DAACS Cataloging Manual: Ceramics

OCTOBER 2018

DAACS Cataloging Manuals document how artifacts, contexts, features, objects and images are cataloged into the DAACS database. They provide information not only about artifact identification but also about how each database field is used and how data should be entered into that field.

The DAACS database was developed by Jillian Galle and Fraser Neiman, in collaboration with members of the DAACS Steering Committee . Jillian Galle and DAACS Staff, Leslie Cooper, Lynsey Bates, Lindsay Bloch, Elizabeth Bollwerk, Jesse Sawyer, and Beatrix Arendt, led the development of cataloging protocols. In addition to DAACS staff and steering committee members, Monticello current and former Archaeology Department staff, Fraser Neiman, Jennifer Aultman, Sara Bon-Harper, Derek Wheeler, Donald Gaylord, Karen Smith, and Nick Bon-Harper also contributed to the development of cataloging protocols. Jennifer Aultman and Kate Grillo produced the initial versions of these DAACS manuals in 2003. They have been substantially revised by Cooper, Galle, and Bloch in the intervening years.

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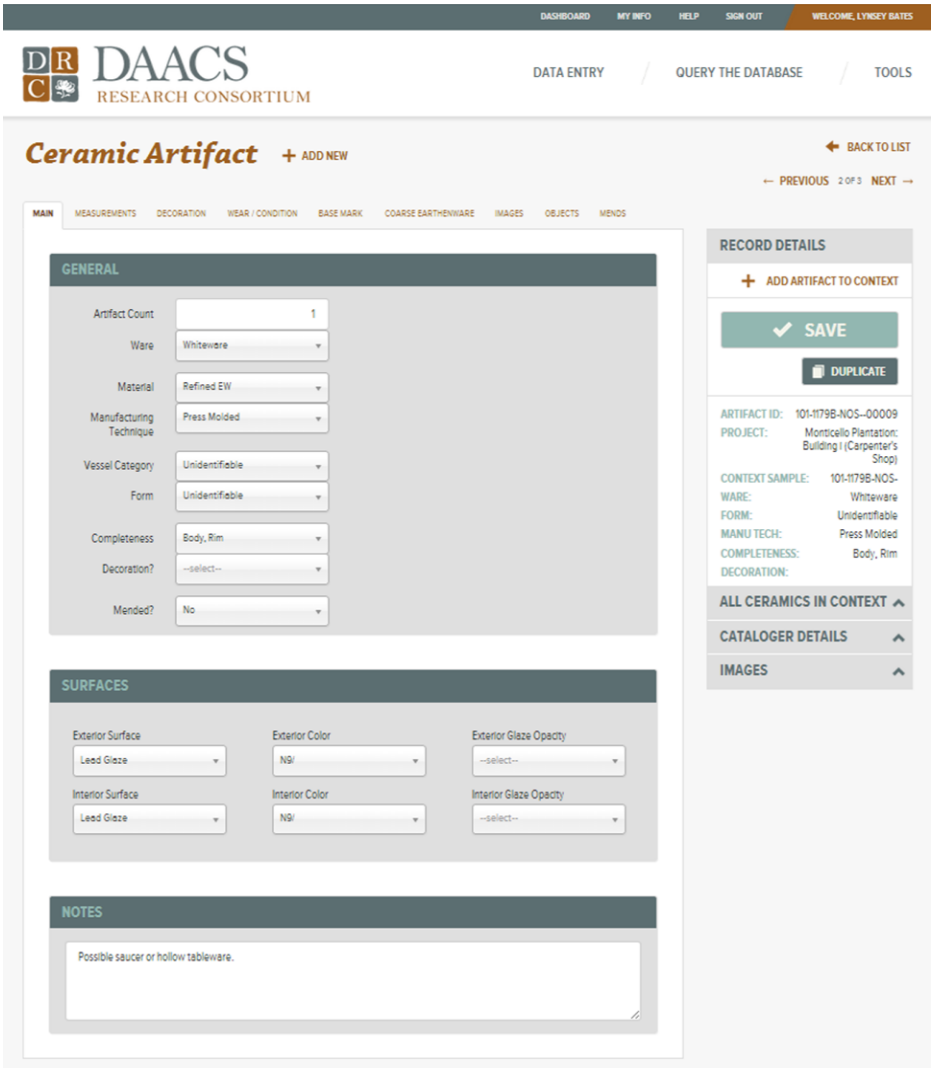
INTRODUCTION

The ceramic tables in DAACS were designed to facilitate analysis of ceramic sherds and the range of vessel forms, manufacturing techniques, and decorations these sherds represent. Extensive, detailed information ranging from the condition and size of ceramic sherds to information on locally-produced coarse earthenwares are collected.

Please note that DAACS Ceramic Analysis focuses on the sherd, not the complete object. Please use the Object Module to record Object Level data. Instead, sherd-level analysis requires a cataloger to focus on the attributes specific only to that sherd. For example, the Decorative Technique table and tables related to it 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 6 beginning with the Main Ceramic Table relate to the Ceramics Entry Form and related subtables:



Ceramic Entry Module of the DAACS Database:

Sections 7,8, and 9 discusses how to enter Image, Object, and Mends data for ceramic artifacts.
Section 10 gives detailed guidance on how to catalog not only the most common ceramic ware types but also those that are the hardest for multiple catalogers to agree on. We provide specifics on how to catalog both the easy and hard into DAACS, including specific information on how to approach the various decorative techniques found on those wares.

1. Ceramic Artifact Entry

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

1.1 Count

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

Batching Rules:

1. Batch all non-diagnostic body sherds that are 15mm or less in maximum sherd diameter.
    a. The one exception is for "locally-produced" coarse earthenwares ("Colonoware," "Caribbean Ware", "Coarse Earthenware, Unidentified", and "Native American"). Non-diagnostic sherds of these ware types are batched at 30 mm. See Section 7 for more details about cataloging "Locally-produced" coarse earthenwares.

2. Do not batch sherds with decoration, with the exception of transfer-printed ceramics. See Point 6 below, or diagnostic completeness and form elements. In other words, do not batch sherds that have identifiable form (bowl, plate, etc.) or completeness,(rim, base, etc.).

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

4. Sherds can be batched together even if some in the group are burned or missing glaze and others are not. If some sherds of the group are burned, enter "Not Recorded" in the Evidence of Burning field. If some sherds are missing glaze, Glaze Type and Glaze Color should both be listed as "Not Recorded." If sherd is missing glaze from all surfaces, record as the appropriate ware type and identify surfaces as "Missing."

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

6. Non-diagnostic, transfer-printed under sherds can be batched if they are 15 mm or smaller. However, the Genre must be the same for all sherds in the batch (for example, each sherd in the batch is "Transfer Print Under, Green"), and the Pattern, Form, and Completeness must be unidentifiable. Stylistic Elements do not need to be recorded for batched sherds.
   If the pattern is identifiable, then those sherds should be cataloged individually. Any sherds with overglaze transfer print should be cataloged individually.
   a. If sherds are printed on one side: they should be batched together, with Category, Form, Completeness, and Pattern as “Unidentifiable.”
      i. If sherds are printed and the surface of one side is missing: then they should be batched with the printed-on-one-side sherds.
   b. If sherds are printed on both sides: they should be batched together, with Category as “Hollow,” and Form, Completeness, and Pattern as “Unidentifiable.”
7. Caribbean Coarse Earthenware whose form is either “Sugarware, unid” or “Sugar Mold”: We have increased the batching size to 100 mm or less. For specific protocols for these forms, **see Section 10.1.2**.

1.2 Ware

The Ware field provides a list of approximately 70 commonly recognized ware-types. DAACS also requires that each ware type have mutually exclusive definable attributes. These attributes of each ware type are described in detail in *Section 10.*

Notes:

“Redware”/”Redware, refined”:

Please pay specific attention to how DAACS defines “Redware” and “Redware, refined”. Ceramic sherds identified as either “Redware” or “Redware, refined” must have a paste color that matches one of the following four color chip categories: Pantone 718, 722, 7412 or 7592. To identify whether a sherd is what DAACS classifies as a “Redware”, match the paste color of the sherd, as observed in the sherd’s cross-section, with one of the color chips. Please see Section 10.1.5 for additional “Redware” cataloging protocols.

Difficult to identify sherds:

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. For these sherds, the ware types would be, for example, “Coarse Earthenware, unidentified” or “Stoneware, unidentified.”

Only use “Unidentifiable” when you cannot tell either the basic material (coarse or refined earthenware, stoneware, or porcelain) or the ware-type of the sherd.

Coarse Earthenwares:

Finally, DAACS makes the distinction between **“known imported”** coarse earthenware ceramic-types, whose ware types are easily described and whose attributes are most generally agreed upon, **“ambiguous imported”** coarse earthenwares whose diagnostic attributes are not agreed upon or are more difficult to identify, and **“locally-made”** coarse earthenwares.
“Known imported” coarse earthenwares are cataloged using the same attribute fields and protocols as refined earthenware, porcelains, and stonewares. **“Known imported” coarse earthenware types** are: “Albisola”, “Biot”, “Buckley”, “Derbyshire”, “Iberian Ware”, “North Devon Plain”, “North Devon Gravel Tempered”, “Post-Medieval London-area Redware”, “Red Agate, coarse”, “Saintonge”, “Slipware, North Midlands/Staffordshire, “Slipware, North Italian”, “Staffordshire Mottled Glaze”, “Surrey-Hampshire Border ware”, and “Vallauris”

“Ambiguous imported” and **“Locally-made”** coarse earthenwares have additional attributes and cataloging protocols that are described in *Section 6.*
“Ambiguous imported” coarse earthenware types are: “French Coarse Earthenware”, “Redware”, “Spanish Coarse Earthenware”, and “Coarse Earthenware, unidentified”.
“Locally-made” coarse earthenware types are: “Caribbean Coarse Earthenware, hand built”, “Caribbean Coarse Earthenware, unid.”, “Caribbean Coarse Earthenware, wheel thrown”, Colonoware”, and “Native American, prehistoric”.

1.3 Material

This field indicates whether a sherd is “Refined earthenware”, “Coarse earthenware”, “Porcelain”, Stoneware” or “Unidentifiable.” Descriptions and cataloging protocols for some of the more common specific wares that fall into each of these Material categories are found in Section 10, below. General definitions of Material types are as follows:

“Refined Earthenware”	Developed mid-eighteenth century by English potters. Harder and denser than coarse earthenwares, most refined earthenwares have few inclusions in their paste. The body is generally cream-colored to white and lead-glazed. In DAACS, tin-enameled wares are cataloged as “Refined Earthenwares”, even though some archaeologists would consider them as a separate material type. Note that tin-enameled wares generally predate other refined earthenwares.

"Coarse Earthenware"	Porous clay bodies with visible inclusions usually characterize coarse earthenwares. Most are gray-to-red-to-brown in color, with some exceptions noted in Section 6.1 below. This material is usually used for utilitarian vessels, and some tablewares.
"Porcelain"	Impervious to liquids, nearly vitrified, and generally translucent. See exceptions (soft paste, "Turner Type") in Section 10, below.
"Stoneware"	Impervious to liquids, most, with the exception of some finely-turned tea vessels, are salt-glazed. Salt glazing creates a pitted "orange-peel" effect on the vessel surface. Most stonewares were made in England and Germany, although later American stonewares (after c.1750) are also common.
"Unidentifiable"	Sherd is too fragmentary, burned, etc. for material type to be recognized.

1.4 Manufacturing Technique

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

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

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

"Handbuild, coil": Coiled vessels are built by joining together a continuous spiral or series of coils. Adjacent coils are smoothed together using fingertips, a paddle and anvil, or a similar tool. Handbuilt, coil should only be used when there is diagnostic evidence of coil manufacture such as a coil break is present; otherwise, record manufacturing technique for handbuilt pottery as "Handbuild, unid."

"Handbuild, unid": Some handbuilt pottery was slab built wherein vessels were formed by joining slabs of clay at right angles; however, identification of this technique at the sherd level is very difficult. Based on the possibility that manufacturing technique for handbuilt pottery could be either slab, coiled, or a combination of the two, if there is no

diagnostic evidence of coil manufacture, record Manufacturing Technique as "Handbuild, unid."

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

1.5 Vessel Category

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

1.6 Form

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

DAACS provides several choices for cataloging ambiguous sherds:

"Unidentifiable": completely unidentifiable from

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

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

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

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

1.6.1 Teaware

Teawares include anything related to the ritual of drinking. Teawares include tea pots, tea bowls, saucers, slop bowls, sugars, and cream jugs; there are also demitasse cups, coffee pots and chocolate pots. Mugs and tankards are not included in this category (these are instead defined as Tablewares). Teawares were made in porcelain, delftware, refined earthenwares,

white salt-glazed stoneware, and other finely-turned stonewares. Below is a sample of possible teaware form descriptions:

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

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

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

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

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

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

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

1.6.2 Tableware

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

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

1.6.3 Utilitarian

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

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

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

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

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

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

1.6.4 Other Forms

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

1.6.5 Gastroliths

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

All measurements should be taken and a brief description should be noted.

1.6.5 Gaming pieces

Occasionally, ceramic sherds are deliberately reworked and reshaped into a rounded or multi-sided object. These are cataloged in the Ceramic table with the form as "Gaming Piece." Other fields should be cataloged as one would normally catalog a sherd in terms of ware type, decoration, etc. Completeness is most often "Unidentified." In addition, Post Manufacturing Modification should be entered as "Yes." Always image gaming pieces.

1.7 Completeness

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

1.8 Decoration?

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

1.9 Mended?

The default for this field is "No." If the mended sherd is actually glued to another sherd, enter "Yes, Physically Mended." If sherds mend together, but are not physically glued enter "Yes, Mends But Not Physically" in this field.

Sherds that are mended with other sherds must be cataloged individually. Measure individual sherd thickness (if possible), size, and estimate average sherd weight. Remember to fill out Mended Sherd Weight (Measurements Tab; see 2.4 below), Mended Rim Length (if applicable), Mended Base Length (if applicable), the Artifact IDs of the sherds that mend directly to the sherd being cataloged (section 9.1) and Mended Form (section 9.2) on the Mends Tab (see section 9 below).

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. Record the surface color for both glazed and unglazed sherds. However, only record color if you have the original surface – do not identify the exterior color of a sherd whose exterior surface has been completely broken off. This applies to both glazed and unglazed sherds.

If the exterior surface is not intact, the Exterior Glaze field should be listed as "Missing" and Exterior Color should be listed as "Not Applicable." If a sherd is burned, stained, or damaged so that you cannot tell the original color of the vessel's surface, list the Exterior Color as "Unidentifiable." Do not use "No Applied Color."

Exterior and Interior Surface color is recorded differently based on ware type. Below are the protocols for each type.

In general, record the surface color for both glazed and unglazed sherds. However, only record color if you have the original surface – do not identify the exterior color of a sherd whose

exterior surface has been completely broken off. This applies to both glazed and unglazed sherds.

If the exterior surface is not intact, the Exterior Glaze field should be listed as "Missing" and Exterior Color should be listed as "Not Applicable." If a sherd is burned, stained, or damaged so that you cannot tell the original color of the vessel's surface, list the Exterior Color as "Unidentifiable." Do not use "No Applied Color."

For all white-bodied glazed and unglazed ware types (see below for list):

Match the color of the exterior glaze to one of the chips on the **Refined Ceramic Surface Colors** section of the DAACS Color Book.
White-bodied Ware types are as follows:

Specific White-bodied refined earthenwares: "Creamware", "Creamware (Carolina)", "Delftware, Dutch/British", "Faience", "Ironstone/White Granite", "Pearlware", "Tin Enameled, unid.", "Whiteware").

All white-bodied refined stonewares: "Slip Dip", "Turner Type", "White Salt Glaze"

All Porcelains: "Porcelain, Chinese", "Porcelain, Japanese", "Porcellaneous/ English Hard Paste", "Porcelain, English Bone China", "Porcelain, English Soft Paste", "Porcelain, French", "Porcelain, unidentifiable"

For non-white bodied glazed and non-glazed ware types (see list below):

Record the color range that best matches the color of the exterior and interior surface found in the **Detailed Color Groups** section of the DAACS Color Book. If a sherd is burned, stained or you cannot otherwise tell the original color of the surface, list the Exterior or Interior Color as "Unidentifiable."

The exception to this rule relates to unglazed coarse earthenware ceramics whose ware types are: "Coarse Earthenware, unid", "Colonoware", "Caribbean Ware" and "Native American, prehistoric." **See Section 6.2** for cataloging protocols relating to these ware types.

Other Refined Earthenwares: "Agate, refined", "Astbury-Type", "Bennington/Rockingham", "Canary Ware", "Jackfield Type", "Redware, refined", "Red Agate, refined", and "Yellow Ware"

Non-white bodied Coarse Earthenwares: "Buckley", "Iberian Ware", "North Devon Gravel Tempered", "North Devon Plain", "Red Agate, coarse", "Slipware,

North Midlands/Staffordshire", "Slipware, North Italian", "Staffordshire Mottled Glaze", "Wedgwood Green", and "Whieldon-type Ware"

Non-white bodied Stonewares: '"American Stoneware", "Black Basalt", "Bristol Glaze Stoneware", "British Stoneware", "Burslem", "Frechen Brown", "Fulham Type", "German Stoneware", "Jasperware Type", "Westerwald/Rhenish", and "Nottingham."

For "Coarse Earthenware, unid", "Colonoware", "Caribbean Ware", and "Native American, prehistoric": See also Section 10.

For Decorated Sherds:
If a decorative technique such as applied powder crystals, paint, or slip 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 under the Stylistic Element section.

1.12 Exterior Glaze Opacity

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

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

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

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

1.13 Interior Surface

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

1.14 Interior Color

The same protocols apply for Interior Color as for Exterior Color. See the above descriptions for cataloging instructions. Do not use "No Applied Color".

1.15 Interior Glaze Opacity

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

1.16 Ceramic Table special case: detached and missing glaze

1.16.1 Detached Glaze

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

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

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

1.16.2 Missing Glaze

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

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

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

2. Measurements

2.1 Sherd thickness

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

2.2 Maximum Sherd Measurement

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

2.3 Sherd Weight

Sherd weight is taken in grams, to the nearest tenth. To calculate the individual sherd weight of a sherd that is physically mended to other sherds (and therefore cannot be weighed individually), divide the mended sherd weight by the number of sherds that compose it.

2.4 Mended Sherd Weight

Only record Mended Sherd Weight for sherds that are physically glued together (this is the combined weight of the mended sherds).

2.5 Rim Length

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

2.6 Rim Diameter

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

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

2.7 Mended Rim Diameter

Enter the rim diameter for mended rim sherds.

2.8 Base Length

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

2.9 Base Diameter

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

2.10 Mended Base Diameter
Enter the mended base diameter for applicable sherds using the base diameter template.

3. Decoration

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

3.1.1 Genre
The Genre field is used to assign, where possible, each decorated sherd to a temporally significant decorative genre, e.g. “Shell Edge, blue” or “Famille Rose”. The Genre field allows researchers to conduct analysis using commonly accepted decorative terminology. The current list of Genres is below. Use “Not Applicable” (default) for undecorated sherds, and sherds whose “decoration” is inherent in the form (some molded body decorations). See the Ceramics Genre Appendix (https://www.daacs.org/about-the-database/daacs-cataloging-manual/) for complete list of Genres with images and descriptions of each.

3.1.2 Pattern Name
Identifiable transfer print and handpainted pattern names are recorded here. Enter “Unidentifiable” for all *transferprinted* sherds for which the printed pattern cannot be determined. Unidentifiable handpainted or molded patterns do not need to be recorded as Unidentifiable, the default is “Not Applicable.” See the Ceramics Pattern Appendix (https://www.daacs.org/about-the-database/daacs-cataloging-manual/) for complete list of Patterns with images and descriptions of each.

3.1.3 Pattern Notes
Cite any additional published reference, not in the Pattern appendix, in the Pattern Notes field. In addition, use this field to record notes about unidentifiable patterns, if desired. Contact DAACS administrator if you would like to add a new Pattern.

3.2 Decorative Attributes

3.2.1 Interior/exterior
Indicates whether the decoration being recorded is located on the interior or exterior of the vessel. Each instance of decoration is recorded on a separate line in the table; therefore,

even if a sherd has decoration on both sides they will be recorded as separate lines in the decoration table. Three options are provided in this field: “Interior,” “Exterior,” and “Perforate.” “Perforate” is reserved for those decorations (stylistic elements) that involve puncturing the vessel completely through, as in the following illustration:

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

3.2.2 Location

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

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

The location of decoration on the exact rim, such as a painted band on the exterior edge of a rim sherd or a scalloped edge, should be cataloged as “Rim” with Interior/Exterior recorded as “Exterior.”

If a decoration extends from one location to another (for example a transferprinted scene that extends from the base onto the body), record the location where a majority of the decoration lies.

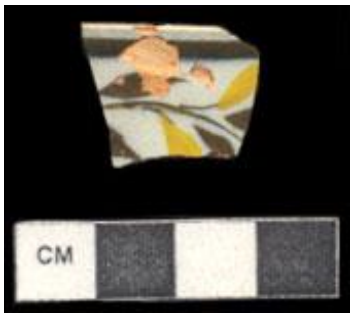
3.2.3 Decorative Technique

The method by which the particular decoration being recorded was applied. For discussion of specific decorative techniques by ware, see Section 10**,** below.

3.2.4 Decoration Color

Color of the decoration is determined using the **Detailed Color Groups** section of the DAACS Color Book. Note that in addition to the detailed color groups, “copper,” “gilt,” and “silver” should also be used when applicable. When recording decoration color, determine the number of color ranges represented in a particular decoration, and record each color range as a separate decoration entry. For example, on the sherd below the botanical band element contains two colors, which will be recorded as two separate entries in the

decoration table. The only difference between those two entries will be the Decoration Color; all other fields will be identical.



DAACS ID# 1003-950TPS-NOS—00009

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

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

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

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

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

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

3.2.5 Stylistic Element

These are the individual design elements that together form a motif. Not every single mark of decoration on a sherd of ceramic is recorded as a stylistic element as this would quickly become cumbersome. However, several hundred stylistic elements have been defined for DAACS. Each of these elements is described and illustrated in the **Stylistic Element Glossaries**. See also **Section 10** below, for descriptions of stylistic elements that commonly appear on specific wares. *Note*: DAACS does not record Stylistic Elements for transfer printed decorations. In these cases, Stylistic Element is "Not Applicable."

3.2.6 Motif

A motif, as defined for DAACS, is a group of individual stylistic elements that combine to create a larger, coherent thematic element that occupies part or all of a sherd or vessel. Motif was included in the database as a way for analysts to acknowledge that stylistic elements often work together to create larger designs or scenes. For example, on the sherd of Chinese porcelain illustrated below (DAACS Object 430) "Geometric Band 11," "Trellis Band 47" and "Fish Roe Band 10" combine to create a single motif on the marley of the plate. In this case, these elements are stacked concentrically, and are therefore part of the same "stacked combination" motif, described below. Stylistic elements in the well and on the base combine to form separate motifs as well. *Note*: DAACS does not record Motif for transfer printed decorations. In these cases, Stylistic Element is "Not Applicable."

DAACS Object # 430

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

"Individual (A, B, C, D, E, etc.)": A single element such as a sprig, cat's eye, Trellis Band, Plain Band, etc. Used for solitary stylistic elements that appear only once on the sherd and are not touching other stylistic elements. For example, on the painted pearlware sherd 1003-950TPS-NOS—00009 shown above, the plain brown band is "Individual, A", and the Botanical Band is "Individual, B."* The two elements are perceived as two individuals because they do not actually touch. If they did touch, they would instead be cataloged as both part of "Stacked Combination A."

Note: The Decorative Technique entry for this sherd has two entries for "Individual, B." These are not actually two separate botanical bands, but are instead two different colors recorded as part of the same botanical band, "Individual, B." The "B" after Individual indicates that the two

entries are part of the same single individual. If there were two separate botanical bands, one would be recorded as "Individual, A" and the other as "Individual, B."

**Note: Decoration on the interior and exterior surfaces of the sherd should have separate Motif designation letters, e.g. if the Motif for the decoration on the interior of the sherd is designated "Individual A" and "Individual B", record any decoration on the exterior beginning with "Individual C."*

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

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

DAACS ID # 1000-546AA-NOS—00330

"Stacked combination": Occurs when two or more elements are concentrically stacked so closely that they actually touch each other. The geometric band, diaper/dot band, and swag at the proximal rim of DAACS Object

#430 are an example of a stacked combination. Again, elements forming the same motif should be designated with the same letter in the Motif field.

DAACS Object # 430

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

DAACS ID # 1000-546AA-NOS—00330

"Scene Combination": This designation is used to link stylistic elements that, together, form a scene. Most commonly used for central scenes. For

example, on DAACS Object #430, the Chinese porcelain plate shown above, the tree and house are both listed as “Scene Combination A” under motif. The “A” indicates that they are both part of the same scene, which was the first (and in this case only) scene identified on the object. Again, be sure to group elements from the same motif with the same letter in the Motif Field.

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

3.2.7 Recording Transfer-Printed Decoration

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

Int/Ext: “Interior”
Location: “Body”
Dec Tech: “Printed, under”
Dec Color: “Purple-Blue, Muted Medium”
Styl Elem: “Not Applicable”
Motif: “Not Applicable”

Note: Non-diagnostic, transfer-printed under sherds can be batched if they are 15 mm or smaller. However, the Genre must be the same for all sherds in the batch (for example, each sherd in the batch is "Transfer Print Under, Green"), and the Pattern, Form, and Completeness must be unidentifiable. Stylistic Elements do not need to be recorded for batched sherds.
If the pattern is identifiable, then those sherds should be cataloged individually. Any sherds with overglaze transfer print should be cataloged individually.

a. If sherds are printed on one side: they should be batched together, with Category, Form, Completeness, and Pattern as “Unidentifiable.”
    i. If sherds are printed and the surface of one side is missing: then they should be batched with the printed-on-one-side sherds.
b. If sherds are printed on both sides: they should be batched together, with Category as “Hollow,” and Form, Completeness, and Pattern as “Unidentifiable.”

4. Wear/Condition

4.1 Evidence of Burning

This field is recorded as "Not Recorded" for the following ware types: "Coarse Earthenware, unid", "Colonoware", Caribbean coarse earthenwares, and "Native American". This attribute is recorded in the field Oxidized vs. Reduced Fabric (on the Coarse Earthenware tab) instead for these wares (see Section 6 for more details on coarse earthenwares).

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

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

4.2 Post-Manufacturing Modification

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

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

4.3 Wear Location

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

4.4 Ceramic Completeness

Record where, on the original vessel, the wear is located.

4.5 Wear Pattern

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

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

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

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

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

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

"Partially Missing Surface": Use this phrase when a sherd is missing a part of its glaze or surface. When a sherd is completely missing its glaze or surface, this should be indicated in the Exterior/Interior Glaze, and Exterior/Interior Color fields. There is no need to also include this information in the Use Wear field.

5. Base Mark

5.1 Base Mark

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

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

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

5.2 Base Mark Color

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

5.3 Base Mark Reference

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

6. Coarse Earthenware Protocols

The coarse earthenware protocols were developed to better capture the variation within this heterogeneous class of material. Coarse earthenwares, unlike most other ceramics, were produced throughout the Atlantic World using a variety of methods. The attributes recorded here assist in identifying both "locally-made" and "ambiguous imported" coarse earthenwares, ranging from low-fired handbuilt vessels to glazed and wheel thrown vessels. **"Ambiguous imported"** coarse earthenwares are those whose diagnostic attributes are not agreed upon or are more difficult to identify, but were produced in European traditions.

As noted in Section 1.2, information about **"known imported"** coarse earthenware sherds are recorded using the same fields and protocols as are used for refined earthenware, stoneware, and porcelain. For "known imported" coarse earthenwares, **do not** fill out any data fields on the Coarse Earthenware Tab in the Ceramics Module. There are different cataloging protocols and additional data fields for ceramic sherds whose ware-types can be categorized as **"ambiguous imported"** and **"locally-made"** coarse earthenwares. This section describes those protocols.

6.1 Non-batched "ambiguous imported" and "locally-made" coarse earthenwares

This section describes the fields that are recorded for both non-batched "ambiguous imported" and "locally-made" coarse earthenwares. Additional cataloging protocols for "locally-made" coarse earthenwares are described below in Section 6.2.

First, the exceptions:

None of the Coarse Earthenware fields are filled out for industrial sugar-ware forms. These forms are: "Drip Jar", "Sugar Mold", "Sugarware, unid."

Paste Color and **Paste Inclusions** are the *only* fields on this tab recorded for the following ware types:

Biot
Non-local (or imported) "Coarse Earthenware, unid."
Iberian ware

See section 10.1.5 below for additional "Redware" cataloging protocols.

6.1.1 Earthenware type

Coarse earthenware "type" designations are recorded in this field. These types identify subsets of existing Ware Types according to diagnostic attributes. Some of types, such as "American Redware, unid" offer a geographic boundary for the source of the vessel. Site-level coarse earthenware "types" for research purposes can also be recorded here

at the discretion of the project manager. When cataloging colonoware, this field is recorded as “Unidentifiable”; in cases where a sherd can further be identified as “Catawba” for example, record the Earthenware Type as such. The default Earthenware Type is “Not Applicable.” Contact Jillian Galle to add additional CEW types.

6.1.2 Paste Color

Paste Color records the color of the ceramic paste, as observed along the broken edge of the sherd, using the **Ceramic Paste Color Groups** section of the DAACS Color Book. The goal here is to record the “most representative” color visible on the sherd. Ideally, one clips the sherd with a tile-clipper to get a clean, clear view of the paste color before matching the sherd to a Paste Color Group. If the sherd has some form of reduction, but an identifiable color is still visible, record this color using the DAACS **Paste Color Groups**. This color could conceivably be taken from the interior, paste or exterior of the sherd.

Reduction: If the paste color along the broken edge is obscured by reduction, record paste color as “Unidentifiable, reduced.”

Unidentifiable: If paste color is discolored for any other reason, enter “Unidentifiable.”

6.1.3 Oxidized vs. Reduced Fabric

Determine whether the sherd exhibits a very dark grey or black color by examining the paste and interior and exterior surfaces. Often this will appear as a dark band, known as a “firing core” in center of the sherd, visible in cross-section. If present, enter “Reduced”; if not, enter “Not Reduced.” Default is “Not Applicable.” Note that reduction from the firing process is distinct from burning during the use or discard of a vessel, which is instead recorded in Wear/Condition, section 4.1.

6.1.4 Total Paste Inclusion Density

At least 5% of the paste must contain inclusions for the inclusions to be recorded for this field. Use the Munsell inclusion percentage guide to determine paste inclusion density.

If the density is greater than 5%, use the following protocols:
With the microscope’s magnification level set a 1, or with a 10x loupe, place sherd under the microscope or loupe. 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% (5 - 7.5%)
2. Greater than 7.5% and less than 15%
3. Greater than or equal to 15%.

6.1.5 Coarse earthenware Inclusions

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

"**Black, crypto-crystalline":** a natural clay inclusion or tempering agent. Black, unid should be used for inclusions that cannot be positively identified as a listed black inclusion type (i.e., hematite). Identify or describe the inclusion in the Notes field.

"Grog": an intentional tempering agent, produced from crushed fired ceramic. Grog may be difficult to see. It was often produced from the same type of ceramic containing it, so the texture and color may be similar or identical. However, grog is typically angular and the edges can still be seen in cross-section. Uncommon in historic ceramics.

"Hematite": a natural clay inclusion. This term is used here to encompass a variety of iron-rich minerals, the most common being hematite (Fe_20_3). This mineral will appear as red or black spots in the clay matrix. Depending on the clay source and degree of weathering, the hematite may be angular, spherical, or rounded, and hard or soft. Size of these inclusions can also vary greatly among clay sources. Hematite is the primary colorant of red earthenware and is present in the majority of coarse earthenwares worldwide.

"Limestone": a natural clay inclusion or tempering agent. Limestone is a fine-grained rock composed of calcium carbonate (CaO). It typically appears as a white, buff, or pale yellow angular or sub-angular inclusion. As with shell, acidic environments may leach out limestone, leaving angular voids within the clay body.

"Mica": a natural clay inclusion or tempering agent. Mica is a naturally occurring silica mineral within many clays worldwide. Mica appears in ceramic bodies as a thin platy material with high reflectivity, imparting a shine to the surfaces of vessels. Mica is soft and often the inclusions are quite small in size. Crushed quartz may be mistaken for mica, so ensure that the inclusion presents as thin plates before identifying as mica.

"Quartz": a natural clay inclusion or tempering agent. As one of the most Abundant minerals on earth, quartz minerals (SiO_2) are naturally occurring in earthenware clays. Depending on the source, the quartz may appear as grains of colorless, white, tan, gray, red, or pink crystalline rock. It may be angular or rounded. Most sand and gravel inclusions in historic ceramics should be recorded as quartz.

"Red, unid": a natural clay inclusion or tempering agent. Red, unid. should be used for inclusions that cannot be positively identified as a listed red inclusion type (i.e., hematite or quartz). Describe or identify the inclusion in the Notes field.

“Rock, other”: a natural clay inclusion or tempering agent. Rock, other should be used to identify inclusions that are clearly mineral in origin, but cannot be positively identified to a listed inclusion type. Describe or identify the inclusion in the Notes field.

“Rock, white”: a natural clay inclusion or tempering agent. Rock, white should be used to identify inclusions that are white or very pale in color, but cannot be positively identified as quartz or limestone.

“Shell”: an intentional tempering agent. Shell was prepared by burning and crushing freshwater or marine shell. The resulting temper tends to be thin and roughly rectangular-shaped in profile. Shell temper tends to align parallel to the vessel surface during production, and is usually white in color.

“Voids, fiber”: Fiber is an intentional tempering agent, uncommon in historic Ceramics. During the firing process, the fiber will burn out, leaving voids. In the American Southeast, Spanish moss was a common tempering agent, though other plant matter was also used. Fiber voids tend to be large and randomly oriented, sometimes with an identifiable impression of the fiber.

“Voids, shell”: Shell is an intentional tempering agent. In acidic environments, the calcium within the shell will dissolve from the ceramic paste over time, leaving voids. These voids are typically thin and roughly rectangular-shaped in profile. Shell temper tends to align parallel to the vessel surface during production, so the voids will maintain this orientation.

“Voids, unid.”: This inclusion type should be recorded when there are large or a significant quantity of holes within the clay matrix that do not appear to be naturally occurring pores within the clay, but cannot be identified as fiber or shell voids. Identify or describe the voids in the Notes field

The Ceramic Module allows you to record multiple inclusion types. Use the “Add Inclusion” button to record more than one inclusion type.

6.2 "Locally-made" Coarse Earthenware

The following protocols apply to sherds of the following ware types:

"Caribbean Coarse Earthenware, handbuilt"
"Caribbean Coarse Earthenware, wheel thrown"
"Caribbean Coarse Earthenware, unid."
"Colonoware"
"Native American, prehistoric"
"Coarse Earthenware, unidentifiable" found on Caribbean sites*

Notes:
***** If a sherd is from a Caribbean site, but cataloger is unsure whether it is a locally-made "Caribbean Coarse Earthenware," record the ware type as "Coarse Earthenware, unidentified."

Remember: fields on the Coarse Earthenware tab are not recorded for industrial sugar forms: "Drip Jar", "Sugar Mold", or "Sugarware, unid." See the specific cataloging protocols for these in **Section 10.1.2**.

A number of research questions motivate the recordation of the following fields and their attendant 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 and those made for market. For example, 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.

Please note that the data fields and protocols listed below are the result of extensive testing among 12 catalogers for inter-cataloger variability. Since the goal of DAACS is to provide reliable data that is reproducible within a group of archaeologists, 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. While we could require additional data fields be recorded (such as lip form and percentages of individual paste inclusions), we had clear data that fields such as these could not reliably be recorded by multiple catalogers. We feel confident that the data fields required can be recorded in a relatively uniform manner by trained catalogers.

6.2.1 Locally-made and ambiguous imported Coarse Earthenware Batching protocols

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

Two exceptions:

1) Coarse Earthenwares from Yaughan and Curriboo sites: They contained such large quantities of small colonoware sherds that we increased the batching size to 40 mm or less.

2) Burnished and slipped sherds (with no other diagnostic attributes) under 40 mm have also been batched for these sites. In these cases, no decoration is recorded in the Decoration related table; only Dec Mode on the Coarse Earthenware tab is recorded. *Note*: When both slipping and burnishing are present, slipping trumps burnishing.

Batch locally-made sherds whose completeness is "Unidentifiable" and sherds with no identifiable vessel form elements.

Do not batch if the sherds have any of the following characteristics:

Completeness: Rims, bases, handles, feet/pipkin legs, etc.

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

Evidence of: residue, burnishing, slip, or other decoration. *Note:* For

some projects, burnished sherds may be batched.

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

Record the following for batched sherds:

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

All other fields remain their default values.

6.2.2 Non-batched locally-made coarse earthenware protocols

For Non-batched Sherds, Record the following:

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

Int/Ext Color: Enter “Not Recorded.” If sherd is glazed, enter the glaze color using the **DAACS Detailed Color Group** section of the DAACS Color Group.

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

Earthenware Type: See section 6.1.1 above

Decoration Mode: If applicable. See section 6.2.2.2 and 6.2.3 for Decoration Protocols.

Vessel Shape: For sherds whose completeness is not “Unidentifiable.” See section 6.2.2.3 below

Orifice Type: For sherds whose completeness is not “Unidentifiable.” See section 6.2.2.4 below

Base Shape: If applicable. See section 6.2.2.5 below

Rim Shape: If applicable. See section 6.2.2.6 below

Rim Angle: If applicable. See section 6.2.2.7 below

Max. Rim Width: If applicable. See section 6.2.2.8 below

Handle Shape: If applicable. See section 6.2.2.9 below

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

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

Paste Inclusion Density: See section 6.1.4 above
Paste Inclusions: See section 6.1.4 above

Multiple Sherd Thickness: See section 6.2.2.12 below

6.2.3 Earthenware Type
See section 6.1.1 above.

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

Vessel Shape Descriptor Fields
These fields describe the overall shape of a vessel and its components. There are five fields: Vessel Shape, Orifice Shape, Base Shape, Rim Shape, and Handle Shape. Do not record any sherd shapes if completeness is unidentifiable; leaves fields as "Not Applicable."

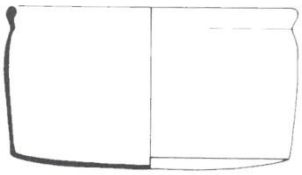
Note these shapes apply only to the following types:

Caribbean Coarse Earthenware (all types)
Coarse Earthenware, unid. (unknown, local, or ambiguous imported)
Colonoware
Native American
Redwares (ambiguous imported)

6.2.5 Vessel Shape
This field describes the overall shape of the vessel body, which is the portion between the orifice and base that includes max diameter or greatest region of enclosed volume. Options are: Cylindrical, Globular, Sloping, or Unidentifiable.

"Cylindrical": In order to identify vessel shape as "Cylindrical," a sherd must have an identifiable completeness of at least "Body, rim" or "Base, body". In other words, **part of rim or part of base must be present to identify this shape**. The sherd exhibits curvature along one plane and not a second plane (i.e. the sherd is not concave or

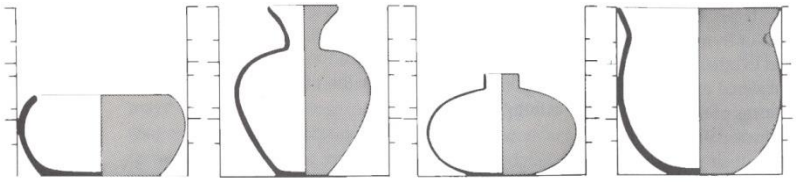
convex but rather has straight sides.) If a base is present, the body/base juncture is vertical, nearly 90 degrees.



Cylindrical

Rice 1987:Figure 7-14

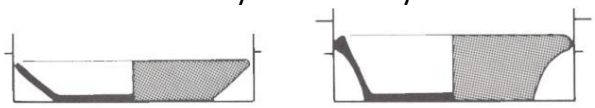
"Globular": Use globular if the shape of the sherd is convex and is not part of a base (i.e. it is part of body or shoulder of vessel).



Globular

Rice 1987:Figure 7-4

"Sloping": In order to identify vessel shape as "Sloping," a sherd must have an identifiable completeness of at least "Body, rim" or "Base, body". **In other words, part of rim or part of base must be present to identify this shape**. The angle of body-to-base must be obtuse. There should be no indications of convexity or concavity.



Sloping

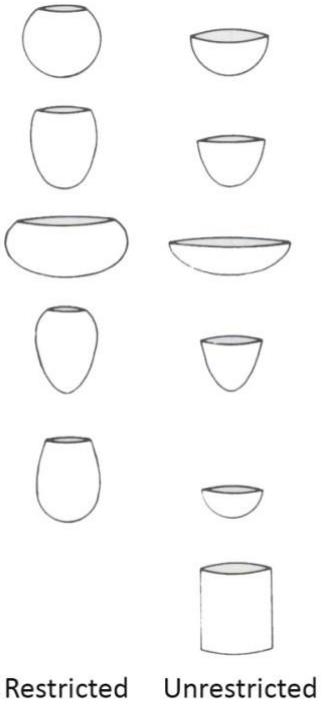
Rice 1987:Figure 7-4

6.2.6 Orifice Type

This field is a description of the orifice shape, or the mouth opening of the vessel. To complete this assessment it is necessary to compare the shape and size of the orifice with the rest of the vessel. Options are: Restricted, Unrestricted, or Unidentifiable.

"Restricted": If the opening at the rim is narrower than at the vessel's widest diameter (this could be at base or equator) the orifice is restricted. Indicators of restriction on a vessel are presence of a neck or an inverted rim that constricts opening.

"Unrestricted": If the rim is the widest point on the vessel; no constriction on the vessel is discernible, as indicated by absence of a neck or inverted rim then the orifice is considered unrestricted.

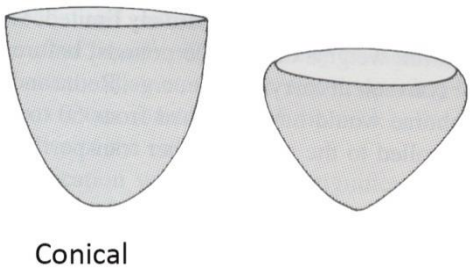


Rice 1987:Figure7-6

6.2.7 Base Shape

This field describes an assessment of the base shape. To complete this assessment it is necessary to compare the shape and size of the base with the rest of the vessel. Options are: Conical, Feet, Footring, Pedestal, Plain, or Unidentifiable. Please review the images and descriptions below.

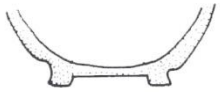
"Conical": If the overall shape of base is convex it is recorded as "Conical".



Rice 1987:Figure 7-14

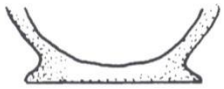
"Feet": If the sherd has added legs/appendages, or feet that serve as vessel supports, choose "Feet".

"Footring": If the base has a thin raised ring of clay that encircles exterior surface circumference of base use "Footring."



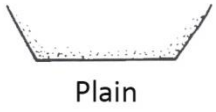
Footring
Greer 1981:67

"Pedestal": A pedestaled vessel has a base whose outer edges often extend beyond the body walls of the vessel. May provide added stability.



Pedestal
Greer 1981:67

"Plain": In order to identify vessel shape as "Plain," a sherd must have an identifiable completeness of at least "Base, body". In other words, the base/body juncture must be present in order to identify this shape. For plain bases, the exterior edge of body ends at resting point of vessel, no pedestal or footring is present, and the overall base shape is not rounded or conical.



Plain
Greer 1981:67

Plain
Rice 1987:7-4

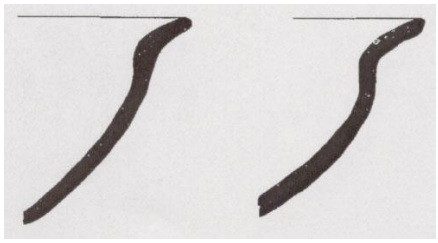
6.2.8 Rim Shape

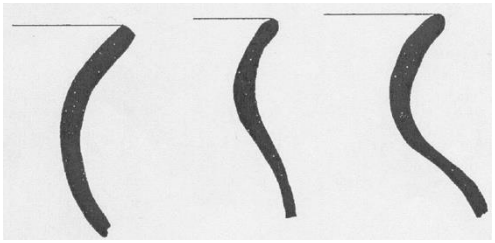
Record the profile shape of the rim as everted, inverted, or straight. This is an assessment of the orientation of the rim to the body or the maximum point of inflection for that vessel.

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

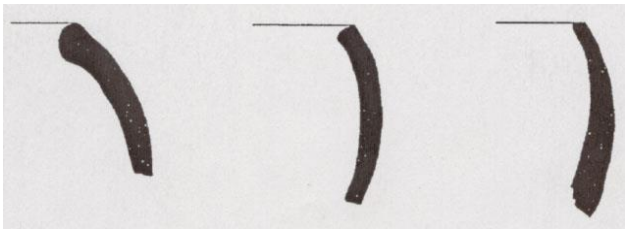
"Everted": If the rim appears to "flare out" from a point of inflection, it is

recorded as “Everted.” Note that the Rim Angle for the three examples below, right would be “Unmeasurable” due to the uniform nature of the curve.





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



6.2.9 Rim Angle

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

6.2.10 Maximum Rim Width

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

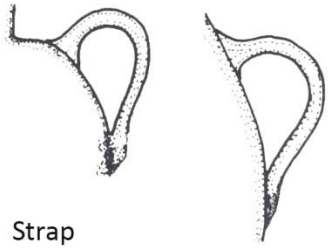
6.2.11 Handle Shape

Field must be recorded for any handle sherd. Select “Unidentifiable” if you cannot determine shape. All images below taken from Greer 1981:72.

“Tubular”: Hollow and cylindrical, handle is circular in cross section, often with a flared end. These are seen on pipkins and saucepans.

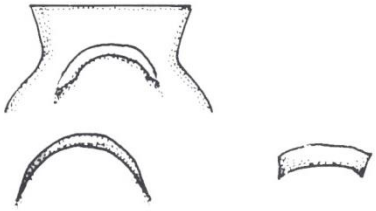
Tubular

"Strap": Handle is solid and roughly square or rectangular in cross section, created from a single piece of clay that has been pulled or extruded to create an arched shape, usually attached vertically to the vessel.



Strap

"Lug": Handle is created from a single, solid slab or coil of clay that is adhered to exterior surface with slip. Much of the lug's surface is connected to exterior surface of vessel unlike strap handles, which are often only connected at the top and bottom of the handle. Lugs can be crescent-shaped or flat and often do not extend far out from the vessel body



Lug

"Knob": Most often found on lids, solid in construction, may be fully round, flattened or cuplike in shape.

Knob

Total Paste Inclusion Density

At least 5% of the paste must contain inclusions for the inclusions to be recorded for this field. See section 6.1.4 for details.

Coarse Earthenware Inclusions

Specific paste inclusions are recorded when paste inclusion density has also been recorded. See section 6.1.4 for inclusion descriptions.

6.2.12 Multiple Sherd Thickness

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

If a sherd includes a rim, then the sherd thickness located on the Measurement tab will be the rim thickness, not the average thickness. This protocol follows the general protocol currently established for Ceramics. See Artifact # 04 and 05 in the example below.
If the sherd is from only one portion of the vessel, i.e. the body, its sherd thickness still needs to be recorded in the Coarse Earthenware Thickness table, and on the Measurement tab. See Artifact # 02 and Artifact# 03 in the example below.

Examples of Coarse Earthenware Sherd Thickness Recording:

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

05	Rim, body, base	Rim	4	4
05	Rim, body, base	Body	4.3	4
05	Rim, body, base	Base	4.7	4

6.2.13 Decoration Protocols for Locally-made and Ambiguous Imported Coarse Earthenware

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

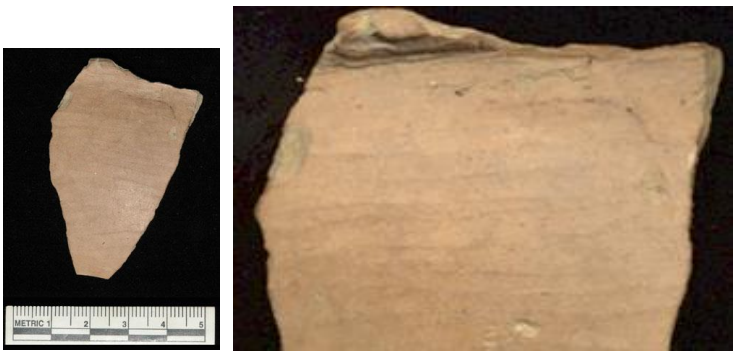
Note: When decoration is recorded, the Colono Decoration Mode **must also be recorded** (see Coarse Earthenware tab fields above).

6.2.13.1 Burnished decoration

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

Use the following protocols when cataloging burnished sherds:

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



Closeup of horizontal (parallel) burnishing facets.

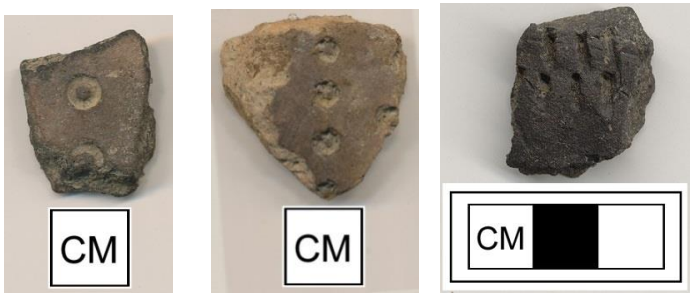
6.2.13.2 Punctate decoration

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

Use the following protocols when cataloging sherds with punctuate decoration:

Decorative Technique: "Punctate"
Decoration Color: "No Applied Color"
Stylistic Element: "Not Applicable"
Motif: "Not Applicable"

Note: The Colono Decoration Mode must also be recorded as "Punctate."



Left and *Center* are tobacco pipe or reed punctate. *Right* is punctate with an unidentified object.

6.2.13.3 SLIP DECORATION

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

Use the following protocols when cataloging slipped sherds:

Decorative Technique: "Slip"
Decoration Color: Use the Paste Color Groups in the DAACS Color Book
Stylistic Element: "Solid"
Motif: "Individual A"

Note: Slip type also needs to be recorded in the Colono Decoration Mode field.

Slipped sherds

6.2.14 USE WEAR PROTOCOLS FOR LOCALLY-MADE COARSE EARTHENWARE

6.2.14.1 WEAR LOCATION

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

6.2.14.2 Body Completeness

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

6.2.14.3 Use Wear Pattern

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

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

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

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

7. Image

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

8. Object

Please see manual on Object entry into the database.

9. Mends

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

9.1 Mends to artifact
Enter only the artifact IDs for sherds that mend with (not physically glued) or are directly mended (physically glued) to the sherd being cataloged.

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

10. Descriptions and Cataloging Protocols for Specific Wares

10.1 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.

10.1.1 Albisola
This is a type of North Italian coarse earthenware. It shares many characteristics with French coarse earthenwares. The paste is red and high-fired with abundant small white rock inclusions. Plates and shallow dishes are more common than hollow forms. The vessels are lead glazed with a clear glaze that appears brown over the body. Thick trails of black or brown slip decoration in a random or zig-zag pattern may be visible under the glaze. Date Range: 1690-1750.

Ware: “Albisola”
Material: “Coarse Earthenware”
Manu Tech: “Wheel Thrown”
Glaze Type: “Lead Glaze”

10.1.2 Biot
Biot is a French coarse earthenware. It was primarily exported in the form of very large storage jars with round rims, typically handbuilt with coils. They often have white slip, producing a glaze that may appear opaque, in buff to pale yellow or olive green color.

Vessels are typically glazed on the interior only, with some spillover onto the exterior. The paste is buff to pink, sometimes with faint marbling, and may exhibit uneven oxidation layers in cross-section. Sherds are very thick (>10mm). There are abundant inclusions such as large hematite and limestone (white rock) nodules. Date Range: 1700-1800

Ware: "Biot"
Material: "Coarse Earthenware"
Manu Tech: Generally "Handbuilt, unid", if coils are visible "Handbuilt, coil"
Glaze Type: "Lead Glaze"

10.1.3 Buckley-Type

Produced in the Buckley district of Wales, and in other parts of the Coal Measures of Great Britain. Buckley-type has a distinctive, two-toned "marbled" body composed of brick red clay amended with buff-colored clay, and is typically highly-fired. It often contains quartz, hematite, and white inclusions. Buckley-type is most often glazed with a very dark brown or black glaze. Buckley-type milk pans are quite distinctive in form, with a thick rim that has a double-lipped exterior. Date rage: 1720-1775.

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

Note: If a sherd has some of these characteristics, but cannot be confidently identified as Buckley-type, it should be cataloged as Redware, with a Coarse Earthenware Type of "Coal Measures." See Section 6.1 for cataloging protocols.

10.1.4 Caribbean Coarse Earthenware

Coarse earthenwares recovered on sites in the Caribbean are recorded in the same way that Colonoware and Native American ceramics are recorded. Note that Caribbean Coarse Earthenwares are categorized according to manufacturing technique, e.g. "Caribbean Coarse Earthenware, handbuilt", "Caribbean Coarse Earthenware, wheel thrown" and "Caribbean Coarse Earthenware, unid.". Follow cataloging protocols for Colonoware and Native American ceramics **(see Section 6.2)** with the exception of Caribbean Coarse Earthenware sherd whose form is identifiable as either a "Drip Jar", "Sugar Mold", or "Sugarware, unid."

The above "sugar forms" should be cataloged as follows:
Batch all sugar forms under 100 mm.

Unbatched sherds protocols:

Ware:	Choose “Caribbean Coarse Earthenware, unid.”, “Caribbean Coarse Earthenware, wheel thrown” or “Caribbean Coarse Earthenware, handbuilt”*
Material:	“Coarse Earthenware”
Manu Tech:	“Wheel thrown”, “Handbuilt” or “Unidentifiable”
Vessel Category:	“Hollow”
Form:	**“**Sugarware, unid.”
Exterior Surface:	“Unglazed/Bisque” in most cases.
Exterior Color:	“Not Recorded”
Interior Surface:	“Unglazed/Bisque” in most cases.
Interior Color:	“Not Recorded”

Record all measurements in the Measurements tab.
Do not fill out any information on the Coarse Earthenware Tab.

*If you are unsure of the manufacturing location of the “sugar form” sherd(s), record ware type as “Coarse Earthenware, Unid.”

10.1.5 Colonoware

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

Outside the Chesapeake, distinguishing between pre-contact Native American pottery and Colonoware can be difficult. The distinction is not always obvious since both are relatively low-fired, are coil/slab built, have no glaze, are likely comprised of locally available clays, are sometimes shell-tempered, and have some overlap in common vessel forms. Please see **Section 6.2** for cataloging protocols for Colonoware.

10.1.6 de l’Huveaune

This French coarse earthenware from the Huveaune Valley was produced from clay with very few inclusions. The vessels feel lightweight for their size and the red-to-orange paste is rather chalky in texture. Both the interior and exterior surfaces are usually lead glazed. Interiors may have a thick white slip applied under the glaze. Glaze colors are predominantly caramel/ginger color, also some clear and yellow glazes. Shallow milk pans and bowls are common. Slip trailed decoration is possible, but rare on sites in the Americas.

Ware: "de l'Huveaune"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Glaze Type: "Lead Glaze"

10.1.7 French Coarse Earthenware

The ware type "French Coarse Earthenware" is used to generally describe coarse earthenware sherds that do not easily fall into known French types (Biot, de l'Huveaune, Saintonge, Vallauris); however, they display a constellation of characteristics seen in the identifiable French earthenwares. These sherds are clearly European in manufacture. Sherds with a paste color matching one of the Redware color chips and without similarities to French ware types (e.g., paste inclusions and density of paste) should be cataloged as Redware.

Ware: "French Coarse Earthenware"
Material: "Coarse Earthenware"
Manu Tech: Generally, "Wheel Thrown"
Glaze Type: Generally, "Lead Glaze"

10.1.8 Iberian Ware

Iberian vessels are most often seen in the form of very large, undecorated storage jars used to transport olive oil and dried goods. The body is thick with obvious potting rings on interior surfaces; it is dusty red to pinkish brown in color and usually includes granules of a white, chalk-like temper or, less often, sand. Exterior surfaces are not glazed, but often have traces of what appears as a chalky, white wash. Low, crescent-shaped handles are found on the shoulders. Interior surfaces are sometimes treated with a dark brown lead glaze (indicating that the vessel was used to transport liquids); this glaze is almost always heavily spalled on recovered sherds. Iberian jars have wide mouths with thick rims, no neck, expand at the shoulder and taper to a flat or conical base. Lids, rarely recovered, are unglazed slabs of clay that are roughly circular. Smaller Iberian jars (some 18 inches in height) are also found; body walls are noticeably thinner than in their larger counterparts. Date Range: 1600-1800. Flat bases are more common after 1745; conical bases tend to be earlier.

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

10.1.9 Native American Ceramics

DAACS employs an attribute-based system for cataloging of prehistoric Native American ceramics. This system was developed so that historical archaeologists, possibly unfamiliar with prehistoric Native American ceramics could catalog these ceramics in a way that, although simple, would provide descriptive information that archaeologists studying the Woodland and Contact Periods could use. In addition to the attribute-based analysis, regional "type" classifications can also be recorded in the Earthenware Type field (see Section 6.2.1.4)

Of course, distinguishing prehistoric Native American ceramics from Colonoware (which may in some cases be produced or influenced by Indian potting traditions) and small fragments of other coarse earthenwares can prove quite difficult. Generally, though, those sherds identified as "Native American" 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 6.2** for cataloging protocols for Native American ceramics.

10.1.10 North Devon Plain and Gravel-Tempered

This coarse earthenware exhibits surface and interior reduction from uneven firing conditions. The body ranges in color from salmon pink or orange to dark gray. The lead glaze is transparent or translucent, ranging from bright yellow to olive green or brown in appearance, depending on the degree of reduction. Occasionally an allover white slip is present beneath the glaze. The most common forms are large shallow plates, bowls, milk pans, and storage jars. There are two primary types of North Devon Ware.

North Devon Gravel-Tempered has abundant large angular quartz inclusions, comprising up to 25% or more of the body. Decoration is rare. Date Range: 1600-1775

North Devon Plain has finer quartz sand inclusions. North Devon Plain may occasionally have sgraffito decoration that scratches through white slip. Date Range: 1600-1710

Ware:	"North Devon Gravel-Tempered" or "North Devon Plain"
Material:	"Coarse Earthenware"
Manu Tech:	Generally "Wheel Thrown"
Glaze Type:	"Lead Glaze"

10.1.11 Post-Medieval London-Area Redware

Coarse earthenware from the London Basin is characterized by a deep orange-red body that has a sandpaper or emery board texture. Under 10x magnification, abundant well-rounded sand grains and hematite nodules are typically present. Occasionally flint may also be seen as an inclusion. The paste often exhibits well-defined bands of oxidation and reduction, especially in thicker sherds. The most common glaze seen in America is translucent dull/honey-colored, appearing opaque where damaged or deteriorated. The

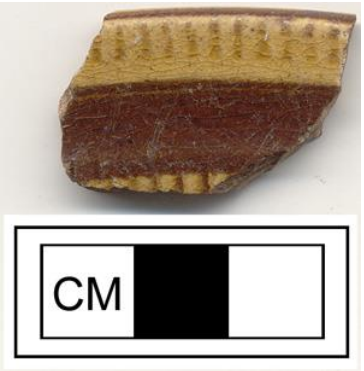
forms found in America are mostly utilitarian, especially large milk pans with round rims. Black glaze may be present on tablewares, which can also have slip trailing with thick white slip raised above the surface. Date Range: 1600-1750.

Ware: "Post-Medieval London-Area Redware"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Glaze Type: "Lead Glaze"

10.1.12 Red Agate, Coarse

A wheel thrown, coarse-grained earthenware initially introduced in Staffordshire during the third quarter of the eighteenth century. Forms are mainly utilitarian. Paste was formed by wedging two or more clays together (usually red and white/yellow). Forms are primarily tablewares and frequently have rouletted bands or white slip decorations. The distinction between "Red Agate, Coarse" and "Red Agate, Refined" is often difficult at the sherd level. The designation is based primarily on decoration, thickness and, form. Record the surface colors using the Detailed Color Groups, recording the "redder" of the two wedged clays.

Ware: "Red Agate, Coarse"
Material: "Coarse Earthenware"
Manu Tech: "Wheel thrown"
Glaze Type: "Lead Glaze"



Taken from Ceramics in America (2003, p. 91). ArtifactID: 1212-1-B-05-DRS--00082

10.1.13 Redware

"Redware" is a generic name sometimes used for red-bodied coarse earthenwares. For DAACS, Redwares have been defined as those wares whose body color (as viewed along the broken edge of the sherd) falls into one of the following four color chip categories found in the **Redware Color Range** section of the DAACS Color Book: Pantone 718, 722,

7412 or 7592. *Note* that these colors are not entered as Paste Color for the sherd; these categories help control the parameters of how DAACS defines Redwares.
Once the sherd is categorized as a Redware, record the surface colors (whether glazed or unglazed/bisque) using the **Detailed Color Groups**. Record Paste Color by matching the closest color range using the **Paste Color Group Section** of the DAACS Color Book. You **do not** need to record paste inclusions for Redware.

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

See section 6.1 for further information on cataloging Redwares:

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

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

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

10.1.14 Saintonge

Saintonge is a French coarse earthenware common on French colonial sites. These wares have a pink or salmon colored pasted with large hematite inclusions. They often have an overall white slip with a transparent or translucent copper green glaze on top.

Milk pan forms are common, as are pitchers. Wares from Saintonge are rarely decorated but may have oxide paints. Date Range: 1600-? (at least 1770s).

Ware: "Saintonge"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Glaze Type: "Lead Glaze"

10.1.15 Slipware, North Italian

This early coarse earthenware is sometimes identified as Pisan Ware, as it originated in Tuscany. It has a fine red body with few inclusions. It is generally decorated with multiple colors of slip, including red, brown, and copper green, all over a white slip ground. The slips were joggled while wet to produce a marbled effect. Lead glazed. Incised decoration with clouded colors is less commonly seen. In America, North Italian forms include plates, shallow bowls, and costrels. Date Range: 1610-1675

Ware: "Slipware, North Italian"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Glaze Type: "Lead Glaze"
Exterior Color: If slip present, "Body Obscured by Decoration"
Interior Color: If slip present, "Body Obscured by Decoration"
Decoration Table: Record the applied color with using the Detailed Color Groups. Two-color marbleized slip would be entered with a separate line for each color, with the same Stylistic Element ("Marbleized").

10.1.16 Slipware, North Midlands/Staffordshire

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

Material: "Coarse Earthenware"

Manu Tech: "Wheel Thrown" or "Press Molded"

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

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

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

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

Glaze Type: "Unglazed/Bisque"
Exterior Color: Record the color of the slip with the **Detailed Color Groups**
Interior Color: Same instructions as Exterior Color
Ext/Int Opacity: "Not Applicable" if both surfaces are unglazed.
Decoration?: "No." Also, nothing is entered in the Decoration Table.

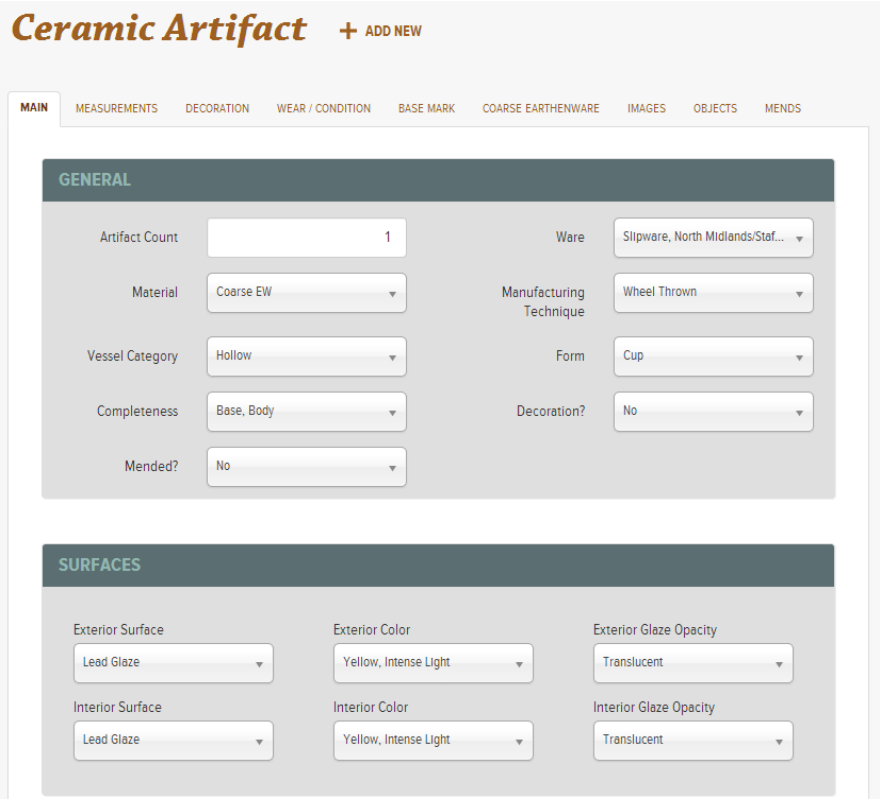
If the surface is lead glazed or unglazed/bisque and the unslipped ceramic paste is exposed, record the sherd as follows:

Ext/Int Surface: "Unglazed/Bisque"
Ext/Int Color: Record the exterior paste color **Detailed Color Groups**
Ext/Int Opacity: Dependent on whether paste or slip is visible through glaze. See section 1.12.

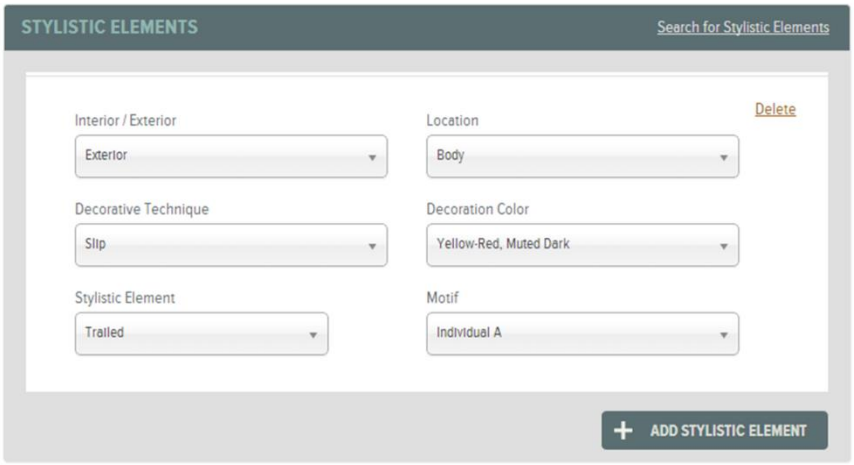
If there is a clear lead glaze over a solid slip, and **there is combed, trailed, or dotted decoration**, record the sherd as follows:

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

Please see screen shot below for an example:



Example of how to record decoration for sherd with slipped/trailed decoration:



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

Ext/Int Surface: **"**Lead Glaze"
Exterior Color: Body Obscured by Decoration.
Interior Color: Record the color of the solid slip.

Decoration Table: Record the applied color with using the **Detailed Color Groups**. Brown and yellow marbleized slip would be entered as two lines for each color, with the same Stylistic Element ("Marbleized").

10.1.17 Staffordshire Mottled (or Manganese Mottled)

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

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

10.1.18 Surrey-Hampshire Border Ware

This coarse earthenware was produced in the early post-medieval period in England. It is generally produced with a white or pale gray colored clay with very few inclusions. The vessels tend to be very thin, with lead glaze that appears bright yellow or apple green. Occasionally translucent brown glazed vessels are also found. Border Ware vessels are typically glazed on the interior only, but with substantial spillover onto the exterior. The most common forms are pipkins, pitchers, and chafing dishes. Pink or red-bodied Border Ware was produced, but is less often encountered on American sites. The majority of these wares are undecorated, though occasionally rustication is present. Date Range: 1600-1700.

Ware: "Surrey-Hampshire Border Ware"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Glaze Type: "Lead Glaze"

10.1.19 Vallauris

Vallauris is a coarse earthenware whose paste color ranges fall into the buff, pink and orange categories in the DAACS Paste Color Range, and contains numerous quartz, hematite, and white rock inclusions. The core is often pink with whiter, oxidized sections near the exterior. The interior is nearly always lead-glazed with a clear glaze, which results in a glazed interior color ranging from light orange to dark reddish brown. The exterior is often unglazed. Burned or heavily reduced Vallauris may resemble

Caribbean Coarse Earthenwares (i.e. "locally-made CEW"). Yellow glaze may be an indicator that the heavily burned sherds are indeed Vallauris. Residue/Sooting/Fire Clouding on the exterior is also common on Vallauris sherds. The most common forms are for cooking, have straight sides, and small loop handles extending from the lip. Date Range: 1750-1900.

Ware: "Vallauris"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Glaze Type: "Lead Glaze"

10.2 Refined Earthenwares

10.2.1 Agate Ware, Refined

A dense, highly-fired earthenware covered with a transparent lead glaze. Marbling from the mixture of red and buff clays is visible on the surface and in cross-section. In some cases white sprig molding or bands were applied. It was made in tableware and teaware forms. Far less common is "laid agate," which was made by press-molding agatized clay dyed in multiple colors, generally in hollow teaware forms. Date Range: 1740-1775.

Ware: "Agate, refined (Whieldon-type)"
Material: "Refined Earthenware"
Manu Tech: "Press Molded" or "Wheel Thrown"
Ext Surface: "Lead Glaze"
Ext Color: "Agate Body".
Int Surface: "Lead Glaze"
Int Color: "Agate Body"

10.2.2 Astbury

A dense, red-bodied, highly-fired earthenware covered with a clear lead glaze. Astbury is distinguishable from "Redware, refined" in several wares: the paste color can range from a pale pink/buff to dull red. The paste is dense, almost stoneware like, and the exterior color is often described as "ginger"—more light brown than the red or dark red seen on "Redware, refined". Astbury often has a white-slipped rim. It is often found with white spring molding and engine-turned decoration. As Luster decoration was not introduced into the Staffrodshire potteries until the late 18th-century, luster decoration will not be seen on Astbury. Very similar to red-bodied agateware. Usually seen in tea services and bowls. Date Range: 1727-1750.

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

10.2.3 Bennington/Rockingham

Though some recognize this type as merely a variant of Yellow Ware (10.2.16), DAACS identifies Bennington/Rockingham as a distinct ware type with characteristics of a buff refined earthenware paste and a lead glaze with inclusions of clear manganese that creates a "runny," caramel-spotted effect. See Claney 2004 for more information. Date Range: 1830-1900.

Ware: "Bennington/Rockingham"
Material: "Refined Earthenware"
Manu Tech: Most often "Wheel Thrown"
Ext/Int Surface "Lead Glaze"
Ext/Int Color: Record the predominant color for each surface using the Detailed Color Groups

10.2.4 Canary Ware

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

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

10.2.5 Cauliflower ware

Cauliflower Ware is an offshoot of Wedgwood Green Ware (see below). The vessel forms include tea and tablewares with molded vegetable and fruit forms such as cauliflower and pineapple. They typically have multiple colors of glaze, mimicking the natural coloration of the plant. Note that the glaze color is considered inherent in this ware type and is recorded as the Surface Color, not as decoration. Date Range: 1760-1780.

Ware: "Cauliflower Ware"
Material: "Refined Earthenware"
Manu Tech: "Press Molded"
Glaze Type: "Lead Glaze"
Genre: Either "Cauliflower" or "Pineapple"

10.2.6 Creamware

Creamware was successfully marketed by Josiah Wedgwood as "Queen's Ware." It has a cream-colored body covered by a clear lead glaze that, in puddled areas such as foot rings appears yellow or olive-yellow. Early creamware tends overall to be a deeper

yellow or darker cream color than in later years. Molded rims, including "Feather Edge" and neoclassical borders, are common decorative techniques in early vessels; hand-painted overglaze enamel colors, over and underglaze transfer printing, and annular style decoration are also seen, particularly in later years. Engine-turned bodies and sprig molding are seen throughout the span of this ware type. Date Range: (overall) 1762-1820.

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

10.2.7 Creamware, Carolina

The production of refined white earthenware was brought to North and South Carolina by John Bartlam in the 18th c. He produced earthenwares with molded decorative motifs common on White Salt Glaze Stoneware, Creamware, Whieldon Ware, and Cauliflower Ware, such as Barley Pattern, Pineapple, and engine turning. The plates and hollow forms were most commonly glazed with clear, copper green, or honey brown lead glaze, occasionally with clouded or tortoise decoration. Unlike European creamwares, hollow forms were often wheel-thrown. Date Range: 1765- 1775.

Ware: "Creamware, Carolina"
Material: "Refined EW"
Manu Tech: "Wheel Thrown" or "Press Molded"
Glaze Type: "Lead Glaze"

10.2.8 Delftware, Dutch/British

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

Ware: "Delftware, Dutch/British"
Material: "Refined Earthenware"
Manu Tech: Almost always "Wheel Thrown"
Ext Surface: "Tin Glaze"

For Delftware with painted decoration, the Decorative Technique should be listed as "Painted, under free hand." Another common decoration during the mid-18th century

on Delft was “powdered” decoration. It was executed mainly on plates and bowls whereby the pigment was “blown” on over a stencil, creating a speckled effect. For powdered decoration, use the following protocols:

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

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

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

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

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

10.2.9 Faience

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

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

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

10.2.9 Ironstone/White Granite

Ironstone and White Granite are later forms of whiteware. They can be distinguished from whitewares by their dense white paste, that will occasionally be light grey to slight blue in color. Ironstone and White Granite wares have harder, less porous clay bodies than whitewares. The alkaline-lead glazes generally had whiteners and opacifiers such as calcium, zinc, or tin added. Ironstone/White Granite comes in a wide range of vessel forms, which are often heavier, with vessel body thicknesses greater than whiteware vessels. Date Range: post 1840.

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

Note: For "Victorian Majolica", a decorative variant of Ironstone/White Granite, catalog as follows:

Ware: "Ironstone/White Granite"
Material: "Refined Earthenware"
Manu Tech: "Press Molded"
Ext/Int Surface: "Alkaline/Lead Glaze"
Ext/Int Color: Detailed Color Section of the DAACS Color Book
Genre: "Victorian Majolica"
Decoration: Enter any molded decoration appropriately

10.2.10 JACKFIELD

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

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

10.2.11 MAJOLICA

Majolica is the Spanish version of tin-enameled earthenware, produced in Spain and Mexico. The paste color is highly variable, depending on the type, with an overall white or pale blue tin-enamel glaze. The decoration may single color, such as blue and white, but is more commonly polychrome. Botanical motifs are common, and much of the painting has a soft, impressionistic quality, in contrast to the sharper scenic or representational decorations on tin glazed wares such as Delft. Tablewares such as plates and assorted hollow forms are common. Date Range: 1540-1800, narrower ranges possible depending on Tin Enamel Types represented.

Ware Type: "Majolica"
Material: "Refined Earthenware"
Manu Tech: "Wheel Thrown"
Ext/Int Surface: "Tin Glaze" or "Missing"
Ext/Int Color: Use Surface Color chips to identify color. If glaze is missing, record color as "Not Applicable."
Opacity: Opacity is recorded for all **glazed surfaces** of Majolicas.
CEW Type: "Not Applicable"
Tin Enamel Type: As Applicable

10.2.12 Pearlware

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

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

10.2.13 Red Agate, Refined

A fine-grained clay body, often wheel thrown, that is the result of wedging two different clays (red and white/yellow) together. Glaze is clear, lead-fluxed. Forms are primarily teawares with some mugs and bowls. The distinction between "Red Agate, Coarse" and "Red Agate, Refined" is often difficult at the sherd level. The designation is based primarily on decoration, thickness and, form. Record the surface colors using the Detailed Color Groups, recording the "redder" of the two wedged clays.

Ware: "Red Agate, Refined"
Material: "Coarse Earthenware"
Manu Tech: "Wheel thrown"
Glaze Type: "Lead Glaze"

Taken from Ceramics in America (2003, p91).

ArtifactID: 1225-M08.1-DRS--00004

10.2.14 Refined Earthenware, Modern

In DAACS we define modern refined earthenwares as any refined earthenware type that post-dates 1900. 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."

If a principal investigator does not want to batch refined earthenwares that post-date 1900, such as Fiesta Wares, they can choose to catalog each sherd individually by ware type. Please contact the DAACS Project Director to add modern ware types.

10.2.15 Refined Earthenware, Unidentifiable

Occasionally we encounter refined earthenware sherds whose ware type cannot be identified. We recognize two types of unidentifiable refined earthenwares, those that are damaged beyond identification and those whose ware type cannot be identified with current research or resources.

Damaged Sherds: These sherds may be burnt, stained or otherwise damaged such that ware-type identification is impossible. In those cases, earthenwares that are unidentifiable due to damamge to the sherds should be batched regardless of form, sherd size, and color. Batch by ware (which will be Refined earthenware, unidentifiable) and record count and weight. List other fields as "Not Recorded."

Currently Unidentified Sherds: In other cases, we see refined earthenware sherds whose ware types are not identifiable by DAACS staff using available resources. IN those cases, the sherds are not batched and each individual attribute is recorded. An example of a "Refined Earthenware, unidentifiable" would be a black-bodied refined earthenware with yellow transfer print that does not resemble Jackfield in terms of paste color, form, and glaze. Such sherds have been called a range of "types" from "Portebello Ware" to others "Yellow Transfer Printed Brown Ware". As consensus

among researchers has not been reached in regards to a type name and exact defining characteristics, we would record the ware type as follows:

Ware:	"Refined Earthenware, unidentifiable"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Color:	Detailed Color Section of the DAACS Color Book
Genre:	"Yellow Printed Brown/Black Ware (Portbello)"
Decoration:	Enter any molded decoration appropriately

10.2.16 Redware, Refined

"Redware, refined" is used to describe fine-pasted, thin-walled red bodied earthenwares that date to the first three decades of the 19th century. Most commonly made in hollow vessel forms, especially creamers and small pitchers, they have a clear lead glaze. Common decorative types include a variety of luster colors, rustication, yellow transfer print/porteblllo, and underglaze painting. A white slip on the interior of red-bodied refined ware, especially one with exterior luster decoration, is not uncommon.

Note: The only resemblance between Refined Redwares and Coarse Earthenware Redwares is the color of the paste. In all other ways—from paste composition and glaze to form—Refined Redwares resemble the refined earthenwares of the late 18th and early 19th centuries, such as Creamware and Pearlware.

For DAACS, "Redware, refined" have been defined as those fine-pasted, thin-walled wares whose body color (as viewed along the broken edge of the sherd) falls into one of the following four color chip categories found in the **Redware Color Range** section of the DAACS Color Book: Pantone 718, 722, 7412 or 7592. *Note* that these colors are not entered as Paste Color for the sherd; these categories help control the parameters of how DAACS defines Redwares.

Once the sherd is categorized as a Redware, record the surface colors (whether glazed or unglazed/bisque) using the **Detailed Color Groups**. Record Paste Color by matching the closest color range using the **Paste Color Group Section** of the DAACS Color Book.

Redwares should be cataloged as follows:

Ware:	"Redware, refined" Paste Color must be close to one of the chips in the **Redware Color Range** in the DAACS Color Book (Pantone 718, 722, 7412 or 7592).
Material:	"Refined Earthenware"
Manu Tech:	Usually "Press Molded"

Surface Colors: Use **Detailed Color Groups** to record glazed or unglazed surface

colors.

Paste Color: Not Recorded

Glaze: "Lead Glaze"

Genre: Depending on Decoration: "Luster", "Yellow Printed Brown/Black Ware (Portbello)", "Slipware, factory made", or "not Applicable. Please note: if you have a sherd with both Luster and Slip or hand painted decoration, the luster trumps the slip/paint, and "Luster" should be entered into the Genre Field. You can then record all decorative technique types in the Stylistic Element fields.

Stylistic Element Fields: Record all instances of different decorative types on the sherd.

10.2.17 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. Note that the green color is considered inherent in this ware type and is recorded as the Surface Color, not as decoration.

Ware: "Wedgwood Green"

Material: "Refined Earthenware"

Manu Tech: "Press Molded"

Ext Surface: "Lead Glaze"

Surface Color: Record green color using **Detailed Color Groups** section of the DAACS Color Book

10.2.18 Whieldon Ware

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

Ware: "Whieldon-type Ware"

Material: "Refined Earthenware"

Manu Tech: "Press Molded"

Ext/Int Surface: "Lead Glaze"

Ext/Int Color: "Body Obscured by Decoration" or, if you can reliably identify the undecorated body color, use the **Refined Ceramic Surface Color** section of the DAACS Color Book.

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.

10.2.19 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. Glazes on whitewares were either lead or more commonly alkaline-lead. Visually distinguishing glaze type is nearly impossible, therefore we record the glaze as "Alkaline-Lead."

Transfer printed designs are the most commonly seen form of decoration up to c.1860, undecorated pieces are most common after that. Embossed (molded, unpainted) vessel rims are common; occasionally one sees sponged and annular decoration. Also note the later forms of whiteware, Ironstone and White Granite wares. Date Range: post 1820.

Ware:	"Whiteware"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Alkaline/Lead".

10.2.20 Yellow Ware

American yellow ware has a dense, yellow-to-buff colored body with a clear glaze. The English variety has a cream to buff body with a yellow-tinted glaze. Factory made slipware decoration is most often seen. Most common as utilitarian and some serving vessels. 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." Or "Bennington/Rockingham." Date Range: 1825-early 20th c.

Ware:	"Yellow Ware"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Color:	Record using DAACS Detailed Color Groupssurface colors.

10.3 Porcelains

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

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

10.3.2 Porcelain, English Bone China

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

Ware:	"Porcelain, English Bone China"
Material:	"Porcelain"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Color:	Record using Refined Surface Colors

10.3.3 Porcelain, English Soft Paste

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

Ware:	"Porcelain, English Soft Paste"

Material: "Porcelain"
Manu Tech: "Press Molded"
Ext/Int Surface: "Lead Glaze"
Ext/Int Color: Record using Refined Surface Colors

10.3.4 Porcellaneous/English Hard Paste

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

Ware: "Porcellaneous/English Hard Paste"
Material: "Porcelain"
Manu Tech: "Press Molded"
Ext/Int Surface: "Feldspathic/Alkaline"
Ext/Int Color: Record using Refined Surface Colors

10.3.5 Porcelain, Japanese

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

Ware: "Porcelain, Japanese"
Material: "Porcelain"
Manu Tech: "Press Molded"
Ext/Int Surface: "Feldspathic/Alkaline"
Ext/Int Color: Record using Refined Surface Colors

10.4 Stonewares

Throughout the seventeenth and much of the eighteenth century, the overwhelming majority of stonewares were imported from England and Germany, up until the

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

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

10.4.1 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") was applied to the surfaces of hollow forms. Also in the 19th century, alkaline-glazed stonewares began to produced in the southern states, characterized by thick, runny translucent or milky glazes.
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. Date Range: 1750-1920.

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, mimicking Fulham-type British stoneware.
Elsewhere in the state: grey and brown stonewares are commonly are seen beginning late in the eighteenth and early nineteenth century; they continue until the early twentieth century.

Ware:	"American Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Ext Glaze Type:	Usually "Salt Glaze." May be "Feldspathic/Alkaline"
Int Glaze Type:	Often "Salt Glaze." May be "Wash," or "Unglazed/Bisque"

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

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

Ware:	"American Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Form:	As appropriate
Ext Surface:	"Feldspathic/Alkaline" (same glaze as seen on Bristol Glaze Stoneware)
Ext Color:	Record using **Detailed Color Groups**.
Int Surface:	"Albany Slip"
Int Color:	Record using **Detailed Color Groups**.

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

10.4.2 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-type. It is also used when cataloging Bristol-glaze bottles (see below). Specific types of British stoneware can be found below.

10.4.3 Bristol Glaze

Bristol glaze refers to vessels, typically bottles, with a two-toned surface, the bottom half being white, and the top half a yellow to brown. The white surface is an allover opaque glaze, often applied to both the interior and exterior. The top half is a rendered brown by manganese oxide, iron oxide, or both. The glaze may be alkaline or alkaline-lead, so "Alkaline-Lead" is the default. The first Bristol-glazed stoneware was produced in England in the nineteenth-century. The ware was immensely popular and the glazing process was adopted by American potters by the 1880s. Most commonly beverage bottles, such as ginger beer and soda water. Date Range: post 1835.

Ware:	"Bristol Glaze Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Glaze Type:	"Alkaline"

Decoration on Bristol Glazed Stoneware should be treated like decoration on North Midlands Slipware. If the sherd is all white, the color of the base glaze is recorded in both the interior and exterior fields. If the exterior is covered solely by the yellow glaze,

then the exterior color is recorded as “Body Obscured by Decoration” and then the yellow glaze is recorded in the Stylistic Element field (see example below). The interior white-to-buff base color is recorded in the Interior Glaze Color field.
If the exterior has both the white and yellow glaze, the exterior white-to-buff base color is recorded in the Exterior Glaze Color field and the yellow glaze is recorded as dipped decoration in the Decoration table.

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

In the Decoration table:
Int/Ext: “Exterior”
Location: As Appropriate
Dec Tech: “Dipped”
Dec Color: Record using Detailed Color Groups
Stylistic Element: “Solid”
Motif: “Individual A”

10.4.4 Fulham-type

Fulham-type is the brown, salt-glazed British stoneware most commonly encountered on eighteenth-century colonial sites. Fulham-type 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. Reduction from firing often leaves the interior surfaces with a red or salmon tint but this is not an applied surface. Tavern wares – storage jugs and bottles, tankards, and mugs are most common. Tankards and mugs are cordoned above the base. Government capacity stamps are impressed on many pieces. Produced in Fulham, Southwark, and Bristol. Date Range: post 1690.

Ware: “Fulham Type”
Material: “Stoneware”
Manu Tech: “Wheel Thrown”
Vessel Category: “Hollow”
Ext Glaze Type: “Salt Glaze”
Int Glaze Type: Usually “Salt Glaze”

Note: Do not catalog the dipped iron oxide into the Decoration table. This technique is implied with the ware type “Fulham-type.” Any cordoning should be cataloged into the Decoration table, with the Decorative Technique listed as “Incised, lathe-engine turned.”

10.4.5 Shaw Stoneware

This refined stoneware has a brown to black body. The exterior was decorated with brown slip, over which white sprig molding and fine slip bands were applied. Cordoning is often present. The interior was white-slipped, and vessels were salt-glazed. The most common forms are pitchers, jugs, and tankards. This ware was patented by Ralph Shaw in 1733, and produced by him and other Staffordshire potters until midcentury. Date Range: 1733-1750.

Ware:	"Shaw Stoneware"
Material:	"Stoneware"
Manu Tech:	"Press molded" or "Wheel Thrown"
Glaze Type:	"Salt Glaze"

10.4.6 Turner's Type

Although Turner's Type 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 press molded often with engine-turning and sprig molding; bases and rims may be overglaze painted with contrasting, dark enamel color. Pieces were often originally fitted with silver rims and lids. Mostly seen in ewers and mugs. English. Date Range: 1785-1825.

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

10.4.7 White Salt Glaze Stoneware

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

Ware:	"White Salt Glaze"
Material:	"Stoneware"
Manu Tech:	Could be "Press Molded", "Wheel Thrown", or "Slip Cast"
Exterior Surface:	"Salt Glaze"
Ext/Int Color:	**Use Refined Ceramic Surface Colors**

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

Scratch Blue and Scratch Brown

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

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

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

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

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

Transfer-printing
Black transfer printed designs apparently were used for only a brief period. Date Range: 1756-1765. See section **1.1** for how to catalog transfer printed decoration.

Molded Plate Rim Patterns
Include "Dot, Diaper, and Basketweave"; "Bead and Reel"; "Barley"; "Queen's shape"; "Royal pattern"; and, "Feather Edge." Date Range: post 1740. Each of these patterns has a corresponding Genre. See the Genre Appendix for instructions on how to catalog molded rim patterns.

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

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

Dipped White Salt Glazed is a light gray to tan-bodied stoneware that is dipped in white slip, or engobe. Hollowware rims, spouts, and the tops of handles are often covered with brown oxide slip. The pitting associated with salt-glazing is not always evident here.

Seen in rather thick-bodied tavern wares; initially thought to be an early version of White Salt-glazed stoneware. Date Range: 1715-1775.

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

10.4.9 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 had manganese added to produce the black clay body. Also referred to as "Dry-Bodied Black Stoneware." Date Range: 1750-1820.

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

10.4.10 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. Produced by a number of Staffordshire potters; all of it may simply be referred to as "Dry-Bodied Red Stoneware." Date Range: 1700-1772.

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

10.4.11 Jasper Ware Type

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

Ware: "Jasperware Type"
Material: "Stoneware"

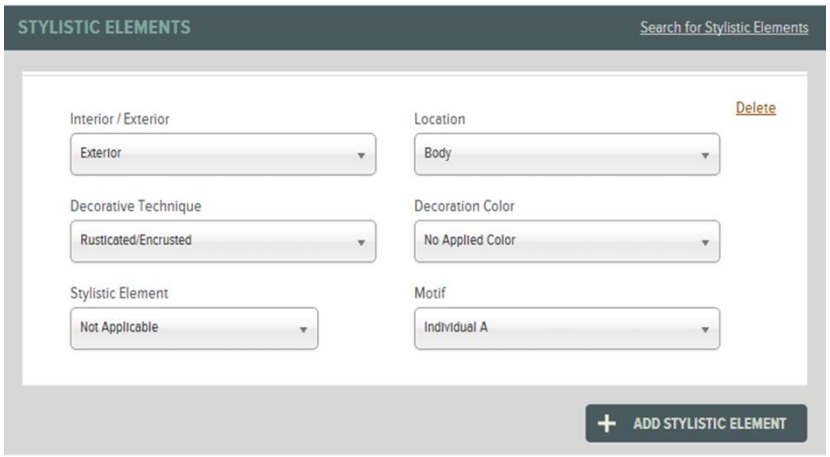
Manu Tech: "Press Molded"
Ext/Int Surface: Usually "Unglazed/Bisque". May have "Lead glaze".
Ext/Int Color: If slipped, record "Body Color Obscured by Decoration." Otherwise record using DAACS Detailed Color Groups

10.4.12 Nottingham

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

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

Note: There is no need to include the brown-slipped exterior surface or the white layer 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:



10.4.13 Staffordshire Brown

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

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

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

10.4.14 German Stoneware

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

10.4.15 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 clay 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, cordoned, cylindrical-necked serving jugs. Date Range: post 1600-c.1775; blue and purple: 1650-c.1725.

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

"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.

10.4.3.2 Frechen Brown

This is a brown stoneware with a light or dark gray to light brown homogenous stoneware clay body that has a dense paste. The paste color varies from creamy buff to pale gray. Vessels include jugs, bottles, tankards, chamber pots, storage containers and "Bellarmine Bottles" (English terminology) or *"Bartmann Krug"* (German terminology) jugs. Date Range: 1700-1800.

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