DAACS Cataloging Manual: Ceramics

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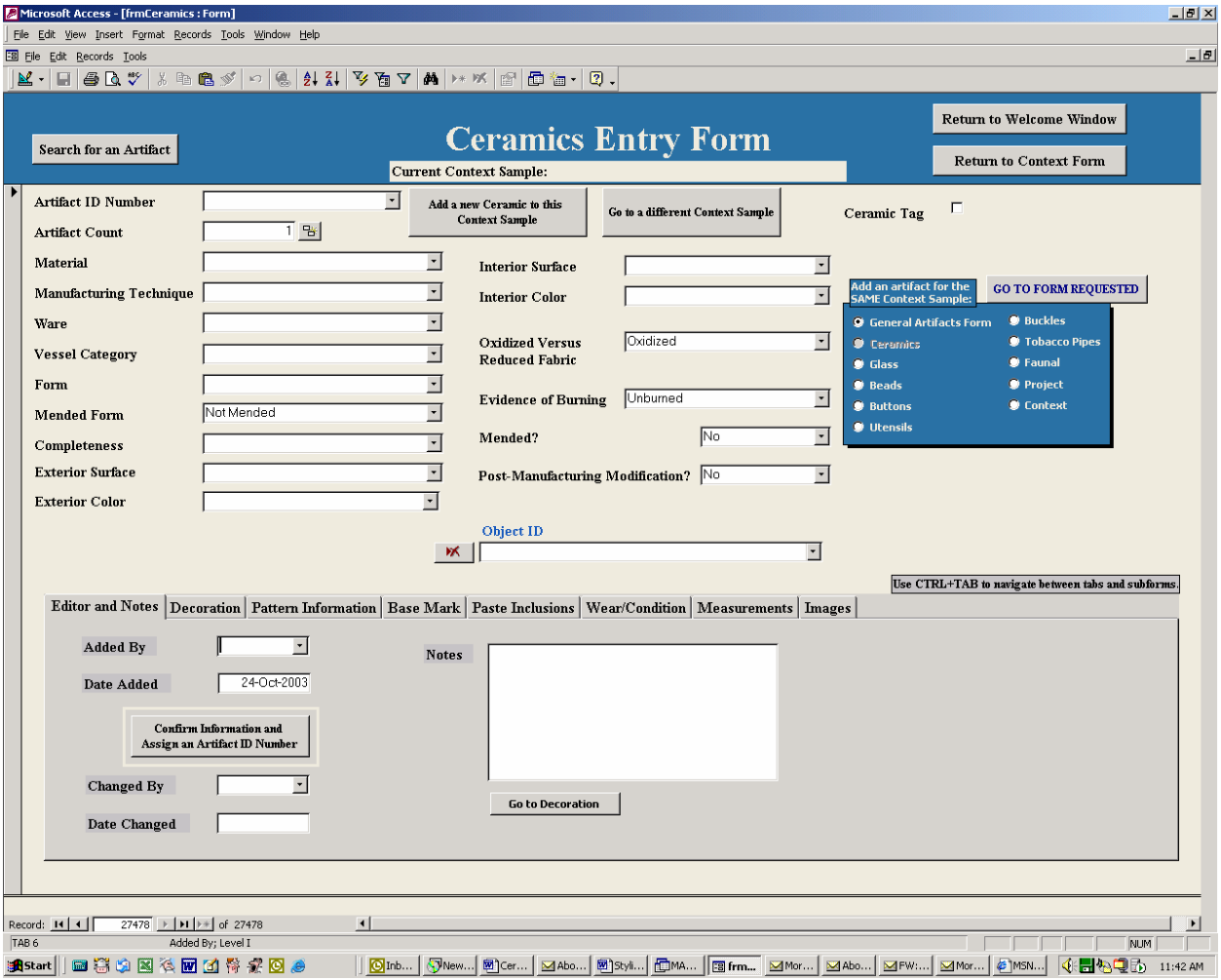
Introduction

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:



Section 9 gives detailed guidance on how to catalog the most common and/or problematic ware types in DAACS, including specific information on how to approach the various decorative techniques common for each of those wares.

1. Main Ceramics Table

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:

- Batch all non-diagnostic body sherds that are 15mm or less in maximum sherd diameter. *Do not* batch sherds with decoration or diagnostic form elements.
- Do not record the glaze color on batched sherds. Enter "Not Recorded" into the **Glaze Color** fields.
- 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."
- 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 Material

This field indicates whether a sherd is "refined earthenware", "coarse earthenware", "porcelain", "stoneware", "unidentifiable", or some other type (recorded as "not in list"). Descriptions and cataloging protocols for some of the more common specific wares that fall into each of these *Material* categories are found in Section 8, 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 also 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 8.1 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 8, 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 ~1750) are also common.
"Unidentifiable"	Sherd is too fragmentary, burned, etc. for material type to be recognized.

1.3 Manufacturing Technique

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

- Wheel thrown: Look for horizontal "throw lines" to determine whether a vessel is wheel thrown. Stonewares, many coarse earthenwares, 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 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.

1.4 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 8.

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 impossible 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 "Unid: 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.

- TEA POTS are most often globular in shape; lids have a hole to let steam escape and usually a seating ring.
- TEA BOWLS are *handleless* cups with low foot rings, used almost exclusively throughout the seventeenth and eighteenth centuries for imbibing tea.

- SAUCERS of the seventeenth and most of the eighteenth century tend to be deep, often resembling shallow bowls; they do *not* have cup rings (circular indentation where the cup rests).

- SLOP BOWLS were used to rinse the tea bowl free of tea fragments between servings, and are simple, small to medium-sized bowl forms.

- HANDLED TEA CUPS began to appear during the third quarter of the eighteenth century.

- DEMITASSE CUPS are smaller versions of handled teacups, although the manufacture of demitasse cups began during the mid-eighteenth century. Demitasse cups tend to be proportionally narrower than teacups.

- SUGARS are often small imitations of the accompanying tea pot, minus the handle and *without a steam hole* in the lid. Creamers are small pitchers, usually pear-shaped. Sugars, creamers, and tea pots 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 AND CHOCOLATE POTS tend to be tall, and straight-sided or pear-shaped. Spouts are longer than those for teapots.

1.6.2 "Unid: 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.

N.B. 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 "Unid: Utilitarian"

Utilitarian vessels are used for food production and, to a lesser extent, food storage.
Specific forms include bowls, milk pans, storage jars and bottles, and pipkins:

- BOWLS come in all sizes; usually they are hemispherical with flat bases that may or may not have a heel. They range in capacity from shallow to deep, and rims are plain or rolled.

- MILK PANS are 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 JARS are 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.

- STORAGE BOTTLES have a 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.

- PIPKINS are 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 and bowls are most often seen in coarsewares; 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 and other *miscellaneous* forms as well as fragments of ceramic *figurines and toys* that are occasionally recovered from archaeological sites.

1.7 Mended Form

The default for this field is "Not Mended." Remember **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.

1.8 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 creamware creamer.

1.9 Paste Color

Paste Color records the color of the ceramic paste, as observed along the broken edge of the sherd, using the Munsell Soil Color Chart. Only record Paste Color for the following ware types: "Afro-Caribbean Ware", "Coarse Earthenware, unid.", "Colonoware", "Native American, unid.", "Redware", and "Spanish Coarse Earthenware". If the paste color along the broken edge is obscured by reduction, burning, or other visible discoloration, enter "Unidentifiable".

**Please note that ceramic sherds identified as "Redware" by DAACS first must fall into one of the following four Munsell color chip categories: 2.5YR 5/6, 5YR 6/6, 5YR 5/10, 2.5YR 4/10. Please see section 8.1.3 below for additional "Redware" cataloging protocols.

1.10 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.

1.11 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 glazed sherds, Munsell the color of the exterior glaze using the DAACS Munsell Color Range book. For refined earthenware, porcelain, and White Salt Glaze use the separate page of ceramic colors. 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.

For unglazed sherds, Munsell the exterior surface of the vessel using the DAACS Munsell Color Range book. Only do this if you have the original, Unglazed/Bisque surface – do not Munsell 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."

N.B: Native American ceramics and Colonoware should be Munselled using the Munsell Soil Color Charts, not the DAACS Munsell Color Range books.

1.12 Interior Surface

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

1.13 Interior Color

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

1.14 Oxidized vs. Reduced Fabric

This field identifies whether clay was fired in an oxidized or a non-oxidized environment. If an excess of free oxygen exists, the carbon will burn and attempt to escape from the fabric giving it an even appearance, occasionally causing bloating and bubbling. In this case, use the default "Oxidized." When no excess oxygen exists in the kiln, not all of the carbon will burn out. This creates a visible dark gray or black core. In this case, enter "Reduced."

1.15 Evidence of Burning

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.

1.16 Mended

The default for this field is "No." If you have a mended sherd that is actually glued to another sherd, enter "Yes." Catalogers should record in the Notes field the DAACS ID numbers of the other sherd(s) that are mended to the sherd being recorded in that entry. Ignore the N/A option.

1.17 Post-Manufacturing Modification

Post-Manufacturing Modification is a field seen in all of the different artifact categories. 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.

Say you have a piece of pearlware that has been made into a gaming piece. Catalog it in the Ceramics table as a regular ceramic sherd – as pearlware, perhaps Unid: Teaware, and then indicate in the notes that the sherd has been made into a gaming piece.

Enter "Yes" or "No" (the default). Ignore the N/A option.

1.18 Ceramic Table General Notes

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:

Material:	"Refined earthenware"
Manufacturing Technique:	"Wheel Thrown"
Ware:	"Tin-Enameled, Unidentified" (If you have just glaze, don't identify the ware as "Delftware, Dutch/British." Stick with "Tin-Enameled, Unid").
Vessel Category:	"Unidentified"
Vessel Form:	"Unidentified"
Mended Form:	"Unidentified"
Completeness:	"Detached Glaze"
Exterior/Interior Glaze:	Choose one (since you usually won't 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 – in this case, "Tin Glaze." For the flip side, list the glaze as "Missing," with "Not Applicable" for the *Exterior/Interior Color*.
Oxidized vs. Reduced Fabric:	Oxidized

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. Decoration

Information about ceramic decorations, from painted scenes to molded rims, is recorded in the **Decoration** Table. The fields in the table are described below.

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

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*." We use "Proximal Rim" as a replacement for marley because hollow vessels such as bowls and teacups don't have marleys but they do have exterior and interior decoration located right next to the rim.

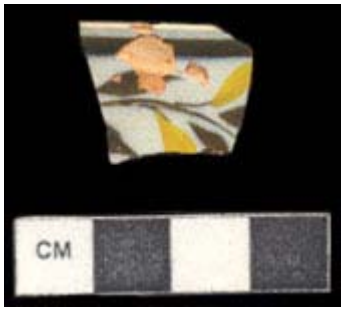
The location of decoration on the exact rim, such as a painted band on the exterior edge of a rim sherd or a scalloped edge, should be cataloged as "rim."

2.3 Decorative Technique

The method by which the particular decoration being recorded was applied. For discussion of specific decorative techniques, see Section 8**,** below.

2.4 Decoration Color

Color of the decoration is determined using the Munsell Color Range System created for DAACS. Determine the number of color ranges represented in a 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 need explanation:

- "No Applied Color" Simply means that 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, Munsell the color. For the other decorative technique, enter Not Applicable under Decoration Color.
- "No Glaze/Color" ***Do not*** use this term for ceramics, even though it appears on the list.
- "Not Recorded" ***Do not*** use this term for ceramics, even though it appears on the list.

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 8 below, for descriptions of stylistic elements that commonly appear on specific wares.

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. (Of course, stylistic elements in the well and on the base combine to form separate motifs as well).

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."

  * *N.B.:* 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.

3. Pattern Information

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

3.1 Pattern Name

This is a free text field, used to record the generally recognized name of any identifiable pattern. Primarily this field will be used to record transfer print patterns such as “Pin Wheel,” “Wild Rose” etc., however it should also be used to record identifiable patterns on hand painted wares e.g. “Willow Pattern.”

3.2 Pattern Reference

Where possible a published reference to the identified pattern name should be cited in the **Pattern Reference** Field.

3.3 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. Thirty-nine genres are provided, as listed below.

- Dot/Diaper/Basketweave (rs, re)
- Polychrome, cool (re)
- Slipware, factory made (re)
- Polychrome, warm (re)
- An Hua (porc)
- Batavian (porc)
- Blue and Gray (asw)
- Canton (porc)
- Bead and Reel (rs,re)
- Barley (rs, re)
- Molded Edge Decoration, other
- Famille Rose (porc)
- Famille Verte (porc)
- Feather Edge (re)
- Handpainted Blue (porc, re, delft)
- Polychrome, other (porc, delft, cw)
- Luster Decoration
- Queen's Shape (re)
- Royal Pattern (re)
- Scratch Blue (rs)
- Scratch Brown (rs)
- Shell Edge, blue (re)
- Shell Edge, green (re)
- Sponge/Spatter (re, delft)
- Transfer Print Under, black
- Transfer Print Under, brown
- Transfer Print Under, blue
- Transfer Print Under, gray
- Transfer Print Under, green
- Transfer Print Under, light blue

- Transfer Print Under, purple
- Transfer Print Under, red
- Transfer Print Under, pink
- TransferPrintUnder, unidentifiable
- Transfer Print Over
- Overglaze, handpainted
- Flow Blue
- Blue,molded/stamped/incised (sw)
- Purple,molded/stamped/incised (sw)

Many of these genres are relevant to specific ware-types and where appropriate these ware-types are given in abbreviated format after the genre name; re = refined earthenware, porc = porcelain, rs = refined stoneware, sw = stoneware, asw = American stoneware, cw = creamware

4. Base Mark

4.1 Base Mark

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

- "Impressed"
- "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.

4.2 Base Mark Reference

List any reference that gives information about the observed base mark.

4.3 Base Mark Color

If the base mark has an applied color, determine the Munsell color or color range.

5. Paste Inclusions

5.1 Paste Inclusions

Record non-plastic paste inclusions visible in coarse earthenwares and stonewares. Paste inclusions for refined earthenwares, delftware, or porcelain are not included, unless there is some strikingly unusual inclusion. With that understood, we have decided that at least 5% of the paste must contain inclusions for

the inclusions to be identified. Use the Munsell inclusion percentage guide to help determine the percentage of inclusions in the paste.

6. Wear/Condition

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. The cataloger should be able to identify the following use wear patterns:

6.1 Wear Location

Record whether the location occurs on the "exterior" or "interior" of the vessel. Where necessary "Not Applicable" and "Unidentifiable" may also be used.

6.2 Wear Pattern

- "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": Spalling is the 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 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.

7. Measurements

For **all ceramic sherds**, take measurements for the following categories:

7.1 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.

7.2 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.

7.3 Sherd Weight

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

7.4 Rim Length

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

7.5 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 or Plog-o-Meter (whichever is easier) and add twice the marley width to complete the total diameter measure. Use the radius template when you have three or more points.

7.6 Mended Rim Diameter

Enter the rim diameter for mended rim sherds.

The following measurements should be taken using the Plog-o-Meter on **hollow vessels with rim lengths greater than 20mm:**

7.7 AC Distance

This field records the AC distance used with the Plog-o-Meter. The AC distance consists of two points along the perimeter of a rim sherd that are equidistant from a point D. The AC Distance is determined by one of six possible attachments for the Plog-o-Meter.
Select the AC distance by choosing the Plog-o-Meter bar that is the largest bar while still maintaining contact with both edges of the rim sherd.

7.8 Curved Dial Reading

This reading will be a number read from the Plog-o-Meter dial to the second decimal place (i.e. 3.15, 5.68, etc.). Select the AC Distance bar that covers the widest portion of the rim that still allows both points to touch the edge of the rim. Place this on the Plog-o-Meter, making sure that the screw on the bar is tightened down on the flattened portion of the dial measure. Holding the Plog-o-Meter as horizontal as possible, and making sure that the sherd is vertical, measure the curvature of the sherd.

7.9 Flat Dial Reading

This reading will be a number read from the Plog-o-Meter dial to the second decimal place (i.e. 3.15, 5.68, etc.). With the same appendage used for the Curved Dial Reading, place the dial perpendicular to a flat surface, such as a table or block of wood, and record the flat dial reading. Make sure that the Plog-o-Meter remains steady.

7.10 BD

This field calculates the Flat Dial Reading minus the Curved Dial Reading. It is automatically calculated by the computer.

7.11 Plog Diameter

This field measures the diameter of the vessel derived from the equation (AC/2)^2+(BD)2/BD. It is automatically calculated by DAACS.

8. Descriptions and Cataloging Protocols for Specific Wares

8.1 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.

8.1.1 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.

Material:	"Coarse Earthenware"
Manufacturing Technique:	"Wheel thrown"
Ware:	**"**Buckley"
Glaze Type:	"Lead Glaze"

8.1.2 Colonoware

Colonoware is an unglazed, low-fired ceramic. Scholars debate whether Colono was produced by African Americans, Native Americans, or both. 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 often burnished, as well, which can help distinguish it from most Woodland Native American vessels.

For DAACS, the coincidence in a single sherd of burnishing, shell temper (particularly in the Coastal Plain), and use of a relatively fine paste with few inclusions besides temper has helped distinguish between Woodland ceramics and Colonoware. Also, Colonoware rarely is decorated using typical Woodland techniques such as cord-marking and simple-stamping. Most helpful in distinguishing Colonoware from Woodland/Contact Period Native American ceramics, though, is form. Colonoware often mimics European coarse earthenware flat forms, where strictly Native American ceramics are usually large, bulbous hollow forms. The distinction, however, 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 commonly shell-tempered, and have some overlap in common vessel forms. **Please see section 8.1.8 for cataloging protocols for Colonoware.**

8.1.3 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) Munsells most closely to one of the following Munsell colors found in the Munsell Glossy Color Book: 2.5YR 5/6, 5YR 6/6, 5YR 5/10, 2.5YR 4/10. These categories help control the parameters of how DAACS defines Redwares. Once the sherd is categorized as a Redware, use the Munsell Sediment Color Chart to munsell the actual paste color. Please note that the actual paste color munselled with the sediment color book may fall outside the 4 Glossy Book Munsells.

All other coarse earthenwares of undefined type (i.e. those that do not initial have a paste color close to the four Munsell color noted above and that can not be identified as a known ware-type) should be cataloged as "coarse earthenware, unidentifiable" as ware. Redwares should be cataloged as follows:

Material:	Coarse Earthenware
Manufacturing Technique:	usually "Wheel Thrown". In some cases, redwares may be "Press Molded" (e.g. modern terra-cotta flowerpots).
Ware:	"Redware" (Paste Color must be close to one of the following Munsell colors in order to identify the sherd as Redware: 2.5YR 5/6, 5YR 6/6, 5YR 5/10, 2.5YR 4/10.)
Paste Color:	Use the Munsell Soil Chart to record the exact paste color, as identified along the broken edge of the sherd. Please note that the actual paste color munselled with the sediment color book may fall outside the 4 Glossy Book Munsells.
Glaze:	Almost always "Lead Glaze"

N.B.*:* Modern terra-cotta flowerpots should be cataloged as follows:

Material*:*	"Coarse Earthenware"
Manufacturing Technique:	"Press Molded"
Ware:	"Redware" (if it Munsells to Redware – if not, "Coarse Earthenware, Unid")
Vessel Category:	"Hollow"
Form:	"Flower Pot"
Exterior Surface:	"Unglazed/Bisque" (In most cases)
Exterior Color:	(Use the Munsell sediment color chart to match paste to color chip.)
Interior Surface:	"Unglazed/Bisque" (In most cases)
Interior Color:	(Use the Munsell sediment color chart to match paste to color chip.)

8.1.4 Native American Ceramics

For DAACS, cataloging of Native American ceramics has been simplified from the usual classification systems used in the region by Woodland archaeologists. Instead of using a regional ware type system, most of which are quite complex and difficult to master, DAACS analysts employ an attribute-based system. This system was developed so that historical archaeologists unfamiliar with 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.

Of course, distinguishing 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 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 8.1.8 for cataloging protocols for Native American Ceramics.

8.1.5 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.

Material:	"Coarse Earthenware"
Manufacturing Technique:	"Wheel Thrown"
Ware:	"Iberian Ware"
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"

8.1.6 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 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"
Manufacturing Technique: "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 or any other type of slip decoration, record the sherd as follows:

Exterior/Interior Surface: "Lead Glaze"
Exterior/Interior Color: "Body Obscured By Decoration"
Fill out Decoration Table to capture solid and other slip colors and decoration types.

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

Exterior/Interior Surface: "Unglazed/Bisque"
Exterior/Interior Color: "Body Obscured By Decoration"
Fill out Decoration Table to capture solid and other slip colors and decoration types.

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

Exterior/Interior Surface: "Unglazed/Bisque"
Exterior/Interior Color: Munsell the paste color

NB: For North Midlands, each sherd should always have an entry in the Decoration Table.

If the sherd has a plain yellow, lead-glazed surface (with no brown decoration visible), the Decoration Table might appear as follows:

Interior / Exterior	Location	Decorative Technique	Decoration Color	Stylistic Element	Motif
Exterior	Body	Slip	Yellow, Intense Light	Solid	Individual A
Interior	Body	Slip	Yellow, Intense Light	Solid	Individual B

If the sherd has brown decoration, the Decoration Table might appear as follows:

Interior / Exterior	Location	Decorative Technique	Decoration Color	Stylistic Element	Motif
Exterior	Body	Slip	Yellow-Red, Muted Dark	Combed	Individual A
Exterior	Body	Slip	Yellow, Intense Light	Solid	Individual A
Interior	Body	Slip	Yellow, Intense Light	Solid	Individual B

8.1.7 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.

Material:	"Coarse Earthenware"
Manufacturing Technique:	"Wheel Thrown"
Wear:	"Staffordshire Mottled Glaze"
Exterior Surface:	"Lead Glaze"

8.1.8 "Locally-made" Coarse Earthenware Protocols

The following protocols apply to sherds that whose ware-types are identified as:
"**Colonoware**", "**Native American**", "**Coarse Earthenware, Unidentifiable**" (only when on 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. DAACS does plan to sample a number of collections in 2007 and 2008 using INAA. These data may be made available online within the next two years.

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.

Before You Begin:

- As you catalog, separate rim and base sherds from body sherds. Bag rim and base sherds from each site separately. At the end of the analysis for each site, we cross-mend the rim and base sherds.

- Bag every diagnostic sherd separately and put a slip of paper with the DAACS Artifact ID number inside the bag. Diagnostic sherds include all rims, bases, handles, and legs (i.e. all sherds other than regular body sherds). Diagnostic body sherds, i.e. sherds that can be identified as bowls, plates, jars, etc., should also be bagged individually with their artifact id number. Diagnostic sherds also include those that have residue/soot, slip, polishing, burnishing, and any other decoration.

Batching Protocols:

- Batch all non-diagnostic body sherds that are 30 mm or less in maximum sherd diameter. Do not batch sherds with decoration or diagnostic form elements.

- Batched sherds should be body sherds with no identifiable vessel form elements. Do not batch rims, bases, handles, foots/pipkin legs, etc. Do not batch if you are able to identify form such as bowl, jar, plate, etc.

- Do not batch sherds with evidence of residue, burnishing, polishing, slip, or other decoration.

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

- When batching sherds, record the following fields:

    - Count, Material, Manufacturing Technique, Ware Type, Vessel Category, Form, Maximum Sherd Size and Weight.

- Record all other fields as “Not Recorded”

Ceramic Table Fields:

Ware Type: Colonoware, Native American, Coarse Earthenware, Unidentifiable (from Caribbean sites), Afro-Caribbean Ware

Vessel Form and Sherd Form: Record forms as you do for other ceramic wares.

Paste Color:

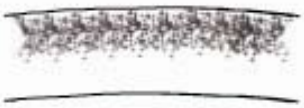
1. Break edge using pliers. Remove the smallest portion possible that still allows you to take the paste color along a fresh break.
2. Using Munsell Soil Chart, identify the color of the paste on the freshly broken edge. Record the oxidized paste color, not the color of the reduced area. If the entire cross section is reduced, put "Unidentifiable" in this field.
3. Make certain you are using the Munsell Soil Chart colors. Do not use the Munsell Color Range system.

Exterior and Interior Color: Use the Munsell Soil Color book to determine the exterior and interior colors of the sherd. If the sherd is reduced, fire-clouded, has residue/sooting or the original paste color is obscured in other ways, enter "Unidentifiable".

Oxidized and Reduced: This field identifies the degree to which a vessel was fired in an oxidizing or a non-oxidizing environment. If an excess of free oxygen exists during firing, carbon in the paste will burn and attempt to escape from the fabric. This gives the paste an even appearance, although it can occasionally cause bloating and bubbling. When there is no excess oxygen in the firing environment, carbon can remain in the ceramic paste, resulting in visible areas of discoloration (ranging from light gray to black). These areas of reduction can occur in a range of locations within the body of the vessel.

Reduction/Oxidation should only be identified using the freshly broken sherd profile. Below are the terms that can be used in this field. They are illustrated in following diagram.

a. Reduced exterior
b. Reduced Interior
c. Reduced Core
d. Reduced Core and Edges
e. Reduced Core and Exterior Edge
f. Reduced Core and Interior Edge
g. Reduced Core to Exterior Edge
h. Reduced Core to Interior Edge
i. Reduced Edges
j. Reduced, not specifically
k. Reduced Completely
l. Not Reduced
m. Unidentifiable
n. Not Recorded



a. Reduced, exterior

b. Reduced, interior

c. Reduced, core

d. Reduced, core and edges

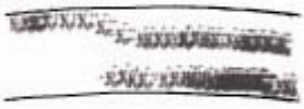
e. Reduced, core and exterior edge

f. Reduced, core and interior edge

g. Reduced, core to exterior edge

h. Redcued, core to interior edge

i. Reduced, edges



j. Reduced, not specifically

k. Reduced, completely

l. Not Reduced

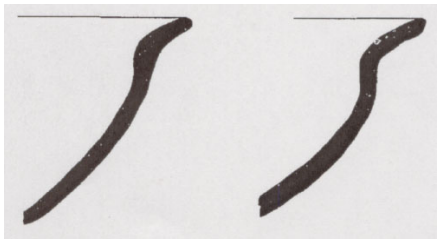
Evidence of Burning: When cataloging Colonoware, Afro-Caribbean, or Native American wares, or Coarse Earthenware, unidentifiable sherds, do not use the "Burning" field to describe what would appear to be evidence of burning or exposure to heat or flame. Evidence of fire clouding or charred residue is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

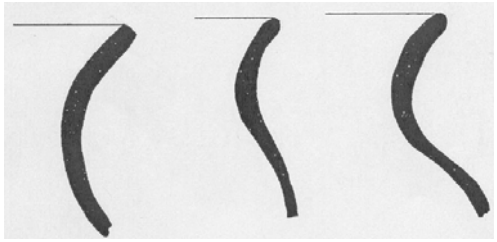
For the above ware types, enter "Not Recorded" in the "Evidence of Burning" field.

Colono 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 maximum point of inflection for that vessel.

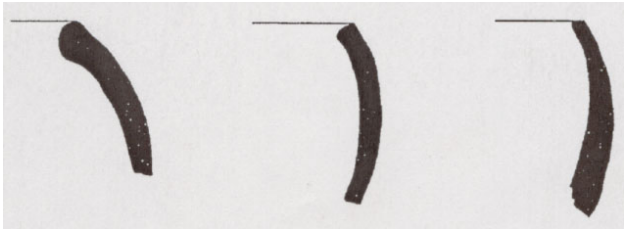
- If the rim is in line with the rest of the body, and there is no maximum point of inflection discernable, it is recorded as "straight."

- If the rim appears to "flare out" from a point of inflection, it is recorded as "everted."





- If the rim appears to angle inward from a point of inflection, it is recorded as "inverted."



Colono 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. You will need to make certain that 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.

Maximum Rim Width: Measure the distance from the turn of the body (maximum point of inflection) to the end of the rim.

Maximum Rim Width: Measure the distance from the turn of the body to the end of the rim.

Coarse Earthenware Measurements :

We take several measurements for Colonowares, Spanish Coarse Earthenwares, and Coarse Earthenwares, unidentifiable. Please pay careful attention to the manner in which we record sherd thickness.

Coarse Earthenware Thickness Table: This related table allows us to record a sherd thickness for every part of the 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 (these two fields are currently found on the "Colono Thickness" tab in the MSACCESS front-end). 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 is not the actual average of the three measurements recorded in the Coarse Earthenware Thickness Table found on the "Colono Thickness" tab. Rather, the sherd thickness on the measurement tab should be taken as a cataloger takes a sherd thickness for any other ware-type: taking the measurement 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 one we currently have established. 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 both the Sherd Thickness field in the Coarse Earthenware Thickness Table found on the "Colono Thickness" tab and in the Sherd Thickness field located on the Measurement Tab. See Artifact # 02 and Artifact# 03 in the example below.

Examples of Sherd Thickness Protocols.

Artifact Id Number	Sherd Completeness From tblCeramics	Sherd Completeness From tblCeramicColonoThickness	Sherd Thickness From tblCeramicColonoThickness	Sherd Thickness From tblCeramic

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

Ceramic Decoration Table

Decorative Technique: We acknowledge three different surface treatments, Burnished, Polished, and Slipped. The cataloging protocols for these treatments are described below. Other techniques, such as cut, impressed, punctate, and so forth should be used when appropriate.

Burnished (with visible facets): 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.

Polished: Use this term when the surface has been polished to a lustrous sheen with a small stone or other tool. The surface of the sherd should be highly lustrous and very smooth.

Slip: Identifying slip on Colonoware can be difficult since it is frequently not as discernable as it would be were the slip colored. 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). 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.

Note regarding evidence for two or more surface treatments: It is possible to have sherds that exhibit two types of surface treatments. For example, a sherd might have visible tool marks from burnishing as well as a very smooth, highly lustrous section that indicates polishing. Both treatments should be recorded if found on a single sherd.

Note for Spanish Coarse Earthenwares: These vessels are wheel thrown and they have no evidence of exterior surface treatments. We do record surface treatment for these wares, however, if it is evident.

Paste Inclusions Table

Paste Inclusions:
Record non-plastic paste inclusions visible in unidentifiable coarse earthenwares, Colonoware, Native American wares, and Spanish Coarse Earthenware. Paste inclusions for refined earthenwares, delftware, or porcelain are not recorded.

With that understood, we have decided that at least 5% of the paste must contain inclusions for the inclusions to be identified. Use the Munsell inclusion percentage guide to help determine the percentage of inclusions in the paste.

Total Paste Inclusion Density:
With the microscope's magnification level set a 1, place each colonoware, coarse earthenware, unidentifiable, and Spanish coarse earthenware sherd under the microscope. 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%.

Use Wear Table:

Wear Location: Record whether the location occurs on the "exterior" or "interior" of the vessel. Where necessary "Not Applicable" and "Unidentifiable" may also be used.

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

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.

- **Residue/Soot:** Charred, crusty deposit on exterior or interior surface of vessel sits on top of the surface. This is not to be confused with fire clouding or reduction, which does not sit on-top of the sherd's surface. Residue/soot is usually black, in comparison to the light-to-darks grays seen with fire-clouding and reduction.

- **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.

8.2 Refined Earthenwares

8.2.1 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

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Astbury-Type"
Exterior Surface: "Lead Glaze"

8.2.2 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Jackfield Type"
Exterior Surface: "Lead Glaze"

8.2.3 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Canary Ware"
Exterior Surface: "Lead Glaze"

8.2.4 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.

Material: "Refined Earthenware"
Manufacturing Technique: almost always "Wheel Thrown"
Ware: "Delftware, Dutch/British"
Exterior Surface: "Tin Glaze"

For Delftware with painted decoration, the Decorative Technique should be listed as "Painted, under free hand." Delftware is also often sponge-painted – Decorative Technique for this is "Sponged."

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

Material: "Refined Earthenware"
Manufacturing Technique: "Wheel Thrown"
Ware: "Tin-Enameled, Unid". (use this instead of "Delftware, Dutch/British")

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

8.2.5 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.

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

N.B.: 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.

8.2.6 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Whieldon-type Ware"
Exterior/Interior Surface: "Lead Glaze"

Exterior/Interior 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.

8.2.7 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Wedgwood Green"
Exterior Surface: "Lead Glaze"

8.2.8 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Creamware"
Exterior Surface: "Lead Glaze"

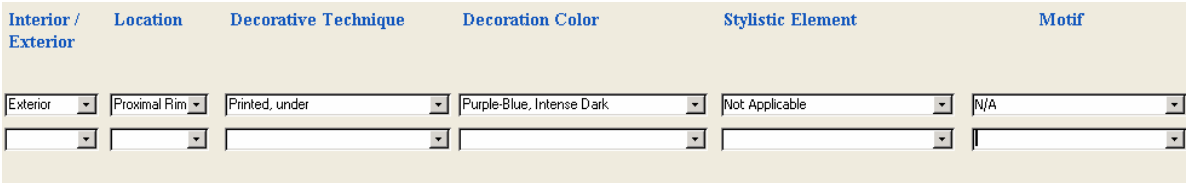
8.2.9 Pearlware

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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Pearlware"
Exterior Surface: "Lead Glaze"

In DAACS, little information is recorded about transfer-printed decoration. Here is an example of how the Decoration table might look for a transfer-printed sherd:



The two most common patterns on pearlware vessels are the "Blue Willow" pattern and the "Wild Rose" pattern. At Monticello, the "Pinwheel" pattern is also quite common. These should be identified in the **Pattern Information** table, under **Pattern Name**. See the Monticello Study Collection for examples of these three patterns.

Any other patterns should also be identified if possible, with a corresponding reference listed in the **Pattern Reference** field.

8.2.10 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Whiteware"
Exterior Surface: usually "Lead Glaze". Later whitewares had Alkaline glazes, but the default when cataloging should be Lead.

N.B.: See the above section on Pearlware for cataloging instructions on transfer-printed decoration.

8.2.11 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Ironstone/White Granite"
Exterior Surface: "Alkaline Glaze**"**

8.1.12 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. Seen in 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.

Material: "Refined Earthenware"
Manufacturing Technique: "Press Molded"
Ware: "Yellow Ware"
Exterior Surface: "Lead Glaze"

8.1.13 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."

8.3 Porcelains

8.3.1 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.

Material: "Porcelain"
Manufacturing Technique: Use "Press Molded" unless there are obvious signs that wheel throwing is the primary mode of manufacture.
Ware: "Porcelain, Chinese"
Exterior Surface: "Feldspathic"

8.3.2 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.

Material: "Porcelain"
Manufacturing Technique: "Press Molded"
Ware: "Porcelain, English Bone China"
Exterior Surface: "Alkaline Glaze"

8.3.3 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.

Material: "Porcelain"
Manufacturing Technique: "Press Molded"
Ware: "Porcelain, English Soft Paste"
Exterior Surface: "Alkaline Glaze"

8.3.4 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.

Material: "Porcelain"
Manufacturing Technique: "Press Molded"
Ware: "Porcellaneous/English Hard Paste"

Exterior Surface: "Alkaline Glaze"

8.3.5 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.

Material: "Porcelain"
Manufacturing Technique: "Press Molded"
Ware: "Porcelain, Japanese"
Exterior Surface: "Feldspathic"

8.4 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 Color Range system.

8.4.1 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.

Material: "Stoneware"
Manufacturing Technique: "Wheel Thrown"
Ware: "American Stoneware"
Vessel Category: "Hollow"
Exterior Surface: "Salt Glaze"

N.B.: There is no separate category in DAACS for what is often referred to as "American Blue and Gray." Catalog these vessels into DAACS as "American Stoneware", and enter the decoration information into the Decoration table.

A common type of nineteenth-century American Stoneware vessel is the whiskey jug. They often had a thick, white glaze on the exterior of the vessel, with a dark brown Albany-slipped interior. Catalog these vessels as follows:

Material: "Stoneware"

Manufacturing Technique: "Wheel Thrown"
Ware: "American Stoneware"
Vessel Category: "Hollow"
Form: "Jug" (unless you only have a small fragment – in this case, use "Unid: Utilitarian")
Exterior Surface: "Zinc Emulsion Glaze"
Exterior Color: (Munsell)
Interior Surface: "Albany Slip"
Interior Color: (Munsell)

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

8.4.2 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).

8.4.3 Bristol Glaze

Bristol-glazed vessels are a type of nineteenth-century English brown stoneware. However, "Bristol Glaze" is not listed as a specific ware type in DAACS. These vessels are decorated by dipping pale, tan-colored bottles in two glazes, one clear and the other a pale yellow color. The bottles were then fired to stoneware temperatures, but were not salt-glazed. 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.

Material: "Stoneware"
Manufacturing Technique: "Wheel Thrown"
Ware: "British Stoneware"
Vessel Category: "Hollow"
Exterior Surface: "Bristol Glaze"

8.4.4 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.

Material: "Stoneware"
Manufacturing Technique: "Wheel Thrown"

Ware:	"Fulham Type"
Vessel Category:	"Hollow"
Exterior Surface:	"Salt Glaze"
Interior Surface:	usually "Wash"

N.B.: 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, engine turned."

8.4.5 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.

Material:	"Stoneware"
Manufacturing Technique:	"Press Molded"
Ware:	"Turner Type"
Vessel Category:	"Hollow"
Exterior/Interior Surface:	Exterior is "Unglazed/Bisque." If the interior has a glossy surface, catalog this as "Lead Glaze."

8.4.6 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.

Material:	"Stoneware"
Manufacturing Technique:	"Wheel Thrown"
Ware:	"Westerwald/Rhenish"
Vessel Category:	"Hollow"
Exterior 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.

8.4.7 White Salt Glazed

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.

Material:	"Stoneware"
Manufacturing Technique:	could be "Press Molded", "Wheel Thrown", or "Slip Cast"
Ware:	"White Salt-Glazed"
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.

> Decorative Technique: "Scratch/Fill" or "Scratch/Fill Debased"
> Decoration Color: Munsell the color of the painted decoration

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. 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. Seen in tea wares and small serving vessels such as sauce boats. Date Range: post 1745.

N.B.: 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" used for Decorative Technique.

Transfer-printing
Black transfer-printed designs apparently were used for only a brief period. Date Range: 1756-1765. See section 8.2.9 for how to catalog transfer-printing decoration.

Molded plate rim patterns
Include Dot, Diaper, and Basketweave; Bead and Reel; Barley; Queen's shape; Royal pattern; and, Feather-edged. Date Range: post 1740.

See the Appendix for instructions on how to catalog molded rim patterns.

Enameled colors
Overglaze hand painted designs, usually floral motifs. Date Range: post 1746.

8.4.8 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.

Material: "Stoneware"
Manufacturing Technique: "Wheel Thrown"
Ware: "Slip Dip"
Exterior Surface: "Salt Glaze"

8.4.9 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.

Material: "Stoneware"
Manufacturing Technique: "Press Molded" or "Slip Cast"
Ware: "Black Basalt"
Vessel Category: "Hollow"
Exterior Surface: "Unglazed/Bisque"
Exterior Color: (Munsell)
Oxidized versus Reduced Fabric: "Reduced"

8.4.10 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.

Material: "Stoneware"
Manufacturing Technique: "Press Molded" or "Slip Cast"
Ware: "Rosso Antico"
Vessel Category: "Hollow"
Exterior Surface: "Unglazed/Bisque"
Glaze Color: (Munsell)
Oxidized versus Reduced Fabric: "Oxidized"

8.4.11 Jasper Ware

Another 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.

Material: "Stoneware"
Manufacturing Technique: "Press Molded"
Ware: "Jasperware"
Exterior Surface: "Unglazed/Bisque"
Exterior Color: (Munsell)

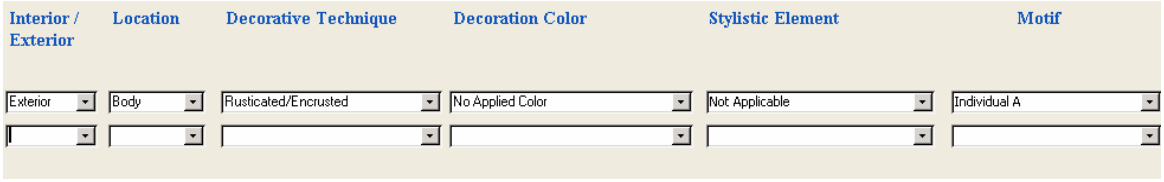
8.4.12 Nottingham

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.

Material: "Stoneware"
Manufacturing Technique: "Wheel Thrown"
Ware: "Nottingham"
Vessel Category: "Hollow"
Exterior Surface: "Salt Glaze"
Exterior Color: (Munsell)

N.B.: 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:



8.4.13 Staffordshire Brown

Staffordshire Brown is virtually identical to Nottingham stoneware save 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.

Material: "Stoneware"
Manufacturing Technique: "Wheel Thrown"

Ware: "Staffordshire Brown Stoneware"
Vessel Category: "Hollow"
Exterior Surface: "Salt Glaze"
Exterior Color: (Munsell)

N.B.: 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."