			1750	1850	Includes one large body sherd (bottle).
2	Clear glass	6	21			1700	2000	One taphonomised.
2	Dark brown thin / medium	2	5	1		1700	1800	Looks like stoneware / one small bottle neck.
2	Olive green glass	1	16			1850	1900?	Looks industrial made / machine.
4	Light olive thin green glass	13	103		1 edge	1700	2000	Too thin for bottle.
4	Clear glass	9	8			1700	2000	Impossible to date.
4	Dark brown glass	5	18			1850	1900	Could be earlier.
6	Dark brown glass	2	5			?	?	
6	Clear thin curved glass	1	3	1 rim		1750	1780	Part of a wine glass.
8	Clear glass	2	1	1		?	?	Neck of small bottle or tube.
9	Thin curved clear plus two stems	12	303	2		1750	1800	Wine glass curved fragments, good stems, stored in separate box.
9	1 small bowl, 2 bott tops, 1 flute bottle	10	19.4	3		1750	1800	Good displayable specimens stored in a box as above.
9	Various clear glass	34	8.3			?	?	Includes decorated sherd – small find.
9	Black opaque glass bottle?	3	12.6	1		1800	1800	Check date very little degeneration.
9	Dark green medium thin glass	7	6.3			1800	1800	Very little degeneration.
9	Mid green thin, some curved	26	14.3			1750	1800	Quite varied body sherds.
9	Dark green thick bottle sherds	46	1850	2	5	1750	1800	½ bottle sherd, displayable.
9	Various body sherds, medium thick	47	123			1750	1800	Could be bottle sherd or other item.
9	Window glass clear sheets	4	26			1750	1800	Difficult to date.

Appendix 4: Lithics

The column headings for the following table are, in order:

Faversham Lithics catalogue number; Keyhole pit number; Context; Type; Qualifier to type; Earliest period; Latest period; Broad date

Catalogue Number	Keyhole Number	Context Number	Type	Qualifier	Date Earliest	Date Latest	Broad Date
1022	151	5	arrowhead	small	LM	EN	Neolithic
1023	151	3	microlith		MM	LM	Mesolithic
1024	151	5	knife	small	M?	M?	Mesolithic
1025	151	5	microlith		MM	LM	Mesolithic
1026	151	4	scraper	thumbnail	N	N	Neolithic
1027	151	4	burin		M?	M?	Mesolithic
1028	151	3	microlith		MM	LM	Mesolithic
1074	151A	0	notched piece		LN	LN	Neolithic
1009	151A	4	arrowhead	leaf shaped	EN	EN	Neolithic
1010	151A	6	piercer	small	N?	N?	Neolithic?
1011	151A	6	knife	small	M	M	Mesolithic
1012	151A	6	arrowhead	leaf shaped	EN	EN	Neolithic
1013	151A	1	scraper?	thumbnail	LN	EBA	Bronze age
1014	151A	9	arrowhead	oblique	LN	LN	Neolithic
1015	151A	9	arrowhead		LN	LN	Neolithic
1016	151A	6	piercer	crude	LBA	LBA	Bronze age
1017	151A	9	2 microliths	1 leaf, 1 blade	MM	LM	Mesolithic
1018	151A	4	scraper	side	LBA	LBA	Bronze age
1019	151A	1	borer	small	M?	M?	Mesolithic
1020	151A	6	combination tool		LN	EBA	Bronze age
1021	151A	9	arrowhead	small	LN	LN	Neolithic