DAACS Cataloging Manual: Ceramics

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INTRODUCTION

The ceramic tables in DAACS were designed to facilitate sherd-level analysis of vessel form, manufacturing technique, decoration, and other information about the condition and size of ceramic sherds. The Decorative Technique table and tables related to it, in particular, are structured to permit the recording of decoration on small ceramic sherds rather than on complete or nearly complete vessels.

The following discussion of the ceramic cataloging is divided into 8 sections:
> Sections 1 through 7 beginning with the Main Ceramic Table relate to the Ceramics Entry Form and related subtables:

Ceramic Entry form: Section 11 gives detailed guidance on how to catalog not only the most common ceramic ware types but also those that are the hardest for multiple catalogers to agree on. We provide specifics on how to catalog both the easy and hard into DAACS, including specific information on how to approach the various decorative techniques found on those wares.

1. CERAMIC ARTIFACT ENTRY

Below are descriptions and cataloging rules for the various fields in the main ceramics table.

1.1 COUNT

This field records the number of sherds that are being cataloged together into one record. The following rules determine when sherds can be batched into groups for cataloging, and indicate special protocols for cataloging batched sherds:

Batching Rules:

1. Batch all non-diagnostic body sherds that are 15mm or less in maximum sherd diameter.

     a. The one exception is for "locally-produced" coarse earthenwares ("Colonoware," "Afro-Caribbean Ware", "Coarse Earthenware, Unidentified" in the Caribbean). Non-diagnostic sherds of these ware types are batched at 30 mm. See Section 7 for more details about cataloging "Locally-produced" coarse earthenwares.

2. Do not batch sherds with decoration or diagnostic form elements. In other words, do not batch sherds that have identifiable completeness, e.g. rims or bases.

3. Do not record the glaze color on batched sherds. Enter "Not Recorded" into the Glaze Color fields.

4. Sherds can be batched together even if some in the group are burned or missing glaze and others are not. If some sherds of the group are burned, enter "Not Recorded" in the Evidence of Burning field. If some sherds are missing glaze, Glaze Type and Glaze Color should both be listed as "Not Recorded."

5. Batch all unidentifiable modern refined earthenwares, regardless of form, sherd size, and color. Batch by Ware (which will be "Refined earthenware, modern") and record count and weight. List other fields as "Not Recorded."

1.2 WARE

The Ware field provides a list of approximately 70 commonly recognized ware-types from which to choose. Occasionally you will only be able to identify the material of the sherd (i.e. Coarse Earthenware, Stoneware, etc.), but not the specific ware-type. The correct way to enter these sherds would be, for example, "Coarse Earthenware, unidentified" or "Stoneware, unidentified." Only use "Unidentifiable" when you cannot tell the basic material of the sherd.

Detailed descriptions of the most common/problematic ware-types can be found in Section 11.

1.3 MATERIAL

This field indicates whether a sherd is "Refined earthenware", "Coarse earthenware", "Porcelain", Stoneware" or "Unidentifiable." Descriptions and cataloging protocols for some of the more common specific wares that fall into each of these Material categories are found in Section 11, below. General definitions of Material types are as follows:

"Refined Earthenware"	Developed mid-eighteenth century by English potters. Harder and denser than coarse earthenwares, most refined earthenwares have few inclusions in their paste. The body is generally cream-colored to white and lead-glazed. In DAACS, tin-enameled wares are cataloged as "Refined Earthenwares", even though some archaeologists would consider them as a separate material type. Note that tin-enameled wares generally predate other refined earthenwares.
"Coarse Earthenware"	Porous clay bodies with visible inclusions usually characterize coarse earthenwares. Most are gray-to-red-to-brown in color, with some exceptions noted in Section 6.1 below. This material is usually used for utilitarian vessels, and some tablewares.
"Porcelain"	Impervious to liquids, nearly vitrified, and generally translucent. See exceptions (soft paste, Turner's body) in Section 11, below.
"Stoneware"	Impervious to liquids, most, with the exception of some finely-turned tea vessels, are salt-glazed. Salt glazing creates a pitted "orange-peel" effect on the vessel surface. Most stonewares were made in England and Germany, although later American stonewares (after c.1750) are also common.
"Unidentifiable"	Sherd is too fragmentary, burned, etc. for material type to be recognized.

1.4 MANUFACTURING TECHNIQUE

Ceramic vessels encountered at historic archaeological sites are generally produced in one of four ways:

"Wheel thrown": Look for horizontal rilling or "throw lines" to determine whether a vessel is wheel thrown. Stonewares, many coarse types of earthenware, some porcelains, and some refined earthenwares (early wares such as delft, and heavy forms such as chamber pots) are generally wheel thrown.

"Press molding": Generally creates thin-bodied vessels. Press molding also permits the production of complex molded shapes, such as creamware baskets. Thin-bodied refined earthenwares (such as teawares and most tablewares) are generally press molded, and some porcelain is press molded.

"Coil/Slab built": Some coarse earthenwares, such as Colonoware and prehistoric Native American ceramics, are built by piling coils or slabs one on top of another.

"Slip Cast": Fine stonewares, such as Black Basalt and White Salt Glaze, are sometimes slip cast. With slip casting, a watery slip is poured into a mold and allowed to harden to produce a vessel. Slip casting can often be recognized when the indentation from decoration on the outside of a vessel can be felt in "negative" on the inside.

1.5 VESSEL CATEGORY

Vessel Category refers to whether the general shape of the original vessel was "Hollow" or "Flat". Hollow forms include, for example, bowls, cups, storage jars, etc. Examples of flat vessels are plates, platters, etc. Note that so-called "dish plates," which look much like modern soup bowls, are considered flat forms in DAACS. Specify a Vessel Category whenever possible, especially since we remain conservative when identifying vessel form. When it is not possible to deduce the Vessel Category, select "Unidentifiable."

1.6 FORM

Form refers to the specific form of the original vessel, such as "plate" or "milk pan." Since most archaeological ceramic assemblages are quite fragmentary, it is often impossible to determine the exact form of the vessel from which the majority of sherds derive. Therefore,

DAACS provides several choices for cataloging ambiguous sherds:

"Unidentifiable": completely unidentifiable from

"Unid: Teaware": (see following discussion of this form)

"Unid: Tableware": (see following discussion of this form)

"Unid: Utilitarian": (see following discussion of this form)

These are the most common entries for ceramic forms in DAACS. They are used when you cannot identify an exact vessel form, but you can identify the vessel's function—i.e. you might not be able to specify a thick stoneware sherd as a jar or crock but you can identify it as "Unid: Utilitarian." Note that "tavernwares," or mugs and tankards, should be cataloged as Tablewares.

1.6.1 TEAWARE

Teawares include anything related to the ritual of drinking. Teawares include tea pots, tea bowls, saucers, slop bowls, sugars, and cream jugs; there are also demitasse cups, coffee pots and chocolate pots. Mugs and tankards are not included in this category (these are instead defined as Tablewares). Teawares were made in porcelain, delftware, refined earthenwares, white salt-glazed stoneware, and other finely-turned stonewares. Below is a sample of possible teaware form descriptions:

"Teapot": Most often globular in shape; lids have a hole to let steam escape and usually a seating ring.

"Teabowl": Handleless cups with low foot rings, used almost exclusively throughout the seventeenth and eighteenth centuries for imbibing tea.

"Saucer": During the seventeenth and most of the eighteenth century, these tend to be deep, often resembling shallow bowls; they do not have cup rings (circular indentation where the cup rests).

"Bowl, Slop": Used to rinse the tea bowl free of tea fragments between servings, and are simple, small to medium-sized bowl forms.

"Teacup": Handled tea cups began to appear during the third quarter of the eighteenth century.

"Creamer": Small pitchers, usually pear-shaped. Creamers, teapots and other serving teawares were sold in sets by the mid-eighteenth century (before the advent of matched dinner services in the last quarter of the eighteenth century).

"Coffee pot": Tend to be tall, and straight-sided or pear-shaped. Spouts are longer than those for teapots.

1.6.2 TABLEWARE

Tablewares include vessels used for food service and consumption. They include plates, soup bowls, and serving vessels (anything from fish and meat platters to pitchers and lidded tureens). This category also includes "tavernwares" such as mugs and tankards. Tablewares range from coarsewares and stonewares to refined earthenwares and porcelain. Matched dinner services do not appear until the last quarter of the eighteenth century.

Note on Platters and Plates: We define platters as either oval or sub-rectilinear in form. Plates are circular. Be very conservative when identifying plate vs. platter. If the sherd is large but you are still uncertain, simply indicate that the sherd is a flat, unidentifiable tableware. Platter diameter estimates are taken the same way as specified in the Measurements section but it is understood that the diameter represents a point between the major and minor axis of a platter.

1.6.3 UTILITARIAN

Utilitarian vessels are used for food production and, to a lesser extent, food storage. Below is a sample of specific form descriptions:

"**Milk Pan**": Wide, shallow bowl forms with flat bases, sloping walls and wide, flat rims; the latter have pouring spouts that often are simple thumb impressions. The bases sometimes have a simple rounded heel. These pans were used to separate cream from milk.

"**Storage Jar**": Tall, wide-mouthed vessels with flat bases. Eighteenth-century jars usually expand below the mouth into a rounded shoulder before tapering to a slightly smaller base; straight-sided (cylindrical) shapes are most common during the nineteenth century.

"**Bottle**": Storage. Short, constricted neck, a narrow mouth with thick lip or rim, and shoulders that taper to a flat base. There is sometimes a single loop handle at the neck and shoulder.

"**Pipkin**": Relatively small, wide-mouthed cooking vessels that stand on three legs and have a single cylindrical, usually hollow handle projecting at right angles from the body or rim. Think of a deep bowl with three legs and a handle.

Milk pans are most often seen in coarse earthenwares; storage bottles and jars usually are stoneware. Pipkins are most often made of coarse earthenware, but stoneware examples are not uncommon.

1.6.4 OTHER FORMS
Remember that there are trinket trays, chamber pots, small salve pots, gaming pieces and other miscellaneous forms. Ceramic dolls, figurines and toys should be cataloged in the General Artifacts table.

1.6.5 GASTROLITHS
Some small, heavily eroded ceramic sherds are a gastrolith, also called stomach stone or gizzard stones. These are cataloged in the Ceramic table with the form as "Gastrolith." The ware type should be cataloged accordingly. Most ceramic gastroliths are "Refined earthenware, unid" or "Porcelain, unid" with missing interior and exterior glaze. However, please identify the specific glaze type, if present, and surface color, if possible (otherwise "Unidentifiable").

All measurements should be taken and a brief description should be noted with the following statement: "Currently, there is a debate about whether these sherds are gastroliths (a.k.a. gizzard stones) or gaming pieces."

1.6.5 GAMING PIECES
Occasionally, ceramic sherds are deliberately reworked and reshaped into a rounded or multi-sided object. These are cataloged in the Ceramic table with the form as "Gaming Piece." Other fields should be cataloged as one would normally catalog a sherd in terms

of ware type, decoration, etc. Completeness is most often "Unidentified." In addition, Post Manufacturing Modification should be entered as "Yes." Always image gaming pieces.

1.7 COMPLETENESS
This field describes what part of the vessel a sherd represents, for example "Body" or "Base." A footring should be cataloged as "Base". "Foot" should only be used when you have the foot portion of an actual footed vessel form, such as a pipkin or creamer.

1.8 DECORATION?
The default for this field is "No." If you have decoration that will be entered in the Decoration Tab, enter "Yes;" if you do not have decoration that will be entered in the Decoration Tab, enter "No." Remember to fill in the appropriate Decoration fields in the Decoration tab as well.

1.9 MENDED?
The default for this field is "No." If you have a mended sherd that is actually glued to another sherd, enter "Yes." If sherds are mended together, enter "Yes" in this field. Mended sherds must be cataloged individually. Remember to fill out Mended Sherd Weight (Measurements Tab), the Artifact ID of the sherds mended directly to the sherd being cataloged (Mends Tab; see below), and the Mended Form, if identifiable.

1.10 MENDS TO ARTIFACT
Enter only the artifact IDs for sherds that are (or can be) directly mended to the sherd being cataloged. *Note* that unlike the "Mended?" field above which records whether a sherd is glued to another sherd, this field records possible mends as well.

1.11 MENDED FORM
The default for this field is "Not Mended." Form should always be identified on an individual sherd level. Mending often allows catalogers to identify forms otherwise unidentifiable from these individual sherds. In the Mended Form field, enter in the form of the vessel as seen from its mended sherds.

1.12 EXTERIOR SURFACE
Enter the type of exterior surface (i.e. glaze type or unglazed/bisque). The following sections on how to catalog individual ware types have instructions as to what should be entered into this field.

1.13 EXTERIOR COLOR
This field is used for recording the color of a sherd's exterior surface. It should be used for both glazed and unglazed vessels.

For white-bodied refined earthenware (including all tin glazed wares), all porcelain, and White Salt Glaze, match the color of the exterior glaze to one of the chips on the Refined Ceramic Surface Colors section of the DAACS Color Book. For non-white bodied glazed sherds, record the color range that best matches the color of the exterior glaze found in the Detailed Color Groups section of the DAACS Color Book.   If a sherd is burned and you cannot tell the original color of the glaze, list the Exterior Color as "Unidentifiable."

If a decorative technique such as painting covers the entire surface of a sherd (thus obscuring the color of the vessel's exterior surface), list the Exterior Color as "Body Color Obscured by Decoration." The color as seen on the sherd should then be listed in the Decoration table with the corresponding decoration.

For unglazed sherds, match the exterior surface of the vessel using the **Detailed Color Groups** section of the DAACS Color Book (with the exception of the following ware types: "Coarse Earthenware, unid"; "Colonoware", "Afro-Caribbean Ware" and "Native American, prehistoric." For protocols regarding these ware types, **see Section 11**). Only do this if you have the original, Unglazed/Bisque surface – do not identify the exterior color of a sherd whose exterior surface has been completely broken off. In that case, Exterior Glaze should be listed as "Missing" and Exterior Color should be listed as "Not Applicable." If a sherd is burned and you cannot tell the original color of the vessel's surface, list the Exterior Color as "Unidentifiable."

1.14 EXTERIOR GLAZE OPACITY

Opacity is recorded for all glazed ceramics with Material recorded as "Coarse Earthenware." This field provides a description of the amount of light that can pass through the sherd paste.

> **"Opaque":** The ceramic paste (or decoration such as a slip beneath the glaze) is not visible through the glaze. Some light may
> pass through where glaze is thin, or along broken edge, but only to a small extent.

> **"Translucent":** The ceramic paste (or decoration such as a slip beneath the glaze) and inclusions, if present, are visible through the glaze, but the glaze is not clear.

> **"Transparent":** Very clear. The ceramic paste (or decoration such as a slip beneath the glaze) and inclusions, if present, are plainly visible through the glaze.

1.15 INTERIOR SURFACE

The same protocols apply for Interior Surface as for Exterior Surface. See the above descriptions for cataloging instructions.

1.16 INTERIOR COLOR

The same protocols apply for Interior Color as for Exterior Color. See the above descriptions for cataloging instructions.

1.17 INTERIOR GLAZE OPACITY

The same protocols apply for Interior Glaze Opacity as for Exterior Glaze Opacity. See the above descriptions for cataloging instructions.

1.18 CERAMIC TABLE SPECIAL CASE: DETACHED AND MISSING GLAZE

1.18.1 DETACHED GLAZE

Most detached glaze will be from tin-enameled earthenware, although glaze from other refined and coarse earthenwares is sometimes found. Detached glaze can be batched. The only measurement that needs to be taken is weight.

Material, Manufacturing Technique, and Ware refer to the sherd the glaze came from (not the glaze itself). Thus, if you can identify the glaze as coming from a tin-enameled earthenware, catalog the glaze as follows:

Ware:	"Tin-Enameled, Unidentified" (if you have only the glaze, do not identify the ware as "Delftware, Dutch/British." Instead, use "Tin-Enameled, Unid").
Material:	"Refined earthenware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Unidentified"
Vessel Form:	"Unidentified"
Completeness:	"Detached Glaze"
Ext/Int Glaze:	Choose one (since you usually will not be able to tell if the glaze is from the interior or exterior, unless the glaze has an identifiable curvature), and note the glaze type as "Tin Glaze." For the alternate side, list the glaze as "Missing," with "Not Applicable" for the Exterior/Interior Color.

1.18.2 MISSING GLAZE

If a sherd is entirely missing glaze on one or both sides, Exterior/Interior Surface should be listed as "Missing," and Color should be listed as "Not Applicable."

If some, but not all, of the glaze from one or both sides of a sherd is missing, "Missing Glaze" should be entered into the Use Wear table.

If a refined earthenware sherd or coarse earthenware sherd is missing all of its glaze and is thus unidentifiable, the Ware field should read "Refined earthenware, unidentifiable," or "Coarse Earthenware, unidentifiable" as appropriate.

2. MEASUREMENTS

2.1 SHERD THICKNESS
The original surface must still be attached to both sides of the sherd to measure sherd thickness. If not, this field is left blank. When a rim is present, thickness measurements are always and only taken at the rim. Again, the original surface must remain on both sides of the rim to take this measurement.

2.2 MAXIMUM SHERD MEASUREMENT
Maximum sherd size is measured using the cataloging mats. Each mat has a series of circles used to measure sherds in 5mm increments. The size of the smallest circle into which the sherd fits completely is the sherd size. If the sherd is too large to fit within any of the circles on the mat, a tape measure is used and the measurement is rounded up to the next number divisible by 5.

2.3 SHERD WEIGHT
Sherd weight is taken in grams, to the nearest tenth.

2.4 MENDED SHERD WEIGHT
To calculate the individual sherd weight of a sherd that is mended to other sherds (and therefore cannot be weighed individually), divide the mended sherd weight by the number of sherds that compose it. This weight should be entered as Sherd Weight.

2.5 RIM LENGTH
Rim length is measured for all rim sherds. This measurement should be taken in millimeters, to the nearest hundredth using calipers. If a rim has significant curvature, its rim length is measured with a bendable tape measure.

2.6 RIM DIAMETER
Rim diameter is taken for sherds with rim lengths of *greater than 20mm*. The radius template on the cataloging mat is used for this measurement –the curvature of the rim is matched to the curves on the mat to the nearest arc shown on the mat. When dealing with thicker sherds, the general rule is to measure along the exterior of the rim (rather than trying to determine the interior diameter of the vessel). Diameter measurements on the mats are in millimeters.

In order to measure the rim diameter for a flat, scalloped-edge vessel using the radius template, there must be three scalloped points. If less than three points are present but an interior edge of the marley is present, use the radius template and add twice the marley width to complete the total diameter measure.

2.7 MENDED RIM DIAMETER

Enter the rim diameter for mended rim sherds.

2.8 BASE LENGTH

Base length is measured for all base sherds. This measurement should be taken in millimeters, to the nearest hundredth using calipers. If a base has significant curvature, its length is measured with a bendable tape measure.

2.9 BASE DIAMETER

Base diameter is taken for base footring sherds with lengths of **greater than 20mm and for which a reliable measurement can be obtained**. The base diameter template (transparent sheet) is used for this measurement –the curvature of the base is matched to the curves on the template to the nearest arc. Diameter measurements are in millimeters.

2.10 MENDED BASE DIAMETER

Enter the mended base diameter for applicable sherds using the base diameter template.

3. DECORATION

3.1 GENERAL

This section in the Decoration Tab enables the cataloger to record ceramic decoration at a more general level than the through identification of individual stylistic elements recorded in the Decorative Attributes section. This section should not be used in place of the Decoration Attributes but rather as a supplement to it. The section consists of three fields:

3.1.1 GENRE

The Genre field is used to assign, where possible, each decorated sherd to a temporally significant decorative genre, e.g. "Shell Edge, blue" or "Famille Rose". The Genre field allows researchers to conduct analysis using commonly accepted decorative terminology. The current list of Genres is below. Use "Not Applicable" (default) for undecorated sherds, and sherds whose "decoration" is inherent in the form (some molded body decorations). See below for complete list of Genres:

"An Hua"	"Blue and Gray"	"Flow, transfer print purple/black"
"Applied Powder Crystals, purple"	"Blue, molded/stamped/incised"	"Handpainted Blue"
	"Cauliflower"	"Littler's Blue"
"Barley"	"Decalcomania"	"Luster Decoration"
"Bartmann"	"Dot/Diaper/Basketweave"	"Molded Edge Decoration, other"
"Batavian"	"Feather Edge"	"Not Applicable"
"Bead and Reel"	"Flow, transfer print blue"	"Overglaze, handpainted"

"Polychrome, cool"	"Shell Edge, green"	"Transfer Print Under, gray"
"Polychrome, other"	"Shell Edge, mulberry"	"Transfer Print Under, green"
"Polychrome, warm"	"Shell Edge, unid."	"Transfer Print Under, light blue"
"Purple, molded/stamped/incised"	"Stoneware, factory made"	"Transfer Print Under, pink"
"Queen's Shape"	"Sponge/Spatter"	"Transfer Print Under, polychrome"
"Royal Pattern"	"Transfer Print Over"	"Transfer Print Under, purple"
"Scratch Blue"	"Transfer Print Under, black"	"Transfer Print Under, red"
"Scratch Brown"	"Transfer Print Under, blue"	"Transfer Print Under, unidentifiable"
"Shell Edge, blue"	"Transfer Print Under, brown"	"Victorian Majolica"

3.1.2 PATTERN NAME

Identifiable transfer print and handpainted pattern names are recorded here. Enter "Unidentifiable" for all *transfer printed* sherds for which the printed pattern cannot be determined. The following printed patterns are currently in DAACS:

"Asiatic plants"	"Flower, scroll & medallion"	"Scene after Claude Lorraine"
"Bee master"		
"Belzoni"	"Genoa"	"Spanish Procession"
"Bouquet"	"Goat"	"Sydenham"
"Caledonia"	"Grecian"	"Syrian"
"Chevy Chase"	"Medina"	"Wild Rose"
"Cyrene"	"Oriental"	"Willow Pattern"
"Dogs on the scent"	"Pinwheel pattern"	"Unidentifiable"
"Flowers and leaves"	"Pomerania"	
	"Rhine"	

The following handpainted patterns are currently in DAACS:

"Altar of Love"	"Fitzhugh"
"Canton"	"Flower Basket"
"Cornflower"	"Grape, bamboo, squirrel"
"Dagoty et Honore, Paris"	"Imari"
"Famille Rose"	"Nanking"
"Famille Verte"	

3.1.3 PATTERN NOTES

If not in Appendix 2 (Patterns), cite a published reference to the identified Pattern Name in the Pattern Notes field. In addition, use this field to record notes about unidentifiable patterns, if desired. Contact DAACS administrator if you would like to add a new Pattern.

3.2 DECORATIVE ATTRIBUTES

3.2.1 INTERIOR/EXTERIOR

Indicates whether the decoration being recorded is located on the interior or exterior of the vessel. Each instance of decoration is recorded on a separate line in the table; therefore, even if a sherd has decoration on both sides they will be recorded as separate lines in the decoration table. Three options are provided in this field: "Interior," "Exterior," and "Perforate." "Perforate" is reserved for those decorations (stylistic elements) that involve puncturing the vessel completely through, as in the following illustration:

DAACS ID# 1001-341J-NOS--00108

3.2.2 LOCATION

Where, on the original vessel, the decoration in question is believed to have been located. For example, the perforate decoration on the creamware sherd above has "body" recorded as the location of the decoration.

Most choices for Location are self-explanatory. However, the term "proximal rim" may prove especially confusing. "Proximal Rim" is used to describe decoration that is adjacent to the rim of a vessel. Use "Proximal Rim" to describe decoration that is located next to the rim on what has traditionally been called the marley. DAACS employs "Proximal Rim" as a replacement for marley because hollow vessels such as bowls and teacups do not have marleys, but they do have exterior and interior decoration located next to or along the rim.

The location of decoration on the exact rim, such as a painted band on the exterior edge of a rim sherd or a scalloped edge, should be cataloged as "rim."

3.2.3 DECORATIVE TECHNIQUE

The method by which the particular decoration being recorded was applied. For discussion of specific decorative techniques, see Section 11, below.

3.2.4 DECORATION COLOR

Color of the decoration is determined using the **Detailed Color Groups** section of the DAACS Color Book. Note that in addition to the detailed color groups, "copper," "gilt," and "silver" should also be used when applicable. When recording decdoration color, determine the number of color ranges represented in a particular decoration, and

record each color range as a separate decoration entry. For example, on the sherd below the botanical band element contains two colors, which will be recorded as two separate entries in the decoration table. The only difference between those two entries will be the Decoration Color; all other fields will be identical.
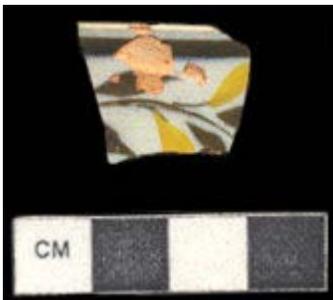
DAACS ID# 1003-950TPS-NOS—00009

There are several terms in the Decoration Color list that require further explanation:

"No Applied Color": The decorative technique does not involve an applied color (such as for Feather Edge creamware, molded White Salt Glazed stoneware, etc.).

"Not Applicable": Use when you have a single motif comprised of both an applied color and an additional decorative technique such as molding or incising (for instance, shell-edged pearlware involves both painting and molding). Record the applied color and the additional decorative technique separately. For the applied color record, use the **Detailed Color Groups** section to identify the color. For the other decorative technique, enter "Not Applicable" under Decoration Color. For example, for a blue shell-edged pearlware rim sherd, record the following:

Int/Ext	Location	Dech Tech	Decoration Color
"Interior"	"Proximal Rim"	"Painted, under free hand"	"Purple-Blue, Muted Medium"
"Interior"	"Proximal Rim"	"Molded"	"Not Applicable"

"No Glaze/Color": *Do not* use this term for ceramics, even though it appears on the list. Use "No Applied Color" instead.

"Not Recorded": *Do not* use this term for ceramics, even though it appears on the list.

3.2.5 STYLISTIC ELEMENT
These are the individual design elements that together form a motif. Not every single mark of decoration on a sherd of ceramic is recorded as a stylistic element as this would

quickly become cumbersome. However, several hundred stylistic elements have been defined for DAACS. Each of these elements is described and illustrated in the **Stylistic Element Glossaries**. See also **Section 11** below, for descriptions of stylistic elements that commonly appear on specific wares. *Note*: DAACS does not record Stylistic Elements for transfer printed decorations. In these cases, Stylistic Element is "Not Applicable."

3.2.6 MOTIF

A motif, as defined for DAACS, is a group of individual stylistic elements that combine to create a larger, coherent thematic element that occupies part or all of a sherd or vessel. Motif was included in the database as a way for analysts to acknowledge that stylistic elements often work together to create larger designs or scenes. For example, on the sherd of Chinese porcelain illustrated below (DAACS Object 430) "Geometric Band 11," "Diaper/dot Band 1," and "Swag 4" combine to create a single motif on the marley of the plate. In this case, these elements are stacked concentrically, and are therefore part of the same "stacked combination" motif, described below. Stylistic elements in the well and on the base combine to form separate motifs as well. *Note*: DAACS does not record Motif for transfer printed decorations. In these cases, Stylistic Element is "Not Applicable."

DAACS Object # 430

The motif field captures information about both which elements work together to comprise a motif and how those elements are spatially related to each other. Options in the motif field are:

> **"Individual (A, B, C, D, E, etc.)"**: A single element such as a sprig, cat's eye, Trellis Band, Plain Band, etc. Used for solitary stylistic elements that appear only once on the sherd and are not touching other stylistic elements. For example, on the painted pearlware sherd 1003-950TPS-NOS—00009 shown above, the plain brown band is "Individual, A", and the Botanical Band is "Individual, B."* The two elements are perceived as

two individuals because they do not actually touch. If they did touch, they would instead be cataloged as both part of "Stacked Combination A."

Note: The Decorative Technique entry for this sherd has two entries for "Individual, B." These are not actually two separate botanical bands, but are instead two different colors recorded as part of the same botanical band, "Individual, B." The "B" after Individual indicates that the two entries are part of the same single individual. If there were two separate botanical bands, one would be recorded as "Individual, A" and the other as "Individual, B."

"Individual, repeated (A, B, C, D, etc.)": A single element that is identically repeated on the sherd. For example, a sprig that appears more than once on a sherd. The repeated element must be the same color and design. If, for example, a sherd of a slipware mug has two cat's eyes that each consist of the same three colors, there would be three lines entered in the Decoration tab – one for each color. All three lines would be identical except for color. All would be "Individual, repeated A" if the cat's eye was the only repeated element on the sherd.

"Adjacent combination": Applies to elements that are adjacent to and touch each other. In most cases, these will be bands on Chinese porcelain that consist of different stylistic elements placed side-by-side. In the image below, the "Trellis 2" and "Botanical, composite" located on the body of the plate (in the well, encircling the central scene) comprise an Adjacent Combination. Elements that together comprise a single "Adjacent Combination" should all be given the same letter designation, e.g. "Adjacent Combination A," to indicate that they are part of the same grouping.

DAACS ID # 1000-546AA-NOS—00330

"Stacked combination": Occurs when two or more elements are concentrically stacked so closely that they actually touch each other. The geometric band, diaper/dot band, and swag at the proximal rim of DAACS Object #430 are an example of a stacked combination. Again, elements forming the same motif should be designated with the same letter in the Motif field.

DAACS Object # 430

"Adjacent/Stacked combination": When a complex motif (usually a band on Chinese porcelain) consists of both adjacent and stacked elements, it is recorded as an "Adjacent/Stacked Combination." For example, on sherd 1000-546AA-NOS--00330 shown above, the proximal rim decoration is a band that has both elements stacked on top of each other and elements arranged side-by-side. It is an Adjacent/Stacked Combination. Again, remember to group elements that form the same motif with the same letter designation in the Motif Field. Note that the molded edge is NOT part of the Adjacent/Stacked combination, it is an Individual element.

DAACS ID # 1000-546AA-NOS—00330

"Scene Combination": This designation is used to link stylistic elements that, together, form a scene. Most commonly used for central scenes. For example, on DAACS Object #430, the Chinese porcelain plate shown above, the tree and house are both listed as "Scene Combination A" under motif. The "A" indicates that they are both part of the same scene, which was the first (and in this case only) scene identified on the object. Again, be sure to group elements from the same motif with the same letter in the Motif Field.

"Not Applicable": Use this option for transfer printed sherds, wherein Stylistic Element and Motif are both recorded as "Not Applicable." Also applies to burnished sherds (see 7.3.1).

3.2.7 RECORDING TRANSFER PRINTED DECORATION

Transfer printed elements are not recorded individually in the database, therefore **Stylistic Element** and **Motif** should be recorded as "Not Applicable." For example, a body sherd with blue transfer printed decoration is recorded as follows:

Int/Ext	Location	Dech Tech	Decoration Color	Stylistic Elemer
"Interior"	"Body"	"Printed, under"	"Purple-Blue, Muted Medium"	"Not Applicable"

4. WEAR/CONDITION

4.1 EVIDENCE OF BURNING

This field is recorded as "Not Recorded" for the following ware types: "Coarse Earthenware, unid"; "Colonoware", "Afro-Caribbean Ware" and "Native American, prehistoric". This attribute is recorded in the field Oxidized vs. Reduced Fabric (on the Coarse Earthenware tab) instead for these wares (see Section 7 for more details on coarse earthenwares).

For all other wares, the default for this field is "Unburned." Otherwise, pick the appropriate description from the list. If a sherd is entirely burned, enter "Both Interior and Exterior Burned." See the section on Batching Rules for what to do with batched, burned sherds.

This table is used to identify the location and nature of any identifiable wear on the sherd. These marks can be identified according to the specific operation performed on the vessel.

4.2 POST-MANUFACTURING MODIFICATION

Post-Manufacturing Modification is a field present in all of the different artifact entry forms. Use this field when an artifact appears to have been physically modified in order to change its original function. Examples include grinding down a piece of ceramic to form a gaming piece, working a broken glass sherd into a usable point, drilling a hole in a coin to make a pendant, etc.

Specific cataloging notes: A pearlware sherd that has been modified into a gaming piece, for example, should be cataloged in the Ceramics table– as pearlware, perhaps Unid: Teaware. The fact that the sherd has been made into a gaming piece should be indicated in the Notes field.
For artifacts that exhibit post-manufacturing modification, enter "Yes" in the Post-Manufacturing Modification field ("No" is the default). Disregard the N/A option.
If yes, add any applicable notes in the Notes field on the Material Tab.

4.3 WEAR LOCATION
Record whether the location occurs on the "exterior" or "interior" of the vessel. If necessary, "Not Applicable" and "Unidentifiable" may also be used.

4.4 CERAMIC COMPLETENESS
Record where, on the original vessel, the wear is located.

4.5 WEAR PATTERN
The cataloger should be able to identify the following use wear patterns:

"Utensil Wear": Utensil marks and scratches are seen in and around the depressed center of the vessel.

"Base Abrasion": The base of a vessel often gets abraded from continual use. The glaze on the resting point of the vessel is often worn away.

"Spalling": Small, circular flaking of the glaze.

"Worn/Abraded": Use this term when you cannot tell the specific type of deterioration seen on the vessel but it is clearly deteriorated.

"Toothbrush Abrasion": A result over-cleaning in the lab, toothbrush abrasion is primarily seen on prehistoric Native American ceramics and other soft-bodied earthenwares.

"Partially Missing Surface": Use this phrase when a sherd is missing a part of its glaze or surface. When a sherd is completely missing its glaze or surface, this should be indicated in the Exterior/Interior Glaze, and

Exterior/Interior Color fields. There is no need to also include this information in the Use Wear field.

5. BASE MARK

5.1 BASE MARK
This field indicates how the base mark was applied to the vessel. Choices are:

"Impressed"
"Incised"
"Printed"
"Painted"
"Not Applicable": This is the default; when a sherd has no mark.
"Unidentifiable": When a mark can be discerned but the cataloger cannot, for example, tell whether it has been painted or printed on.

Do *not* record base mark cartouches or other decorative elements in the Decoration table.

5.2 BASE MARK COLOR
If the base mark has an applied color, determine the color using the **Basic Colors** section of the DAACS Color Book.

5.3 BASE MARK REFERENCE
List any reference that gives information about the observed base mark.

6. COARSE EARTHENWARE

The following fields are recorded for non-batched "Colonoware," "Native American, prehistoric" and "Coarse Earthenware, unidentified" sherds. For an expanded description of Coarse Earthenware, including how it is recorded and related batching protocols, see **Section 7**. *Note*: The **Paste Color** field on the Coarse Earthenware tab is recorded for "Redware" and imported or non-local "Coarse Earthenware, unid"; however this is the only field on the tab recorded for Redwares and non locally-made Coarse Earthenware, unid.

6.1 PASTE COLOR
Paste Color records the color of the ceramic paste, as observed along the broken edge of the sherd, using the **Ceramic Paste Color Groups** section of the DAACS Color Book. Only record Paste Color for the following ware types: "Afro-Caribbean Ware", "Coarse Earthenware, unidentified", "Colonoware", "Native American, prehistoric", "Redware",

and "Spanish Coarse Earthenware." If the paste color along the broken edge is obscured by reduction, burning, or other visible discoloration, enter "Unidentifiable."

Note: Ceramic sherds identified as "Redware" by DAACS must fall into one of the following four color chip categories: Pantone 718, 722, 7412 or 7592.   Please see section 11.1.3 below for additional "Redware" cataloging protocols.

6.2 OXIDIZED VS. REDUCED FABRIC

This field only applies to "Colonoware," "Native American, prehistoric" "Coarse Earthenware, Unidentifiable," (from Caribbean sites), and "Afro-Caribbean Ware." For all other ware types (including imported "Coarse Earthenware, unid") the field will remain the default which is "Not Recorded." In cases where oxidation/reduction is recorded, please see Section 7 for cataloguing protocols.

7. "LOCALLY-MADE" COARSE EARTHENWARE

The following protocols apply to sherds whose ware-types are identified as: "Colonoware," "Native American, prehistoric" "Coarse Earthenware, unidentifiable," (only use these protocols if material is from a Caribbean sites), and "Afro-Caribbean Ware."

A number of research questions motivate the following protocols. As one might expect, many of these questions relate to the production, distribution and use of these vessels. In addition to hoping to understand where vessels were being made, we would like to identify and understand the differences between pots produced for local, household use or those made for market. Paste color, inclusions, and information on reduction in the firing environment can help identify sherds/vessels that may have been produced in the same area or by the same people. Consistency in measurements such as sherd thickness and the degree of investment in surface finishing and decoration may help pinpoint vessels produced for sale in markets as opposed to those made for local consumption. The presence of residue and sooting, as well as vessel form and sherd thickness, can help distinguish pots used for cooking from those used as tablewares or for food storage.

Attributes related to decoration and especially to the conservative aspects of vessel manufacture also can be used in quantifying variation between colonoware—found on slave sites in Virginia, South Carolina, and elsewhere—and coarse earthenwares found on contemporaneous Native American and West African sites, thus allowing us to get even closer to resolving the longstanding debate over who made these local wares.

We hope that researchers will use these specific data in conjunction with other artifact and excavation information available through www.daacs.org. For example, the spatial and temporal site information can be used with the colono data to track the location of specific types through time and space. Comparing colono forms with other ceramic

types (as well as iron pot fragments) may provide clues to provisioning strategies among owners and ceramic consumption strategies among slaves.

The realities of a DAACS analysis restrict the types of data that we collect from locally-made coarse earthenwares. DAACS does not have the resources to conduct petrography, refirings, or compositional analysis.

The fields and protocols listed below are the results of extensive testing among 12 catalogers for inter-cataloger variability. The cataloging test required archaeologists to record over 20 different attributes for colonowares and other locally-made coarse earthenwares. The fields and protocols below are those that received the highest number of correct answers, meaning that there was low-inter-cataloger variability. We feel confident that the data recorded for these fields are relatively uniform among catalogers.

7.1 LOCALLY-MADE COARSE EARTHENWARE BATCHING PROTOCOLS

Batch all non-diagnostic body sherds that are 30 mm or less) in maximum sherd diameter. *Note:* The batching size rule may vary by project). Do not batch sherds with decoration or when sherd completeness can be identified as other than "body."

One exception we have made to this rule is for the Yaughan and Curriboo sites. They contain such large quantities of small Colonoware sherds, we have increased the batching size to 40 mm or less. Burnished and slipped sherds (with no other diagnostic attributes) under 40 mm have also been batched for these sites. In these cases, no decoration is recorded in the Decoration related table; only Dec Mode on the Coarse Earthenware tab is recorded. *Note*: When both slipping and burnishing are present, slipping trumps burnishing.

Batch sherds that are body with unidentified completeness and no identifiable vessel form elements.

Do not batch if the sherds have any of the following characteristics:
Completeness: Rims, bases, handles, foots/pipkin legs, etc.

Form: If you are able to identify form such as bowl, jar, plate, etc.

Evidence of residue, burnishing, polishing, slip, or other decoration. *Note:* For some projects, burnished sherds may be batched.

Sherds can be batched together even if some in the group have fire-clouding or are missing surfaces.

Record the following for batched sherds:

Material:	**"**Coarse Earthenware"
Vessel Category:	"Unidentifiable"
Form:	**"**Not Recorded"
Int/Ext Surface:	"Unglazed/Bisque"
Int/Ext Color:	"Not Recorded, batched"
Paste Color:	"Not Recorded, batched"
Oxidized vs. Reduced:	**"**Not Recorded, batched"
Evidence of Burning:	"Not Recorded"
Max. Sherd Size:	Record as the largest sherd's maximum size
Sherd Weight:	Combined weight of sherd batch.

All other fields remain their default values.

7.2 NON-BATCHED LOCALLY-MADE COARSE EARTHENWARE PROTOCOLS

7.2.1 NON-BATCHED SHERDS, RECORD THE FOLLOWING:

Ware:	**"**Colonoware"; "Native American, prehistoric"; "Coarse Earthenware, unidentified" (from Caribbean sites); "Afro-Caribbean Ware"
Manu Tech:	"Handbuild, unid" for the vast majority. This is a "catch all" for both sherds that have been coiled and slab built. Most of the time there is no visible evidence of either manufacturing technique. If evidence of coiling is observed, record as "Handbuild, coil."
Vessel Category:	The vast majority of vessels will be hollow, but flat forms are possible as well.
Vessel Form:	Record forms as you would for other ceramic wares. *Note* that "Colonoware" and "Native American, prehistoric" wares were produced in a variety of vessel forms such as table wares in addition to utilitarian wares. Be careful not to assume these wares were utilitarian.
Int/Ext Surface:	Most often "Unglazed/Bisque"
Int/Ext Color:	Enter "Not Recorded."
Paste Color:	The goal here is to record the "most representative"

color visible on the sherd. **For entirely reduced sherds, enter "Unidentifiable, reduced."** If the sherd has some form of reduction, but an identifiable color is still visible, record this color using the DAACS **Paste Color Group** section of the DAACS Color Book. This color could conceivably be taken from the interior, paste or exterior of the sherd.

Oxidized vs. Reduced: Determine whether the sherd exhibits very dark grey or black by examining the paste and interior and exterior surfaces. If so, enter "Reduced"; if not, enter "Not Reduced."

Evidence of Burning: Enter "Not Recorded" in the "Evidence of Burning" field. When cataloging Colonoware, Afro-Caribbean, or Native American prehistoric wares, or "Coarse Earthenware, unidentifiable" sherds, do not use the "Burning" field to describe what would appear to be evidence of burning or exposure to heat or flame. Evidence of fire clouding or charred residue is instead entered in the Use Wear.

7.2.2 EARTHENWARE TYPE
Local coarse earthenware "type" designations are recorded in this field. Site-level coarse earthenware "types" for research purposes can also be recorded here at the discretion of the project manager. When cataloging Colono, this field is generally left blank; in cases where a sherd can further be identified as "Catawba" for example, record the Earthenware Type as such.

7.2.3 DECORATION MODE
This field is comparable to the Genre field that is used for refined ceramics. When surface treatments or decorations are recorded in the Decoration Tab for these coarsewares, the information must also be recorded in the Colono Decoration Mode field. This field can be thought of as a generalization of the decoration recorded in the Decoration Tab.

7.2.4 RIM FORM
Record the profile shape of the rim as everted, inverted, or straight. This is an assessment of the orientation of the rim to the body or the maximum point of inflection for that vessel.

"Straight": If the rim is in line with the rest of the body, and there is no maximum point of inflection discernible, it is recorded as "Straight." The Rim Angle is recorded as "0" for straight rims.

"Everted": If the rim appears to "flare out" from a point of inflection, it is recorded as "Everted." Note that the Rim Angle for the three examples below, right would be "Unmeasurable" due to the uniform nature of the curve.

"Inverted": If the rim appears to angle inward from a point of inflection, it is recorded as "Inverted." Note that the three examples below would have "unmeasurable" Rim Angles due to the uniform nature of the curve of the rims.

7.2.5 RIM ANGLE

Use a goniometer to measure the angle of the rim sherd. This angle is the actual measurement of the "rim orientation" discussed above. Many times this measurement is unidentifiable as there is not enough of the sherd that includes the maximum point of inflection. Make certain there is a substantial amount of the body of sherd below where the rim meets the body in order to obtain this measurement. This ensures that the goniometer has two relatively flat areas to rest against.

7.2.6 MAXIMUM RIM WIDTH

In most instances this will be recorded as "Not Applicable". Only record this measurement when you have the lip and the point where the body meets the rim. Measure the distance from the turn of the body to the end of the rim/lip.

7.2.7 SHERD THICKNESS

This related table allows us to record a sherd thickness for every part (completeness) present on a sherd or vessel. For example, if one has a sherd that contains a section of the vessel's rim, body, and base, one would record all three thicknesses linked to the appropriate vessel portion in the Coarse Earthenware Thickness table. The cataloger should then record an average thickness for the entire sherd in the Sherd Thickness field found on the Measurement tab. This "average" thickness, however, is not the actual average of any measurements recorded in the Coarse Earthenware Thickness table. Rather, the sherd thickness on the Measurement tab should be taken as a cataloger takes a sherd thickness for any other ware-type: measuring where they judge the average thickness to be on that sherd. See Artifact # 01 in the example below.

If a sherd includes a rim, then the sherd thickness located on the Measurement tab will be the rim thickness, not the average thickness. This protocol follows the general protocol currently established for Ceramics. See Artifact # 04 and 05 in the example below.

If the sherd is from only one portion of the vessel, i.e. the body, its sherd thickness still needs to be recorded in the Coarse Earthenware Thickness table, and on the Measurement tab. See Artifact # 02 and Artifact# 03 in the example below.

Examples of Coarse Earthenware Sherd Thickness Recording:

Artifact ID	Sherd Completeness From Ceramics Form	Sherd Completeness From Colonoware tab on Ceramics Form	Sherd Thickness From Colonoware tab on Ceramics Form	Sherd Thickness From Ceramics Form
01	Base, Body	Base	4.3	4
01	Base, Body	Body	3.7	4
02	Base	Base	5	5
03	Body	Body	2.5	2.5
04	Rim, body	Rim	2.3	2.3
04	Rim, Body	Body	3.4	2.3
05	Rim, body, base	Rim	4	4
05	Rim, body, base	Body	4.3	4
05	Rim, body, base	Base	4.7	4

7.2.8 TOTAL PASTE INCLUSION DENSITY

At least 5% of the paste must contain inclusions for the inclusions to be recorded for this field. When determining this, use the Munsell inclusion percentage guide.

If the density is greater than 5%, use the following protocols:

With the microscope's magnification level set a 1, or with a 10x loop, place each "Colonoware," "Coarse Earthenware, Unidentifiable," "Native American, prehistoric," and Spanish coarse earthenware sherd under the microscope or loop. Estimate the density of all inclusions using the percentage inclusion chart (Mathew, Woods and Oliver 1991). The inclusion density should be recorded as either

1. Less than or equal to 7.5%
2. Greater than 7.5% and less than 15% or
3. Greater than or equal to 15%.

7.2.9 COARSE EARTHENWARE INCLUSIONS

Specific paste inclusions are recorded when paste inclusion density has also been recorded. These are best identified under magnification. The following inclusions are recorded:

"**Black, crypto-crystalline**"
"**Grog**"
"**Hematite**"
"**Limestone**"
"**Mica**"
"**Quartz, clear**"

"Rock, other"
"Rock, white"
"Shell"
"Unid, red"
"Voids, fiber"
"Voids, shell"
"Voids, unid."

7.3 Locally-made coarse earthenware Decoration protocols

In addition to treatments traditionally thought of as decoration such as cord marking and fabric impressing on colonowares and prehistoric Native American wares, we record surface treatments like burnishing and slipping as decoration as well. The cataloging protocols for these treatments are described below. Other techniques, such as cut, punctate, and so forth should be used when appropriate.

Note: When decoration is recorded, the Colono Decoration Mode **must also be recorded** (see Coarse Earthenware tab fields above).

7.3.1 Burnished decoration

This surface treatment leaves thin, long impressions that are frequently parallel to each other. Burnishing marks, made by a stone or other small tool, must be visible to use this term.

Use the following protocols when cataloging burnished sherds:

Decorative Technique: "Burnished (w/visible facets)"
Decoration Color: "No Applied Color"
Stylistic Element: "Not Applicable"
Motif: Not Applicable
Note: The Colono Decoration Mode must also be recorded as "Burnished".

Closeup of horizontal (parallel) burnishing facets.

7.3.2 Punctate decoration

This decoration was executed by pressing an object (often a reed or stick; sometimes a pipe stem) on the exterior of the vessel, producing a pattern of regular indentions known as punctates.

Use the following protocols when cataloging sherds with punctuate decoration**:**
> **Decorative Technique:** "Punctate"
> **Decoration Color**: "No Applied Color"
> **Stylistic Element**: "Not Applicable"
> **Motif**: "Not Applicable"
> *Note:* The Colono Decoration Mode must also be recorded as "Punctate."
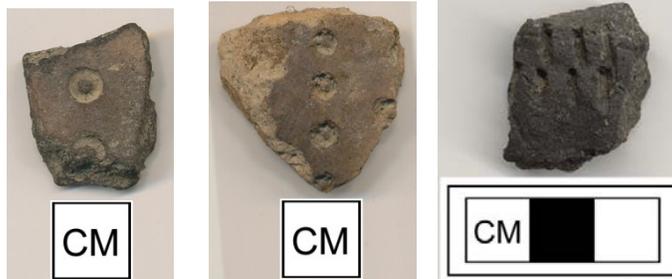
Left and *Center* are tobacco pipe or reed punctate. *Right* is punctate with an unidentified object.

7.3.3 SLIP DECORATION

Identifying slip on Colonoware can be difficult as it is often subtle. When viewing a freshly broken sherd in profile, a slip should appear as a very thin layer lying on the exterior or interior surface. Although slip may be the same color as the paste, it will look like a separate layer of clay lying on the surface of the sherd (Shepard 1995:191–193) and sometimes has a "waxy" appearance when viewed under magnification. Another indicator of slip is shallow flaking of the vessel surface (Rye 1981:41). This indicates a failure in the slip adhering to the paste during either firing or use. The flaking should not be deep or rounded like spalling.

Use the following protocols when cataloging slipped sherds:

> **Decorative Technique:** "Slip"
> **Decoration Color:** Use the Paste Color Groups in the DAACS Color Book, e.g.
> > "Orange"
> **Stylistic Element**: "Solid"
> **Motif: "**Individual A"
> *Note:* Slip type also needs to be recorded in the Colono Decoration Mode field.

7.4 Use Wear protocols for Coarse Earthenwares

7.4.1 Wear Location

Record whether the location occurs on the "exterior" or "interior" of the vessel. If necessary, "Unidentifiable" may also be used.

7.4.2 Body Completeness

This field identifies the part of the vessel on which use wear appears, for example "body" or "base."

7.4.3 Use Wear Pattern

The following two use-wear types should be used to describe residue/soot and fire-clouding on coarse earthenwares. The other use-wear types described in the ceramics cataloging manual also apply to coarse earthenwares (**see Section 4**).

"Residue/Soot": Charred, crusty deposit on exterior or interior surface of vessel sits on top of the surface. It can also sometimes appear as a shiny deposit. This is not to be confused with fire-clouding or reduction, which does not sit on-top of the sherd's surface.

"Fire-clouding": Dark area on the surface of sherd/vessel that results from exposure to flame, heat, or fuel. Can occur during firing or use (i.e. use as cooking vessel). Resulting from uneven firing and deposit of carbon in paste. Fire-clouding does not extend below the surface of the vessel.

Examples of fire-clouding on two colonoware sherds from Curriboo Plantation, SC.

8. Image

Please see manual on Image capture and entry into the database.

9. Object

Please see manual on Object entry into the database.

10. MENDS

If your sherd is mended, fill out the appropriate information in the Mends tab. Be sure to also indicate on the Main tab that the sherd is mended (Mended? "Yes").

10.1 MENDS TO ARTIFACT

Enter only the artifact IDs for sherds that are directly mended to the sherd being cataloged.

10.2 MENDED FORM

The default for this field is "Not Mended." Form should always be identified on an individual sherd level. Mending often allows catalogers to identify forms otherwise unidentifiable from these individual sherds. In the Mended Form field, enter in the form of the vessel as seen from its mended sherds.

11. DESCRIPTIONS AND CATALOGING PROTOCOLS FOR SPECIFIC WARES

11.1 COARSE EARTHENWARES

Coarse earthenwares are most often seen as utilitarian vessels, such as bowls, milk pans, and storage containers. Coarsewares are generally quite thick-walled and can be irregularly shaped, with some specific exceptions noted below.

Most coarse earthenwares are lead-glazed on the interior, and in many cases the glaze continues up over the vessel rim and onto part of the exterior. Glazed coarse earthenwares generally appear warm brown, as most of these vessels are made of reddish-brown clay. In many instances, however, white slip was applied to part of the vessel. These white-slipped areas generally appear yellow after glazing and firing. Metallic oxides were sometimes used to color the glaze. The most common colored glazes seen on coarse earthenwares are opaque black, a translucent tinted glaze, and glazes with flecks of brown or green caused by these oxides.

11.1.1 BUCKLEY

Produced in the Buckley district of Wales. Buckley has a distinctive, two-toned "marbled" body composed of brick red clay amended with buff-colored clay. Buckley is most often glazed with a very dark brown or black glaze. Buckley milk pans are quite distinctive in form, with a thick rim that has a double-lipped exterior. Date rage: 1720-1775.

Ware: "Buckley"
Material: "Coarse Earthenware"
Manu Tech: "Wheel thrown"
Glaze Type: "Lead Glaze"

11.1.2 Colonoware

Colonoware is an unglazed, low-fired ceramic. Scholars debate whether Colono was produced by African Americans, Native Americans, or both. For this reason, we use the ware type "Native American, prehistoric" to encompass ceramics produced prior to European contact and the term "Colonoware" for wares produced after contact. Colonoware varies in its appearance regionally; vessels in the Coastal Plain generally range from tan to gray in color. Piedmont sherds, such as those found at Shadwell, are more commonly dark gray to reddish-brown. Colonoware is sometimes burnished, as well, which can help distinguish it from most Woodland Period ("Native American, prehistoric") vessels.

Outside the Chesapeake, distinguishing between pre-contact Native American pottery and Colonoware can be difficult. The distinction is not always obvious since both are relatively low-fired, are coil/slab built, have no glaze, are likely comprised of locally available clays, are sometimes shell-tempered, and have some overlap in common vessel forms. Please see **Section 7** for cataloging protocols for Colonoware.

11.1.3 Redware

"Redware" is a generic name sometimes used for red-bodied coarsewares. For DAACS, Redwares have been defined as those wares whose body color (as viewed along the broken edge of the sherd) falls into one of the following four color chip categories found in the **Redware Color Range** section of the DAACS Color Book: Pantone 718, 722, 7412 or 7592. *Note* that these colors are not entered as Paste Color for the sherd; these categories help control the parameters of how DAACS defines Redwares. Once the sherd is categorized as a Redware, record the paste color by matching the closest color range using the **Paste Color Group Section** of the DAACS Color Book.

All other coarse earthenwares of undefined type (i.e. those that do not initial have a paste color within the **Redware Color Range** noted above and that cannot be identified as a known ware-type) should be cataloged as "Coarse Earthenware, Unidentifiable."

Redwares should be cataloged as follows:

Ware:	"Redware" Paste Color must be close to one of the chips in the **Redware Color Range** in the DAACS Color Book (Pantone 718, 722, 7412 or 7592).
Material:	"Coarse Earthenware"
Manu Tech:	Usually "Wheel Thrown." In some cases, Redwares may be "Press Molded" (e.g. modern terra-cotta flowerpots).
Paste Color:	Use the **Paste Color Groups** section in the DAACS Color Book to record the paste color, as identified along the broken edge of the sherd.
Glaze:	Almost always "Lead Glaze"

Note: Modern terra-cotta flowerpots should be cataloged as follows:

Ware:	"Redware" if it is close to one of the chips in the **Redware Color Range**. If not, then "Coarse Earthenware, Unid"
Material:	"Coarse Earthenware"
Manu Tech:	"Press Molded"
Vessel Category:	"Hollow"
Form:	"Flower Pot"
Exterior Surface:	"Unglazed/Bisque" in most cases.
Exterior Color:	Use **Paste Color Groups** to identify surface color.
Interior Surface:	"Unglazed/Bisque" in most cases.
Interior Color:	Use **Paste Color Groups** to identify surface color.

11.1.4 NATIVE AMERICAN (PREHISTORIC) CERAMICS

DAACS employs an attribute-based system for cataloging of prehistoric Native American ceramics. This system was developed so that historical archaeologists, possibly unfamiliar with prehistoric Native American ceramics could catalog these ceramics in a way that, although simple, would provide descriptive information that archaeologists studying the Woodland and Contact Periods could use. In addition to the attribute-based analysis, regional "type" classifications can also be recorded in the Earthenware Type field (see Section 7.2.2)

Of course, distinguishing prehistoric Native American ceramics from Colonoware (which may in some cases be produced or influenced by Indian potting traditions) and small fragments of other coarse earthenwares can prove quite difficult. Generally, though, those sherds identified as "Native American, prehistoric" ceramics are unburnished, are primarily hollow (non-Anglo) forms such as storage jars, and have either no surface treatment or are surface treated with textile impressions (net impressed, fabric impressed), simple stamping, cord-marking, or punctuate designs near the rim. Please see **Section 7** for cataloging protocols for Native American (prehistoric) Ceramics.

11.1.5 IBERIAN

Iberian vessels are most often seen in the form of very large, undecorated storage jars used to transport olive oil and dried goods. The body is thick with obvious potting rings on interior surfaces; it is dusty red to pinkish brown in color and usually includes granules of a white, chalk-like temper or, less often, sand. Exterior surfaces are not glazed, but often have traces of what appears as a chalky, white wash. Low, crescent-shaped handles are found on the shoulders. Interior surfaces are sometimes treated with a dark brown lead glaze (indicating that the vessel was used to transport liquids); this glaze is almost always heavily spalled on recovered sherds. Iberian jars have wide mouths with thick rims, no neck, expand at the shoulder and taper to a flat or conical base. Lids, rarely recovered, are unglazed slabs of clay that are roughly circular. Smaller Iberian jars (some 18 inches in height) are also found; body walls are noticeably thinner

than in their larger counterparts. Date Range: 1600-1800. Flat bases are more common after 1745; conical bases tend to be earlier.

Ware:	"Iberian Ware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Glaze Type:	Most often "Unglazed/Bisque" (interiors sometimes "Lead Glaze")
Vessel Category:	"Hollow"
Form:	Usually "Storage Jar", but if you only have a small piece use "Unid: Utilitarian"

11.1.6 SLIPWARE, NORTH MIDLANDS/STAFFORDSHIRE

This distinctive yellow coarseware is sometimes referred to as "combed," "combed and dotted," or "dotware." The lead-glazed, buff body includes a sparse peppering of dark inclusions; it is covered with a white slip (appearing yellow beneath the yellow glaze) into which trails and/or dots of red slip (appearing brown beneath the lead glaze) have been introduced. The most common forms are combed platters and shallow bowls, usually having crimped edges, and handled cups or mugs. The latter usually have dotted rims (the dots are about 1 cm in diameter) with several thin, parallel trails of slip encircling the bulbous bodies. The lead glaze usually does not extend to the foot. A seldom-seen variant of this buff-bodied ware is covered with a dark brown engobe decorated by yellow (white) dots of slip. Another variant is a red clay body agatized with lesser amounts of buff-colored clay; these vessels are covered with a white engobe through which trails of slip are combed. Flat form vessels usually have crimped rims. "Dot" wares range from 1700-1770, and combed dishes from 1670-1795.

Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"

There are several combinations of Surface and Color treatments that are manifest on North Midlands Slipware sherds. Examples below describe how these combinations should be recorded.

If there is a clear lead glaze over solid slip, record the sherd as follows:

Ext/Int Surface:	"Lead Glaze"
Exterior Color:	Record the color of the slip with the **Detailed Color Groups**
Interior Color:	Same as Ext Color above
Decoration?:	"No." Also, nothing is entered in the Decoration Table.

If the surface is unglazed/bisque, but there is a slip that obscures the color of the ceramic paste, record the sherd as follows:

Ext/Int Surface: "Unglazed/Bisque"
Exterior Color: Record the color of the slip with the **Detailed Color Groups**
Interior Color: Same instructions as Exterior Color
Decoration?: "No." Also, nothing is entered in the Decoration Table.

If the surface is lead glazed or unglazed/bisque and the unslipped ceramic paste is exposed, record the sherd as follows:

Ext/Int Surface: "Unglazed/Bisque"
Ext/Int Color: Record the exterior paste color **Detailed Color Groups**

If there is a clear lead glaze over a solid slip, and **there is combed, trailed, or dotted decoration**, record the sherd as follows:

Ext/Int Surface: "Lead Glaze"
Exterior Color: Record the color of the solid slip with **Detailed Color Groups**
Interior Color: Same instructions as Exterior Color
Decoration table: Record the color and stylistic element of the applied decorative slip with the **Detailed Color Groups**. For example, "Yellow-red, muted medium" with Stylistic element "Trailed" or "Dots."

Please see screen shot below for an example:

If there is a clear lead glaze over a marbleized slip pattern, and it is impossible to tell which slip was the main base color, record the marbleized sherd as follows:

Ext/Int Surface: "Lead Glaze"
Exterior Color: Body Obscured by Decoration.
Interior Color: Record the color of the solid slip.
Decoration Table: Record the applied color with using the **Detailed Color Groups**. Brown and yellow marbleized slip would be entered as two lines for each color, with the same Stylistic Element ("Marbleized").

11.1.7 STAFFORDSHIRE MOTTLED (OR MANGANESE MOTTLED)

This finely-potted ware has a caramel brown lead glaze with evenly-dispersed, dark purplish-brown flecks and streaks of manganese; the flecks are small but vary in size. The dense clay body has a grainy texture and is light tan in color; sherds usually represent small tankards, bowls, and other tavern ware. Tankards can be cordoned above the base. Date Range: 1680-1780.

Ware: "Staffordshire Mottled
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Glaze: "Lead Glaze"
Exterior Surface: Record the predominant exterior color with the **Detailed Color Groups**.

11.2 REFINED EARTHENWARES

11.2.1 ASTBURY

A dense, red-bodied, highly-fired earthenware covered with clear lead glaze and usually having a white-slipped rim. It is often found with white spring molding and engine-turned decoration. Very similar to red-bodied agateware. Usually seen in tea services and bowls. Date Range: 1727-1750.

Ware: "Astbury-Type"
Material: "Refined Earthenware"
Manu Tech: "Press Molded"
Ext Surface: "Lead Glaze"

11.2.2 JACKFIELD

Jackfield has a dense, purplish-black to gray refined earthenware body, high-fired, with a glossy black lead glaze. Molded spouts and handles common; some vessels have oil-gilded designs over the glaze. Thomas Whieldon's Jackfield wares had a slightly redder body. Tea wares, pitchers. Date Range: 1745-1790.

Ware: "Jackfield Type"
Material: "Refined Earthenware"
Manu Tech: "Press Molded"
Ext Surface: "Lead Glaze"

11.2.3 CANARY WARE

Canary Ware was a white-bodied type of refined earthenware with a bright yellow glaze, produced in England and Wales. Luster decoration, transfer printing, and mottos are types of decoration commonly seen on Canary Ware. Be careful not to confuse Canary Ware with the yellow-bodied, clear-glazed earthenwares known as Yellow Ware. Date Range: 1780-1835.

Ware: "Canary Ware"
Material: "Refined Earthenware"
Manu Tech: "Press Molded"
Ext Surface: "Lead Glaze"

11.2.4 DELFTWARE, DUTCH/BRITISH

The term "Delftware" collectively refers to tin-enameled ware from England and the Netherlands. Delftware has a very soft clay body – it is most often buff or pinkish-buff in color, but it can range from salmon to pale yellow. The tin glaze is fragile and readily flakes off. This opaque white glaze usually has a pale blue tint, but it can also be a grayish-white. Cobalt-blue, painted designs are most frequent, but polychrome painted decoration is not uncommon. In addition, a distinctive palette of pastel colors referred to as "Fazackerly" enjoyed a brief period of popularity. Date Range: 1600-1800. Fazackerly: 1750-1770.

Ware: "Delftware, Dutch/British"
Material: "Refined Earthenware"

Manu Tech: Almost always "Wheel Thrown"
Ext Surface: "Tin Glaze"

For Delftware with painted decoration, the Decorative Technique should be listed as "Painted, under free hand." Another common decoration during the mid-18th century on Delft was "powdered" decoration. It was executed mainly on plates and bowls whereby the pigment was "blown" on over a stencil, creating a speckled effect.
For powdered decoration, use the following protocols:

Decorative Technique: "Applied Powder/Crystals"
Decoration Color: Use **Detailed Color Groups** to identify color
Stylistic Element: Often "Solid"
Motif: "Individual A"
Genre: "Applied Powder/Crystals"

Delftware is also often sponge-painted; Decorative Technique for this is "Sponged." On Delft, sponging was a quick way to depict such objects as trees and bushes.

If you have a Delftware sherd that is missing all of the glaze, catalog as follows:

Ware: "Tin-Enameled, Unid" Use this instead of "Delftware, Dutch/British")
Material: "Refined Earthenware"
Manu Tech: "Wheel Thrown"

See the section **1.17.1** for instructions on how to catalog pieces of **detached tin glaze**.

11.2.5 FAIENCE

Faience is a French, tin-enameled earthenware. Its grainy body is most often buff in color, but like most tin-enameled wares it can range from deep salmon to nearly cream. Two readily identifiable varieties are Rouen and Nevers. Rouen has a bluish-white tin-enameled glaze on interior surfaces, and a deep brown lead glaze on the exterior. Usually seen in platters, bowls, and mugs. "Debased" Rouen comes in very thick body forms, with a narrow blue and black border on interior rims; platters often have scalloped edges. Nevers-type wares have a deep blue glaze decorated with white or bluish-white and/or polychrome painted designs. Date Range: 1700-1800. Debased Rouen: 1775-1800.

Ware: "Faience"
Material: "Refined Earthenware"
Manu Tech: "Wheel Thrown"
Ext Surface: "Tin Glaze" (except for the exterior of Rouen, which is "Lead Glaze")

Note: Rouen and Nevers are not listed in DAACS as separate ware types. Catalog the ware type as "Faience" and indicate in the notes whether you have Rouen or Nevers.

11.2.6 WHIELDON WARE

Whieldon Ware is associated with Thomas Whieldon's factory. This early refined earthenware has a lead glaze splashed with transparent colors. Teawares and tablewares also often had molded vessel rims, borrowed from the white salt-glazed repertoire. Date Range: 1740-1775.

> **Ware:** "Whieldon-type Ware"
> **Material:** "Refined Earthenware"
> **Manu Tech:** "Press Molded"
> **Ext/Int Surface:** "Lead Glaze"
> **Ext/Int Color:** "Not Recorded"

With Whieldon, information about color will always have to be entered into the Decoration table. Decorative Technique should be "Applied Powder/Crystals". The two main Stylistic Elements seen on Whieldon are Clouded and Tortoiseshell. Clouded decoration can be seen in a variety of colors, including brown, yellow, green, purple, blue, and gray. The decoration appears as blurry, cloud-like splotches of color. Tortoiseshell is a less blurry, more stippled style of decoration. It usually appears as brown on a cream-colored background. Clouded and Tortoiseshell decorations occasionally appear together on the same vessel.

Molded rim patterns often seen on Whieldon are Dot, Diaper, and Basketweave; Bead and Reel; Barley; Queen's shape; Royal pattern, and Feather-edged.

11.2.7 WEDGWOOD GREEN

Wedgwood's Green Glaze was developed in partnership by Whieldon and Wedgwood. The same cream-colored body as Whieldon but covered with a lustrous green lead glaze. Vessel forms include tea and tablewares with molded vessel rims borrowed from the white salt-glazed stoneware repertoire. Date Range: 1759-1775.

> **Ware:** "Wedgwood Green"
> **Material:** "Refined Earthenware"
> **Manu Tech:** "Press Molded"
> **Ext Surface:** "Lead Glaze"

11.2.8 CREAMWARE

Creamware was successfully marketed by Josiah Wedgwood as "Queen's Ware." It has a cream-colored body covered by a clear lead glaze that, in puddled areas such as foot rings appears yellow or olive-yellow. Early creamware tends overall to be a deeper yellow or darker cream color than in later years. Molded rims, including "Feather Edge" and neoclassical borders, are common decorative techniques in early vessels; hand-

painted overglaze enamel colors, over and underglaze transfer printing, and annular style decoration are also seen, particularly in later years. Engine-turned bodies and sprig molding are seen throughout the span of this ware type. Date Range: (overall) 1762-1820.

Ware: "Creamware"
Material: "Refined Earthenware"
Manu Tech: "Press Molded"
Ext/Int Surface: "Lead Glaze"

11.2.9 PEARLWARE

Pearlware has an off-white clay body with a clear lead glaze that has a slightly bluish tint, most evident where the glaze has built up, as in foot rings, etc. Decoration includes molded rims, with "Shell Edge" the most common. These rims were painted blue and, to a slightly lesser extent, green. Blue and polychrome hand-painted designs, transfer printed patterns, and annular, common cable, and dendritic motifs are very common, often in combination with engine-turned bodies and sprig-molded elements. Date Range: (overall) 1775-1830.

Ware: "Pearlware"
Material: "Refined Earthenware"
Manu Tech: "Press Molded"
Ext/Int Surface: "Lead Glaze"

In DAACS, decoration is recorded differently for transfer printed sherds. Here is an example of how the Decoration table might look for a transfer printed sherd:

If the transfer print pattern is identifiable, select the appropriate Pattern Name in the General section of the Decoration tab. Please consult **Appendix 2** for the pattern names currently in DAACS.

11.2.10 WHITEWARE

Whiteware is refined earthenware that more or less evolved from pearlware. The body is very dense and white with a clear glaze that often appears thick and glassy, with overall, large-patterned crazing. When puddled, whiteware glazes sometimes appear blue-tinted, but note that the overall surface is white and be aware of the crazing. Vessels are often thick and clunky. Transfer printed designs are the most commonly seen form of decoration up to c.1860, undecorated pieces are most common after that. Embossed (molded, unpainted) vessel rims are common; occasionally one sees sponged and annular decoration. Also note the later forms of whiteware, Ironstone and White Granite wares. Date Range: post 1820.

Ware:	"Whiteware"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	Usually "Lead Glaze." Later whitewares had Alkaline glazes, but the default when cataloging should be Lead.

Note: See the above section on Pearlware for cataloging instructions on transfer printed decoration.

11.2.11 IRONSTONE/WHITE GRANITE

Ironstone and White Granite are later forms of whiteware. The appearance of these wares are very similar to whiteware – they are both usually white, sometimes grayish white. Ironstone and White Granite wares have harder, less porous clay bodies than whitewares. Date Range: post 1840.

Ware:	"Ironstone/White Granite"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Feldspathic/Alkaline**"**

11.2.12 YELLOW WARE

American yellow ware has a dense, yellow-to-buff colored body with a clear lead or alkaline glaze. The English variety has a cream to buff body with a yellow-tinted glaze. Annular decoration is most often seen, though sponge-printed and Rockingham glazes are not uncommon. Most common as utilitarian and some serving vessels. Rockingham glaze has inclusions of clear manganese that creates a "runny," caramel-spotted effect. It is seen on molded hollowware vessels, with low-relief scenes such as "Rebecca at the Well." Be careful not to confuse "yellow ware" with "canary ware." Date Range: 1825-early 20th c.

Ware:	"Yellow Ware"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"

11.2.13 MODERN REFINED EARTHENWARE

Modern refined earthenwares can be batched regardless of form, sherd size, and color. Batch by ware (which will be Refined earthenware, modern) and record count and weight. List other fields as "Not Recorded."

11.3 PORCELAINS

11.3.1 PORCELAIN, CHINESE

Chinese porcelain is a hard-paste porcelain, and accounts for nearly all of the porcelain found on colonial and early Federal periods archaeological sites.

Chinese porcelain has an extremely dense body that is white in color. The hard, very glossy, transparent glaze is fused to the body and has a bluish tint. Blue underglaze-painted floral and landscape designs are most common. Overglaze colors include red, black, green, pink ("famille rose"), pale green ("famille verte"), and gilding, and are often used in combination with underglaze blue. Low-relief incising or molding ("An Hua") is sometimes seen. A chocolate-brown slip covered the exterior surfaces of "Batavian" wares; rarely one sees a pale, jade-green slip referred to as "Ceyledon," and white, underglaze slip-trailed designs ("bianco sopro bianco"). By the nineteenth century, vessel forms were often quite thick and designs had a heavy-handed quality. Date Range: post 1690.

Ware:	"Porcelain, Chinese"
Material:	"Porcelain"
Manu Tech:	Use "Press Molded" unless there are obvious signs that wheel throwing is the primary mode of manufacture.
Ext/Int Surface:	"Feldspathic/Alkaline"

11.3.2 PORCELAIN, ENGLISH BONE CHINA

English bone china has a dense, white clay body fluxed with calcined bone. It is translucent. The glossy to semi-glossy glaze is minutely crazed and has a yellowish tint. Decorative techniques include both underglaze and overglaze painting, decalcomania, and sprig molding. Date Range: post 1794.

Ware:	"Porcelain, English Bone China"
Material:	"Porcelain"
Manu Tech:	"Press Molded"

Ext/Int Surface: "Feldspathic/Alkaline"

11.3.3 PORCELAIN, ENGLISH SOFT PASTE

The clay body of English soft-paste porcelain seems chalky, both in color and texture. Only the thinnest of sherds are translucent; most sherds recovered archaeologically are not. The glaze is just semi-glossy, and can be very white in color (as compared to the bluish-gray of Chinese porcelain). It is sometimes susceptible to the same degree of crazing that occurs on whiteware. English soft-paste porcelains often have blue, underglaze painted Chinoiserie designs. Overglaze polychrome colors and gilding are less common. Date Range: 1745-1795. Beginning in the 1750s, Soft Paste Porcelain was also sometimes transfer printed. The first examples were overglaze printed in black; blue underglaze printing followed soon thereafter.

Ware: "Porcelain, English Soft Paste"
Material: "Porcelain"
Manu Tech: "Press Molded"
Ext/Int Surface: "Feldspathic/Alkaline"

11.3.4 PORCELLANEOUS/ENGLISH HARD PASTE

After the Revolutionary War, hard-paste Continental porcelain made its way to America. Porcelains produced during the later nineteenth and twentieth centuries in England, America, and elsewhere are fired to hard-paste consistency but are usually referred to as "Porcellaneous" wares. Porcellaneous wares and English hard-paste porcelains have very dense, hard porcelain bodies and are translucent. Vessels are dead white in color and the clear glaze is glassy in appearance. Molded forms, sprig molding, transfer printed designs, and hand-painting are all seen, but twentieth-century vessels are almost exclusively decorated over the glaze with decalcomania and liquid gold. Date Range: post 1820.

Ware: "Porcellaneous/English Hard Paste"
Material: "Porcelain"
Manu Tech: "Press Molded"
Ext/Int Surface: "Feldspathic/Alkaline"

11.3.5 PORCELAIN, JAPANESE

Japanese porcelain became available early in the eighteenth century. From 1690-1720, Japanese porcelains tend to be heavier and thicker than most contemporary Chinese porcelains. Another noticeable difference is the appearance of small, pimple-like blemishes found on the bases of Japanese porcelains. These were the result of a particular firing technique and are not seen on Chinese porcelains. The glaze on Japanese porcelain also tends to be thicker than on Chinese porcelain. Common decoration on Japanese porcelain includes underglaze and overglaze painting, as well as transfer printing. The blue color used in underglaze painting on Japanese porcelain is grayer in hue than the typical Chinese blue. The designs on Chinese porcelain are also usually sharper than on Japanese porcelain, as the glaze on Japanese porcelain tends to run.

Ware:	"Porcelain, Japanese"
Material:	"Porcelain"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Feldspathic/Alkaline"

11.4 STONEWARES

Throughout the seventeenth and much of the eighteenth century, the overwhelming majority of stonewares were imported from England and Germany, up until the American Revolution. Though American potters began producing stonewares during the eighteenth century, with William Rogers' 1725 Yorktown pottery being one of the most prolific in the Tidewater region, they are rarely seen in the archaeological record until the fourth quarter of the eighteenth century. Documents indicate that stoneware potteries were established in Virginia's Shenandoah Valley as early as the 1750s, though most did not appear until the fourth quarter of the century. By c.1800, they were supplying local needs for utilitarian wares, having taken the place of British coarsewares. Stonewares are almost always salt-glazed, which is colorless and imparts a pitted, "orange-peel" effect to vessel surfaces; this effect is more pronounced on the exterior of hollow forms than on interior surfaces.

Note: Even when the salt-glaze is not at all pronounced on the interior of a hollow, salt-glazed vessel, go ahead and catalog the Interior Surface as Salt Glaze (unless there is an interior wash – in this case, catalog this as Wash). Also, remember to take Munsell colors for both the interior and exterior of stoneware vessels, using the DAACS Detailed Color Groups book.

11.4.1 AMERICAN STONEWARE

The dense clay body is light brown to brown, *or* medium to dark grey in color. Surfaces are usually salt-glazed; during the nineteenth century a dark, glossy brown engobe ("Albany slip") often was applied to *interiors* of hollow forms. Hand painted or stenciled designs in cobalt blue are usually simple floral or stylized motifs; many vessels are undecorated. Utilitarian wares such as storage jars and bottles, butter churns, bowls, and chamber pots.

Tidewater/Chesapeake region only: William Rogers of Yorktown, VA (1730-1750) produced stoneware that tends to have a dark grey body, partially dipped in a brown to dark brown iron oxide and salt-glazed. Elsewhere in the state: dark grey and brown stonewares from the Shenandoah Valley commonly are seen beginning late in the eighteenth and early nineteenth century; they continue until the early twentieth century.

Ware:	"American Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"

Ext Surface:	Usually "Salt Glaze." May be "Feldspathic/Alkaline"
Int Surface:	Often "Salt Glaze." May be "Wash," or "Unglazed/Bisque"

Note: There is no separate category in DAACS for what is often referred to as "American Blue and Gray." Catalog these vessels as "American Stoneware," and enter the decoration information into the Decoration table, including Genre ("Blue and Gray"). A common type of nineteenth-century American Stoneware had a thick, white glaze on the exterior of the vessel, with a dark brown Albany-slipped interior. Catalog these vessels as follows:

Ware:	"American Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Form:	As appropriate
Ext Surface:	"Zinc Emulsion Glaze"
Ext Color:	Record using **Detailed Color Groups**.
Int Surface:	"Albany Slip"
Int Color:	Record using **Detailed Color Groups**.

Note: There is no need to include the Albany Slip in the Decoration table.

11.4.2 BRITISH STONEWARE

The term "British Stoneware" is used in DAACS to encompass any stonewares that are identifiable as British, but unidentifiable as any specific types such as Fulham. It is also used when cataloging Bristol-glaze bottles (see below). Specific types of British stoneware can be found below.

11.4.2.1 BRISTOL GLAZE

Bristol-glazed vessels are a type of nineteenth-century English brown stoneware. These vessels were decorated through a process called double-glazing. First the entire body was dipped into a white-to-buff colored opaque glaze. The top was then dipped into a glaze whose color can range from pale honey-yellow to "dirty golden" color. The bottles were then covered with a clear feldspathic glaze and fired once to stoneware temperatures (Noel Hume 2001: 324). This process resulted in a two-tone, vitreous glaze. Most commonly beverage bottles, such as ginger beer and soda water. The technique was developed in 1835 by Anthony Amatt at the William Powell pottery in Bristol (ibid.).

Ware:	"Bristol Glaze Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Ext/Int Surface:	"Feldspathic/Alkaline"

Decoration on Bristol Glazed Stoneware should be treated like decoration on North Midlands Slipware. If the sherd is all white, the color of the base glaze is recorded in both the interior and exterior fields. If the exterior is covered solely by the yellow glaze, then the exterior color is recorded as "Body Obscured by Decoration" and then the yellow glaze is recorded in the Stylistic Element field (see example below). The interior white-to-buff base color is recorded in the Interior Glaze Color field.

If the exterior has both the white and yellow glaze, the exterior white-to-buff base color is recorded in the Exterior Glaze Color field and the yellow glaze is recorded as dipped decoration in the Decoration table.

Ext/Int Surface:	"Feldspathic/Alkaline"
Ext Color:	"Body Obscured by Decoration"
Int Color:	Record using Detailed Color Groups

In the Decoration table:

Int/Ext:	"Exterior"
Location:	As Appropriate
Dec Tech:	"Dipped"
Dec Color:	Record using Detailed Color Groups
Stylistic Element:	"Solid"
Motif:	"Individual A"

11.4.2.2   FULHAM

Fulham is the brown, salt-glazed British stoneware most commonly encountered on eighteenth-century colonial sites. Fulham vessels are dipped in brown iron oxide; often this oxide only covers the upper half of the body. The brown exterior has a pronounced stippled appearance. The clay body is medium gray in color; it appears darker and somewhat grainier than German stoneware. A salmon-colored wash usually coats interior surfaces. Tavern wares – storage jugs and bottles, tankards, and mugs are most common. Tankards and mugs are cordoned above the base. Government capacity stamps are impressed on many pieces. Produced in Fulham, Southwark, and Bristol. Date Range: post 1690.

Ware:	"Fulham Type"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Exterior Surface:	"Salt Glaze"
Interior Surface:	Usually "Wash"

Note: Do not catalog the dipped iron oxide into the Decoration table. This technique is implied with the ware type "Fulham." Any cordoning should be cataloged into the

Decoration table, with the Decorative Technique listed as "Incised, lathe-engine turned."

11.4.2.3   TURNER'S BODY

Although Turner's Body may appear somewhat like porcelain, it should be cataloged into DAACS as a stoneware. Exterior surfaces are ecru or off-white in color and have a matte finish; interiors appear creamy under a glossy glaze. Vessels are engine-turned and decorated with sprig molding; bases and rims are overglaze painted with contrasting, dark enamel color. Pieces were often originally fitted with silver rims and lids. Mostly seen in ewers and mugs. English. Date Range: 1785-1825.

Ware:	"Turner Type"
Material:	"Stoneware"
Manu Tech:	"Press Molded"
Vessel Category:	"Hollow"
Ext/IntSurface:	Exterior is "Unglazed/Bisque." If the interior has a glossy surface, catalog this as "Lead Glaze."

11.4.2.4   WHITE SALT GLAZE STONEWARE

White salt-glazed stoneware is an English stoneware with a nearly white, dense clay body. The salt glaze produces a finely pitted surface. White salt-glazed stoneware could be finely potted and was used extensively for table and tea wares, as well as for tavern ware and chamber pots. Molded vessel rims, including a distinctive repertoire of plate rims, are very common as are sprigged decorations. Overglazed polychrome enamel colors are also seen. Date Range: 1720-1805.

Ware:	"White Salt Glaze"
Material:	"Stoneware"
Manu Tech:	Could be "Press Molded", "Wheel Thrown", or "Slip Cast"
Exterior Surface:	"Salt Glaze"

The following decorative techniques are often seen on white salt glaze:

Scratch Blue and **Scratch Brown**
White salt-glazed stoneware with incised designs, usually floral, filled with cobalt or iron oxide slip; in "debased" versions the potter did not completely wipe the excess slip from the surrounding surfaces. Seen on tavern wares and chamber pots.
Date Ranges: Scratch Brown, 1720-1730. Scratch Blue, post 1750.

Genre:	"Scratch Blue" or "Scratch Brown" as appropriate
Decorative Tech:	"Scratch/Fill" or "Scratch/Fill Debased"
Decoration Color:	Identify color of the painted decoration using the Detailed Color Section of the DAACS Color Book

Littler's Blue

White salt-glazed stoneware hollow forms with exteriors entirely covered by a solid blue slip. Occasionally decorated by gilded designs. The color is uniform and surfaces are smooth; seen in tea wares. Record Genre (Decoration table) as "Littler's Blue." Date Range: 1750-1765.

Slip-casting

The slip-casting process allowed for crisp, finely detailed molded patterns, which are visible in reverse on the interiors of these extremely thin-bodied vessels. Often tea wares and small serving vessels such as sauce boats. Date Range: post 1745.

Note: For Manufacturing Technique, vessels that have been slip-cast should be listed as such. The molded patterns should be listed in the Decoration table, with "Molded" recorded as Decorative Technique. There is no corresponding Genre for this decoration.

Transfer printing

Black transfer printed designs apparently were used for only a brief period. Date Range: 1756-1765. See section **11.2.9** for how to catalog transfer printed decoration.

Molded Plate Rim Patterns

Include "Dot, Diaper, and Basketweave"; "Bead and Reel"; "Barley"; "Queen's shape"; "Royal pattern"; and, "Feather Edge." Date Range: post 1740.

Each of these patterns has a corresponding Genre. See the Genre Appendix for instructions on how to catalog molded rim patterns.

Enameled colors

Overglaze hand painted designs, usually floral motifs. Genre should be "Overglaze, handpainted." Date Range: post 1746.

11.4.2.5 "Slip Dip," Dipped, or Slipped White Salt Glazed

Dipped White Salt Glazed is a light gray to tan-bodied stoneware that is dipped in white slip, or engobe. Hollowware rims, spouts, and the tops of handles are often covered with brown oxide slip. The pitting associated with salt-glazing is not always evident here. Seen in rather thick-bodied tavern wares; initially thought to be an early version of White Salt-glazed stoneware. Date Range: 1715-1775.

> **Ware**: "Slip Dip"
> **Material**: "Stoneware"
> **Manu Tech**: "Wheel Thrown"
> **Ext/Int Surface**: "Salt Glaze"

11.4.2.6 BLACK BASALT

"Black Basalt" is Wedgwood's name for a dry-bodied (unglazed), black to charcoal-gray stoneware, very dense and relatively thin-walled. Usually has sprigged decoration; sometimes molded or engine-turned, or hand-painted in polychrome colors or gilding. Tea services, pitchers, vases. Made by a number of Staffordshire potteries, essentially the same ware as Rosso Antico but fired in a reducing atmosphere to produce the black clay body. Also referred to as "Dry-Bodied Black Stoneware." Date Range: 1750-1820.

Ware: "Black Basalt"
Material: "Stoneware"
Manu Tech: "Press Molded" or "Slip Cast"
Vessel Category: "Hollow"
Ext/Int Surface: Usually "Unglazed/Bisque." May have "Lead Glaze" interior.
Ext/Int Color: Record using DAACS Detailed Color Groups, usually "Neutrals, Dark."

11.4.2.7 ROSSO ANTICO

"Rosso Antico" is Wedgwood's name for a dry-bodied (unglazed), red stoneware, very dense and thinly potted. Usually sprigged; sometimes molded or engine turned. Tea and coffee services. Essentially the same ware as Black Basalt but fired in an oxidizing atmosphere. Produced by a number of Staffordshire potters; all of it may simply be referred to as "Dry-Bodied Red Stoneware." Date Range: 1700-1772.

Ware: "Rosso Antico"
Material: "Stoneware"
Manu Tech: "Press Molded" or "Slip Cast"
Vessel Category: "Hollow"
Exterior Surface: Usually "Unglazed/Bisque." May have "Lead Glaze" interior.
Glaze Color: Record using DAACS Detailed Color Groups

11.4.2.8 JASPER WARE

Dry-bodied stoneware. Jasper ware is dyed a pastel color such as pale blue, olive green, or pink with white-sprigged Classical figures, medallions, etc. Most often seen as trinket or cosmetic boxes, wall plaques, and vases. Produced by Wedgwood. Date Range: post 1775.

Ware: "Jasperware"
Material: "Stoneware"
Manu Tech: "Press Molded"
Ext/Int Surface: "Unglazed/Bisque"
Ext/Int Color: Record using DAACS Detailed Color Groups

11.4.2.9   NOTTINGHAM

Nottingham is an English brown stoneware having an even, lustrous or metallic brown-slipped exterior. A thin layer of white slip that can be seen only in cross-section lies between the brown exterior and the tan, compact clay body. Seen in finely-potted tavern vessels such as mugs, tankards, pitchers, as well as bowls, coffee and tea pots. Bands of rustication (tiny fragments of clay applied to exterior surfaces, resulting in an appearance not unlike grated coconut) are a common decorative technique. The ware is salt-glazed, though the characteristic pitted effect is not evident here. Date Range: 1700-1810.

Ware: "Nottingham"
Material: "Stoneware"
Manu Tech: "Wheel Thrown"
Vessel Category: "Hollow"
Ext/Int Surface: "Salt Glaze"
Ext/Int Color: Record using DAACS Detailed Color Groups

Note: There is no need to include the brown-slipped exterior surface or the interior band of white slip in the Decoration table, as this is implied with the ware type "Nottingham."

Here is an example of how to catalog the "rustication" decorative technique:
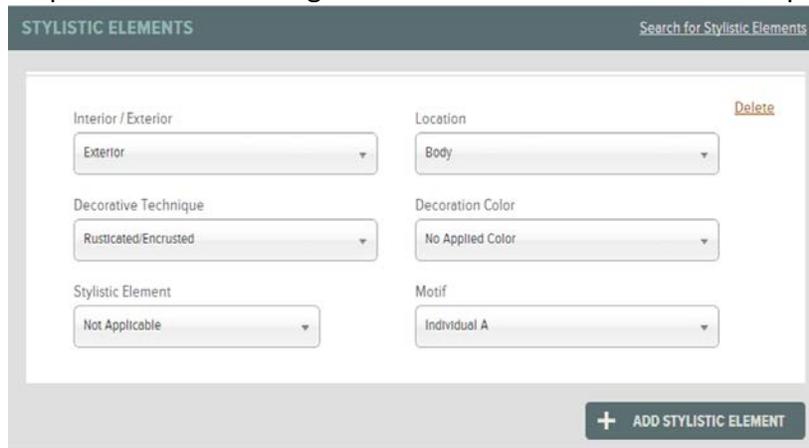
11.4.2.10 STAFFORDSHIRE BROWN

Staffordshire Brown is virtually identical to Nottingham stoneware except for the absence of an underlying white slip. The clay body is tan to medium gray in color; forms are the same as in Nottingham. Date Range: 1700-1800.

Ware: "Staffordshire Brown Stoneware"
Material: "Stoneware"
Manu Tech: "Wheel Thrown"
Vessel Category: "Hollow"

Ext/Int Surface:	"Salt Glaze"
Ext/Int Color:	Record using Detailed Color Groups

Note: There is no need to include the brown-slipped exterior surface in the Decoration table, as this is implied with the ware type "Staffordshire Brown Stoneware."

11.4.3 GERMAN STONEWARE

The term "German Stoneware" is used in DAACS to encompass any stonewares that are identifiable as German, but unidentifiable as any specific types such as Westerwald. Specific types of German stoneware can be found below.

11.4.3.1 WESTERWALD/RHENISH

Westerwald is a German salt-glazed stoneware with a very dense clay body, light to medium gray in color. It is decorated with incised and stamped flower motifs, checks, and abstract designs that are usually filled with a rich cobalt blue. Manganese (purple) is found along with the cobalt blue in earlier vessels. Sprig molding is also common; usually the gray sprig is encircled by a blue ring of color. Tankards and mugs are usually cordoned above the base and below the rim. Most often seen in tankards, mugs, chamber pots, and, in earlier contexts, reeded, cylindrical-necked serving jugs. Date Range: post 1600-c.1775; blue and purple: 1650-c.1725.

Ware:	"Westerwald/Rhenish"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Ext/Int Surface:	"Salt Glaze"

"Chatter" marks (sharp, narrow, slightly raised parallel lines) from the potter's tool are often evident on exterior surfaces of bulbous-bodied chamber pots and other vessels. These should not be recorded as decoration. They can be noted in the notes if they are substantial.

11.4.3.2 FRECHEN BROWN

This is a brown stoneware with a light or dark gray to light brown homogenous stoneware clay body that has a dense paste. The paste color varies from creamy buff to pale gray. Vessels include jugs, bottles, tankards, chamber pots, storage containers and "Bellarmine Bottles" (English terminology) or *"Bartmann Krug"* (German terminology) jugs.

Ware:	"Frechen Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"

Vessel Category: "Hollow"
Ext/Int Surface: "Salt Glaze"