



# DAACS Cataloging Manual: Locally Made and Ambiguous Coarse Earthenwares

June 2024

*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, Bollwerk, and Bloch in the intervening years*

**Last Update:**

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## **1. DAACS CERAMIC FIELD DEFINITIONS AND PROTOCOLS**

The DAACS database was designed by Galle and Neiman in 2001 with the direct input from the DAACS Steering Committee and collaborating institutions. Today DAACS' large relational database is comprised of over 200 tables programmed in open-source PostgreSQL. It is linked to a Ruby-on-Rails web-based interface that allows DAACS Research Consortium (DRC) members to access the database through a web browser with a login from anywhere with a working internet connection. For a detailed summary of the DAACS database and history of DAACS, please see Galle, Neiman, and Bollwerk 2019.

In 2018, a major grant from the National Endowment for the Humanities' Digital Humanities Division provided funds to develop a tiered cataloging interface that would allow DRC users to engage with the database on a variety of levels while retaining the data standards and integrity built into the original system. This new interface, with its Bronze, Silver, and Gold tiers, went live in March 2022. This project was a collaboration between DAACS, The University of Virginia's Institute for Advanced Technology in the Humanities, and Convoy.

## **2. ABOUT THIS MANUAL**

The Coarse Earthenware module in DAACS was designed to facilitate analysis of ceramic sherds that were not industrially produced and typically not widely marketed, instead exhibiting "local" features. Due to these characteristics, their description requires different terminology and attributes from the types of ceramics cataloged in the main Ceramics module. This includes coarse earthenwares with the Ware Type of "Caribbean Coarse Earthenware," "Coarse Earthenware, Unid," "Colonoware," and "Native American/**Indigenous**." Extensive, detailed information ranging from the condition and size of ceramic sherds to information on paste and vessel form are collected. This manual covers cataloging protocols and standards at the Bronze, Silver, and Gold levels.

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.

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 (e.g., presence of burnishing) 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.

Please note that the data fields and protocols listed below are the result of extensive testing among DAACS 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 consistent 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.

## 2.1. COMPARISON OF COARSE EARTHENWARE ATTRIBUTES RECORDED FOR BRONZE, SILVER, AND GOLD CATALOGING LEVELS

Field	Entry Level and Field Location		
	Bronze	Silver	Gold
Artifact Count	Main	Main	Main
Ware	Main	Main	Main
Coarse Earthenware Type	Main	Main	Main
Material	Main	Main	Main
Manufacturing Technique		Main	Main
Vessel Category	Main	Main	Main
Form		Main	Main
Completeness		Main	Main
Decoration? (Y/N)	Main	Main	Main
Mended?		Main	Main
Exterior Surface		Main	Main
Exterior Color		Main	Main
Exterior Glaze Opacity			Main
Interior Surface		Main	Main
Interior Color		Main	Main
Interior Glaze Opacity			Main
Notes	Main	Main	Main
Vessel Shape			Coarse Earthenware

Orifice Type			Coarse Earthenware
Base Shape			Coarse Earthenware
Rim Shape			Coarse Earthenware
Rim Angle			Coarse Earthenware
Maximum Rim Width			Coarse Earthenware
Handle Shape			Coarse Earthenware
Paste Color			Coarse Earthenware
Oxidized vs. Reduced Fabric		Main	Coarse Earthenware
Total Paste Inclusion Density		Main	Coarse Earthenware
Add Inclusion		Main	Coarse Earthenware
Multiple Sherd Thicknesses			Coarse Earthenware
Sherd Thickness			Measurements
Maximum Sherd Measurement		Measurements	Measurements
Sherd Weight	Main	Measurements	Measurements
Mended Sherd Weight		Measurements	Measurements
Rim Length			Measurements
Rim Diameter			Measurements
Mended Rim Diameter			Measurements
Base Length			Measurements
Base Diameter			Measurements
Mended Base Diameter			Measurements
Tile Length			Measurements
Tile Width			Measurements
Decoration Mode	Main	Decoration/Condition	Decoration
Stylistic Elements			Decoration
Add Use Wear			Wear/Condition
Evidence of Burning			Wear/Condition
Post Manufacturing Modification?		Decoration/Condition	Wear/Condition
Base Mark		Base Mark	Base Mark

Base Mark Color		Base Mark	Base Mark
Base Mark Reference		Base Mark	Base Mark
Add Image	Images	Images	Images
Add Object	Objects	Objects	Objects
Add Mends to Artifact		Mends	Mends
Mended Form		Mends	Mends

### 3. BRONZE LEVEL PROTOCOLS

#### 3.1. BRONZE OVERVIEW

The main benefit of cataloging ceramic vessel sherds at the Bronze Level is the ability to batch larger quantities of sherds by a smaller number of diagnostic fields. The result is to catalog more artifacts at a faster pace. However, think carefully about the analytical tradeoffs. If you catalog at the Bronze level, you will not record potentially important pieces of information, such as detailed measurements and decoration attributes.

The fields recorded at the Bronze level in the Coarse Earthenware module are:

- Artifact Count
- Ware Type
- Coarse Earthenware Type
- Material
- Vessel Category
- Decoration? (Y/N)
- Decoration Mode
- Notes
- Sherd or Batch Weight
- Links to Images
- Links to Objects

We begin by introducing Bronze level batching protocols and offering suggestions for cataloging efficiency. We then describe the fields recorded at the Bronze level. Details on individual ware types can be found in Section 7.

#### 3.2. BRONZE BATCHING PROTOCOLS

Batch all sherds, regardless of size, that share the following diagnostic attributes:

- Ware
- Coarse Earthenware Type
- Material
- Vessel Category
- Decoration Mode

1. Artifact Count should record the total number of sherds in the batch.
2. Sherd weight should be the total weight of the batch in grams.
3. Please note that it is possible to have a batch with an Artifact Count of 1.

### 3.3. BRONZE CATALOGING RECOMMENDATIONS

We recommend following the following steps for sorting sherds prior to cataloging. This sorting process will expedite cataloging.

1. Sort sherds by ware type.
2. Sort ware type groups into coarse earthenware types. Depending on the project and region, coarse earthenware types may be defined by differences in paste attributes, surface treatment/decoration, or vessel form.
3. Sort smaller groups by vessel category.
4. Sort your Ware/Category groups by decorated and undecorated sherds.
5. Note that at the end of this process you could have a “batch” of one sherd. You may have batched groups with numerous sherds, or a group with just one sherd. A batch of one is still a batch and should be recorded using the prescribed guidelines.
6. All attributes must match within a group of sherds to create a batch.

## 4. SILVER LEVEL CATALOGING PROTOCOLS

### 4.1. SILVER OVERVIEW

The main benefit of cataloging ceramic vessel sherds at the Silver Level is the ability to batch sherds while also collecting more attribute data, such as surface treatment, color, base marks, and more measurements than offered by the Bronze interface. The result is the ability to catalog artifacts at a faster pace than Gold but with more information than Bronze. However, think carefully about the analytical tradeoffs. If you catalog at the Silver level, you are not recording detailed stylistic information, wear/condition data, and rim and base measurements.

The fields recorded at the Silver level are:

- Artifact Count
- Ware Type
- Coarse Earthenware Type
- Material
- Manufacturing Technique
- Vessel Category
- Vessel Form
- Completeness
- Decoration? (Y/N)
- Mended?
- Exterior Surface Treatment
- **Exterior Color**
- Interior Surface Treatment
- **Interior Color**
- Notes
- Total Paste Inclusion Density
- Oxidized vs. Reduced Fabric
- Inclusions
- Maximum Sherd Measurement
- Sherd or Batch Weight
- Mended Sherd Weight
- Decoration Mode
- Post Manufacturing Modification?
- Base Mark
- Base Mark Color
- Base Mark Reference
- Links to Images
- Links to Objects
- Links to Mended Artifacts

## 4.2. SILVER BATCHING PROTOCOLS

Batch all sherds that share the following attributes:

- Ware
  - Coarse Earthenware Type
  - Decoration Mode
  - Manufacturing Technique
  - Completeness
  - Vessel Category
  - Form
  - Exterior Surface
  - Interior Surface
  - Maximum Sherd Size (less than 20 mm, 21-30 mm, 31-40 mm, etc. - 10 mm modified bins for DAACS Silver)
1. Artifact Count should record the total number of sherds in the batch.
  2. Surface color is not recorded for batched sherds.
  3. Sherd weight should be the total weight of the batch in grams.
  4. If there is decoration on the sherd that does not have a Decoration Mode, record Decoration as “Yes”, Decoration Mode as “Not Applicable” and enter the general type of decoration in the Notes (e.g., “Exterior has incised decoration. No assigned Mode.”).

### 4.2.1. PROTOCOLS FOR ALL TYPES WHEN COUNT = 1

Sherds of all ware types with the following criteria should be cataloged individually, with Artifact Count =1:

1. Post-Manufacturing Modification  
Sherds that exhibit any post-manufacturing modification. Post-Manufacturing Modification field on the Condition tab should be recorded as “Yes.” The modification should be described in the Notes field.
2. Physically Glued Sherds  
Sherds that are physically glued should be cataloged at the sherd level, which may result in batches with counts of one. If the mending occurs across two batches, then Mends tab information should be recorded (“Mends to” Artifact IDs and Mended Form) for each batch. If two mended sherds have all of the same attributes (including max. sherd size), then they can be recorded in one batched record. Do not batch mended with non- mended sherds.

Example: Three bowl fragments mend together, two are 20 mm and one is 30 mm, all other attributes are the same. Two records would be created for this scenario: one with a count of 2 and max size 20 mm, and another with a count of 1 and max size 30 mm. Mended Yes/No

is recorded as “Yes, Physically Mended” and information on the Mends tab are recorded for both records.

Example 2: Two Unid: Utilitarian base sherds, size 30 mm, are mended. One record is created, Mended Yes/No Field is recorded as “Yes, Physically Mended”, Artifact Count =2.

Remember that fresh breaks are catalogued as one sherd and therefore can be batched with similar sherds according to the previous rule. In the Notes field, record “[X] sherds in this batch are fresh breaks.”

### 3. Base or Manufacturer Marks

Sherds with base marks or other manufacturer’s marks should be catalogued individually.

## 4.3. SILVER LEVEL CATALOGING RECOMMENDATIONS

We recommend following the following steps for sorting sherds prior to cataloguing. This sorting process will expedite cataloguing.

1. Sort sherds by ware type.
2. Sort sherds by coarse earthenware type. Depending on the project and region, coarse earthenware types may be defined by differences in paste attributes, surface treatment/decoration, or vessel form.
3. Separate any sherds with the following attributes. They will be catalogued individually:
  - a. Evidence of post-manufacturing modification
  - b. Sherds physically mended (glued) to one another
  - c. Sherds with base marks or other manufacturer/maker’s marks
4. Sort ware types into smaller groups by manufacturing technique, completeness, vessel category, form, and decoration mode. **If you are cataloguing coarse stonewares and earthenwares, you will also batch by exterior and interior color (See above).**
5. Separate batched piles into size bins.
  - a. Sherds 30 mm and under can be batched together. Enter 30 in Max Sherd Size field.
  - b. Sherds greater than 30 mm should be batched by 10 mm size bins.
    - i. Enter 30 for sherds 5-30mm
    - ii. Enter 40 for sherds 31-40mm
    - iii. Enter 50 for sherds 41-50mm,
    - iv. Etc.
6. Note that at the end of this process you may have a “batch” of one sherd. A batch of one is still a batch and should be entered accordingly.
7. All attributes must match within a group of sherds to batch them.

## 5. GOLD LEVEL CATALOGING PROTOCOLS

### 5.1. GOLD OVERVIEW

The benefit of cataloging coarse earthenware sherds at the Gold Level is the ability to record detailed stylistic information, paste information, wear/condition data, and rim and base measurements. These attributes often serve to distinguish different locally made coarse earthenware types, reflecting local materials and practices. Note that the specific attributes of a coarse earthenware assemblage may result in modification of this procedure at the project level. If there are coarse earthenware attributes that are non-diagnostic in the region (e.g., Reduced Core or Exterior/Interior Color, Inclusion Density) the project team may, in consultation with DAACS, decide not to record those attributes. All deviations from standard protocol should be fully documented and shared in a project-specific manual.

The fields recorded at the Gold level are:

- Artifact Count
- Ware Type
- Coarse Earthenware Type
- Material
- Manufacturing Technique
- Vessel Category
- Vessel Form
- Completeness
- Decoration? (Y/N)
- Exterior Surface Treatment
- **Exterior Color**
- Exterior Glaze Opacity
- Interior Surface Treatment
- **Interior Color**
- Interior Glaze Opacity
- Notes
- Maximum Sherd Measurement
- Sherd or Batch Weight
- Mended Sherd Weight
- Vessel Shape
- Orifice Type
- Base Shape
- Rim Shape
- Rim Angle
- Maximum Rim Width
- Handle Shape
- Paste Color
- Oxidized vs. Reduced Fabric
- Total Paste Inclusion Density
- Add Inclusion
- Multiple Sherd Thicknesses
- Mended Rim Diameter
- Base Length
- Base Diameter
- Mended Base Diameter
- Tile Length
- Tile Width
- Decorative Genre
- Pattern Name
- Pattern Notes
- Stylistic Elements Related Table: Interior/Exterior
- Stylistic Elements Related Table: Location
- Stylistic Elements Related Table: Decorative Technique
- Stylistic Elements Related Table: Decoration Color
- Stylistic Elements Related Table: Stylistic Element
- Stylistic Elements Related Table: Motif
- Wear/Condition Related Table: Wear Location

- Wear/Condition Related Table: Completeness
- Wear/Condition Related Table: Wear Pattern
- Evidence of Burning
- Post Manufacturing Modification?
- Base Mark
- Base Mark Color
- Base Mark Reference
- Notes
- Links to Images
- Links to Objects
- Links to Mended Artifacts

We introduce the Gold level cataloging protocols and offer suggestions for cataloging efficiency. Details on individual ware types can be found in Section 7.

## 5.2. GOLD BATCHING PROTOCOLS

The following rules determine when sherds can be batched into groups for cataloging, and indicate special protocols for cataloging batched sherds.

1. Batch all non-diagnostic body sherds that are 30mm or less in maximum sherd diameter.
2. Do not batch sherds with decoration. See Section 6.1.9 below to identify what is considered decoration on non-industrially produced pottery.
3. Do not batch sherds that have identifiable form (bowl, plate, etc.) or completeness (rim, base, etc.).
4. Do not record the Surface Color on batched sherds. Enter “Not Recorded” into the Exterior/Interior Color fields.
5. Sherds can be batched together even if some in the group are burned or missing surfaces 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 surfaces, Interior/Exterior Surface should both be listed as “Not Recorded.” If all sherds in a batch are missing glaze from all surfaces, record as the appropriate ware type and identify surfaces as “Missing.”

Caribbean Coarse Earthenware whose form is either “Sugarware, unid” or “Sugar Mold” are abundant and standardized on some Caribbean sites. We have increased the batching size to 100 mm or less. For specific protocols for these forms, see Section 7.1.

## 5.3. GOLD LEVEL CATALOGING RECOMMENDATIONS

We recommend following the following steps for sorting sherds prior to cataloging. This sorting process will expedite cataloging.

1. Sort sherds by ware type.
2. Sort sherds by coarse earthenware type. Depending on the project and region, coarse earthenware types may be defined by differences in paste attributes, surface treatment/decoration, or vessel form.
3. Separate any sherds with the following attributes. They will be cataloged individually:

- a. Sherds with decoration (see Section 6.1.9 for definition of decoration on locally made coarse earthenwares)
  - b. Non-body sherds (e.g., "Rim," "Base," or "Handle"). This also includes sherds with any completeness that includes these vessel parts (e.g., "Body, Rim" or "Base, Body").
  - c. Evidence of post-manufacturing modification
  - d. Sherds physically mended (glued) to one another
  - e. Sherds with base marks or other manufacturer/maker's marks
4. Sort sherds by paste attributes: color, density, inclusion type, etc.
  5. Sort coarse earthenware types into smaller groups by manufacturing technique, completeness, vessel category, form, Decoration Mode, and Stylistic Elements.
  6. Separate batched piles into size bins.
    - a. All sherds 30 mm and under can be batched together. Enter 30 in Max Sherd Size field.
    - b. Sherds greater than 30 mm should be batched by 5 mm size bins.
      - i. Enter 35 for sherds 31-35mm
      - ii. Enter 40 for sherds 36-40mm
      - iii. Etc.
  7. Note that at the end of this process you may have a "batch" of one sherd. A batch of one is still a batch and should be recorded using the following guidelines.
  8. All attributes must match within a group of sherds to batch them.

## 6. FIELD DEFINITIONS AND PROTOCOLS

### 6.1. MAIN TABLE

Below are descriptions and cataloging rules for the various fields in the main ceramics table. The type of field is identified as: Controlled Vocabulary (i.e., dropdown list), Numeric, or Open-Text.

#### 6.1.1. COUNT

##### *Numeric Field*

This field records the number of sherds that are being cataloged together into one record. Please review batching protocols for specific cataloging levels, as described above.

Remember that fresh breaks are cataloged as one sherd and therefore can be batched with similar sherds according to the cataloging level. In the Notes field, record “[X] sherds in this batch are fresh breaks.”

#### 6.1.2. WARE

##### *Controlled Vocabulary*

The Ware field provides a list of ware types that are cataloged with these specific coarse earthenware protocols. They are: Caribbean Coarse Earthenware\* (hand built, wheel-thrown, or unid), Coarse Earthenware, unid, Colonoware, and Native American (Indigenous). DAACS also requires that each ware type have mutually exclusive definable attributes. Attributes of each ware type are described in detail in Section 7.

\* 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.”

#### 6.1.3. COARSE EARTHENWARE TYPE

##### *Controlled Vocabulary*

Coarse earthenware “type” designations are recorded in this field. These types identify subsets of existing ware types according to diagnostic attributes. The default Earthenware Type is “Not Applicable.” Some types may already be established for a particular region across multiple projects (e.g., Catawba [Colonoware] or Swift Creek [Native American]) while other project-specific coarse earthenware “types” for research purposes can also be recorded here (e.g., Papine Village Types I-VI [Caribbean Coarse Earthenware]). All coarse earthenware types must be clearly defined, in consultation with DAACS staff, before being added as new terms.

#### 6.1.4. MATERIAL

##### *Controlled Vocabulary*

This field indicates whether a sherd is “Refined Earthenware”, “Coarse Earthenware”, “Porcelain”, “Stoneware” or “Unidentifiable.” Within the Coarse Earthenware module, all entries should be “Coarse Earthenware.”

### 6.1.5. MANUFACTURING TECHNIQUE

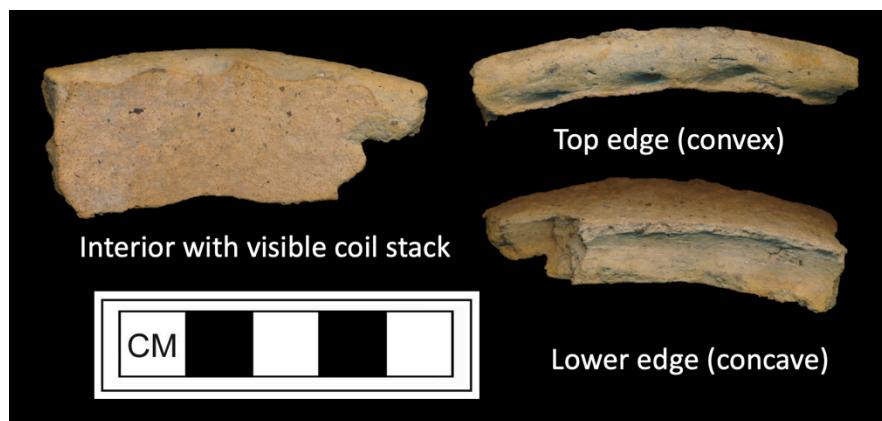
#### *Controlled Vocabulary*

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

**"Handbuild, coil":** Coiled vessels are built by joining together a continuous spiral or series of clay coils. Adjacent coils are smoothed together using fingertips, a paddle and anvil, or a similar tool. Handbuilt, coil should only be used when diagnostic evidence of coil manufacture such as a coil break is present; otherwise, record manufacturing technique for handbuilt pottery as "Handbuild, unid." Coil breaks typically appear as concave or convex breaks parallel to the rim, reflecting the original coil stacks. Occasionally coils were not fully smoothed over and will still be visible on the vessel interior or exterior.



Coiled base. DAACS ID: 1058-192T\_04-NRD—00021



Coiled body sherd. DAACS ID: 3016-SF27-NOS--00001

**"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.”

**“Wheel thrown”:** Look for horizontal rilling or “throw lines” to determine whether a vessel is wheel thrown. They may be present on the interior, exterior, or both.

**“Press molding”:** For coarse earthenwares, press molding was typically used to produce hump-molded plates or platters. Press molding also permits the production of complex molded shapes.

#### 6.1.6. VESSEL CATEGORY

##### *Controlled Vocabulary*

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. 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.”

#### 6.1.7. FORM

##### *Controlled Vocabulary*

Form refers to the specific form of the original vessel, such as “Jar” or “Bowl.”

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 coarse earthenware sherds. 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 large cylindrical body sherd as a jar but you can identify it as “Unid: Utilitarian.”

Note that locally made coarse earthenwares were produced in a variety of vessel forms such as tablewares in addition to utilitarian wares, but bowl and jar forms are the most common across the Southeastern U.S. and Caribbean. Bowls are wider than they are tall; jars are taller than they are wide. It can also be impossible to distinguish a bowl fragment from a jar fragment. Additionally, please note that for many locally made coarse earthenwares, forms were multi-purpose. For example, bowls may have been used for serving (i.e., tableware) as well as cooking in hot coals (i.e., utilitarian). These ambiguous artifacts should be cataloged as “Unidentifiable.”





Sample handbuilt bowl forms (left) and jar forms (right).

#### **Note: Gaming Pieces**

Occasionally, ceramic sherds are deliberately reworked and reshaped into a rounded or multi- sided object (i.e., “disc” or “discoidal”). 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.

#### **6.1.8. COMPLETENESS**

##### *Controlled Vocabulary*

This field describes what part of the vessel a sherd represents, for example “Body” or “Base.” For many locally made coarse earthenwares, the forms are simple, composed of only base, body, and rim. There may be no clear point of inflection to mark the transition from body to rim, or base to body. In these cases, it is appropriate to identify the sherd as “Body, Rim” or “Base, Body.” If you have a simple straight rim, a general rule of thumb is to identify the sherd as “Body, Rim” if it extends at least 5 cm/2 in below the lip, though this varies for especially large or especially small vessels. If a rim is identifiable as inverted, everted (i.e., it has an inflection point), or is folded, the portion below the point of inflection or the end of the fold is body.

#### **6.1.9. DECORATION?**

##### *Controlled Vocabulary*

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.

#### **Note: Decoration, Stylistic Elements versus Surface Treatments**

In DAACS, we define decoration as any intentional surface modification on locally made pottery. This definition encompasses both surface treatments (applied uniformly across the entire vessel; often associated with manufacturing methods such as paddling) and stylistic elements (individually applied decoration). We record decoration on Native American and other locally-produced coarse earthenware ceramics using two distinct attributes (aka database fields): Coarse Earthenware Decoration Mode (CEW Dec Mode) and Stylistic Elements. Decorative Mode captures both surface treatment and stylistic element manufacturing technique (i.e., “Stamped, simple; Incised”). Stylistic Elements capture specific individual designs.

Here is how this works:

1. Surface Treatment. These are typically paddle- or textile-impressed alterations that are applied to the entire surface of the vessel as part of the forming process (i.e., cord-marking,

simple stamping, fabric or net impressions). These are assumed to relate more strongly to technical choices of production than to aesthetic choices.

2. Decoration is an alteration to the vessel such as incision, punctuation, slipping, burnishing or notching, that creates a decorative motif. It may be present in addition to or directly on top of a surface treatment. Decoration is assumed to relate more to aesthetic choices.  
Decoration is typically found on the lip, rim, or proximal rim area, but may cover the entire vessel.
3. Sherds with surface treatment only are still identified as decorated, and the information should be recorded in two places:

**Main Tab:** Decoration? Yes

**Decoration Tab (Gold) or Decoration/Condition Tab (Silver):** DecMode as appropriate

Sherds with the same surface treatment and other attributes may still be batched. On the other hand, sherds with incising/punctuation/etc. are considered diagnostic and cannot be batched. In addition to filling out the Decoration? and DecMode fields, stylistic elements should be recorded for these sherds as appropriate. Stylistic elements do not need to be recorded for surface treatments that are already part of DecMode.

**Example 1.** A batch of two simple stamped sherds should have a DecMode of “Stamped, simple” and no Stylistic Element data.

**Example 2.** Two simple stamped sherds with a punctate band around the rim should be cataloged individually with a DecMode of “Punctate; Stamped, simple,” and Stylistic Elements filled out describing the punctate band for each sherd.

#### **6.1.10. MENDED?**

*Controlled Vocabulary*

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. Note that fresh breaks are not recorded as mended.

Sherds that are mended with other sherds must be cataloged individually. Measure individual sherd thickness (if possible), size, and fill out Sherd Weight with the average sherd weight for the mended fragment. Fill out Mended Sherd Weight with the total weight for the mended fragment, Mended Rim Length (if applicable), and Mended Base Length (if applicable). In Silver and Gold level cataloging, the Artifact IDs of the sherds that mend directly to the sherd being cataloged, and Mended Form should be added to the Mends Tab.

#### **6.1.11. EXTERIOR SURFACE**

*Controlled Vocabulary*

Enter the type of exterior surface. For most locally made coarse earthenwares this will be “Unglazed/Bisque.” Individual coarse earthenware type definitions should have instructions as to what should be entered into this field.

**“Unglazed/Bisque”:** No glaze is present, and typically the natural color of the clay body is visible. Slipped surfaces should be cataloged as “Unglazed/Bisque” with the slipping described as decoration (see Section 6.1.9 above)

**“Smudged”:** This term should only be used if smudging is part of the Coarse Earthenware Type description. Smudging is a technique of low-temperature secondary firing with organic material that imparts an allover blackened surface to the vessel. The black surface may be matte or somewhat shiny, and is often combined with burnishing. Smudging is distinguished from fire-clouding (Section 6.5.3) by the even, allover surface coloration, and differs from simple reduction or burning in that it typically remains surficial and is visible as a distinct layer that does not extend into the paste. If uncertain, use the more conservative option of “Unglazed/Bisque.”



Smudged sherds, Sans Souci Coarse Earthenware Type D.

**“Unidentifiable Surface”:** This term should be used for any ambiguous surfaces, which may have burning, concretions, or other conditions that render the original surface treatment unidentifiable.

**“Missing Surface”:** The original surface is no longer present, exposing the underlying paste.

#### 6.1.12. EXTERIOR COLOR

##### *Controlled Vocabulary*

Except as specified by projected, Exterior Color should be entered as “Not Recorded” for unglazed locally made coarse earthenwares. Do not use “No Applied Color.” As these were typically fired in the open rather than in a kiln, there was often substantial variation in coloration within a single vessel, with some portions reduced and others oxidized. For this reason, though there may be

some broad trends, generally surface color is not a reliable marker for vessels or coarse earthenware types.

If sherd is glazed, enter the glaze color using the DAACS Detailed Color Group section of the DAACS Color Group.

#### 6.1.13. EXTERIOR GLAZE OPACITY

##### *Controlled Vocabulary*

Opacity is recorded at the Gold level 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.

#### 6.1.14. INTERIOR SURFACE

##### *Controlled Vocabulary*

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

#### 6.1.15. INTERIOR COLOR

##### *Controlled Vocabulary*

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

#### 6.1.16. INTERIOR GLAZE OPACITY

##### *Controlled Vocabulary*

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

### 6.2. COARSE EARTHENWARE TABLE

This table records attributes and measurements specific to locally made coarse earthenwares.

#### Note: Sugarwares

Fields on the Coarse Earthenware tab are not recorded for Caribbean Coarse Earthenware in industrial sugar forms: “Drip Jar”, “Sugar Mold”, or “Sugarware, unid.” See the specific cataloging protocols for these in Section 7.1

### 6.2.1. VESSEL SHAPE

#### *Controlled Vocabulary*

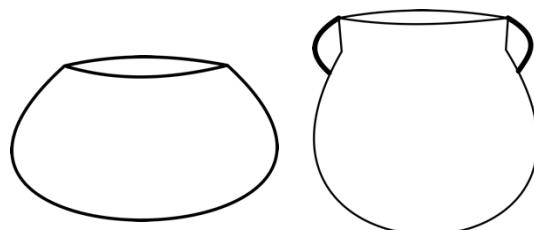
This field describes the overall shape of the vessel body, which is the portion between the orifice and base that includes the maximum diameter or greatest region of enclosed volume. Options are: "Cylindrical," "Globular," "Sloping," or "Unidentifiable." The majority of cases will be "Unidentifiable."

**"Cylindrical":** In order to identify vessel shape as "Cylindrical," a sherd will be large and typically have an identifiable completeness of at least "Body, rim" or "Base, body." The sherd exhibits curvature along one plane and not a second plane (i.e., the sherd curves along the horizontal plane perpendicular to the lip but remains straight along the vertical plane). If a base is present, the body/base juncture is vertical, nearly 90 degrees.



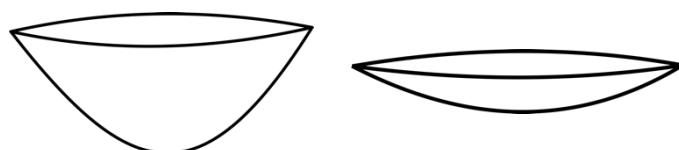
Idealized cylindrical vessel and cylindrical vessel fragment.

**"Globular":** Use globular if the shape of the sherd is convex and the sherd is not part of a base (i.e., it is part of body or shoulder of vessel). The sherd should exhibit curvature along two planes, both parallel to and perpendicular to the rim.



Globular vessels.

**"Sloping":** In order to identify vessel shape as "Sloping," part of the rim or part of the base must be present. Sloping vessels taper from wide orifice to narrow base. The angle of body-to-base must be obtuse. There should be no indications of convexity or concavity.



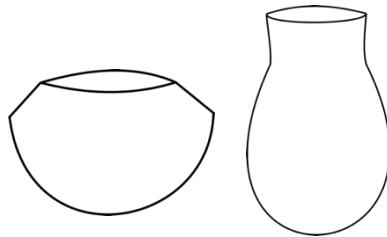
Sloping vessels.

### 6.2.2. ORIFICE TYPE

#### *Controlled Vocabulary*

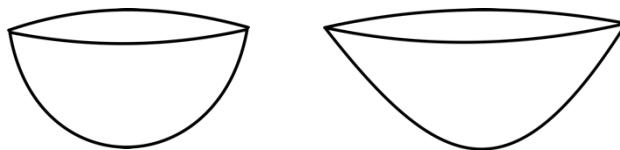
This field is a description of the orifice shape, or the mouth opening of the vessel. To complete this assessment, it is necessary to compare the shape and size of the rim with the rest of the vessel. A completeness of “Rim, body” is typically required to assess the orifice shape. Options are: Restricted, 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.



Restricted orifice vessels.

**“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.



Unrestricted orifice vessels.

### 6.2.3. BASE SHAPE

#### *Controlled Vocabulary*

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/Rounded,” “Feet,” “Footring,” “Pedestal,” “Plain/Flat,” or “Unidentifiable.”

**“Conical/Rounded”:** If the overall shape of base is convex it is recorded as “Conical/Rounded”.



Conical base sherd. DAACS ID: 1058-192T\_07-NRD--00049

**“Feet”:** If the sherd has added legs/appendages, or feet that serve as vessel supports, i.e., podal supports, choose “Feet.”



Left: Colonoware foot. DAACS ID: 1302-76-0-0-NOS—00444. Right: podal supports. Image courtesy Florida Museum.

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



Colonoware footings. DAACS ID: 1300-118-DRS—00019 (left);  
1302-76B-U31-1-DRS—00105 (right).

**“Pedestal”:** A pedestaled vessel has a base whose outer edges often extend beyond the body walls of the vessel, but there is no footing. May provide added stability.



Colonoware pedestal base. DAACS ID: 1302-76-L085-NOS—00007

**“Plain/Flat”:** 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 footing is present, and the overall base shape is not rounded or conical.



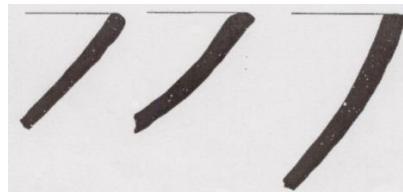
Plain/flat colonoware base. DAACS ID: 1017-F5/NW/3-DRS—00095.

#### 6.2.4. RIM SHAPE

##### *Controlled Vocabulary*

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. To identify rim shape, one must first ascertain the original orientation of the lip to the vessel. This may be done by placing the lip on a surface and rocking it until as much of it as possible is flat on the surface. Imagine this angle as the “horizon line” for the vessel orifice. For each rim shape, indicate the presence of a folded rim, if visible.

**“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.



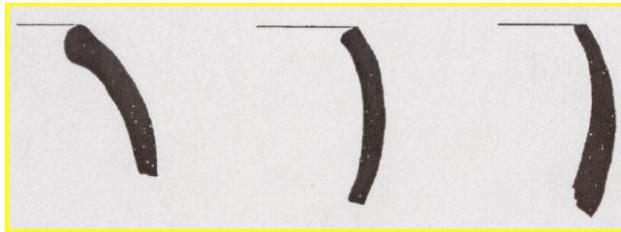
Straight rims.

**“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.



Everted rim bowls and jars.

**"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.



Inverted rims.

#### 6.2.5. RIM ANGLE

##### *Controlled Vocabulary*

Typically you will need a completeness of "Rim, body" to measure rim angles. Use a goniometer to measure the angle of the rim sherd. This angle is the actual measurement of the rim shape. Place the vertex of the goniometer at the center of the inflection point between body and rim and rotate the sides until each is as flat as possible against the sherd. Many times this measurement is "Unmeasurable" if there is not enough of the sherd below where the rim meets the body. If the goniometer measures less than 15, record as 0.

#### 6.2.6. MAXIMUM RIM WIDTH

##### *Controlled Vocabulary*

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

#### 6.2.7. HANDLE SHAPE

##### *Controlled Vocabulary*

Field must be recorded for any handle sherd. Select "Unidentifiable" if you cannot determine shape.

**"Tubular/Round"**: This handle is circular in cross section. On handbuilt coarse earthenwares they are typically solid, forming a loop that connects to the vessel in two places. They may be attached vertically or horizontally. On wheel-thrown vessels, round handles may be hollow cylinders, often with a flared end, attached on only one side. These were thrown and are found on pipkin and saucapan forms.



Hollow tubular handle on Vallauris coarse earthenware. DAACS ID: 1243-5184-DRS—0002. Solid round colonoware handle. DAACS ID: 1304-75B-U25-2-DRS—00027.

**“Strap”:** Handle is solid and flat; roughly rectangular or elliptical 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 at two points.



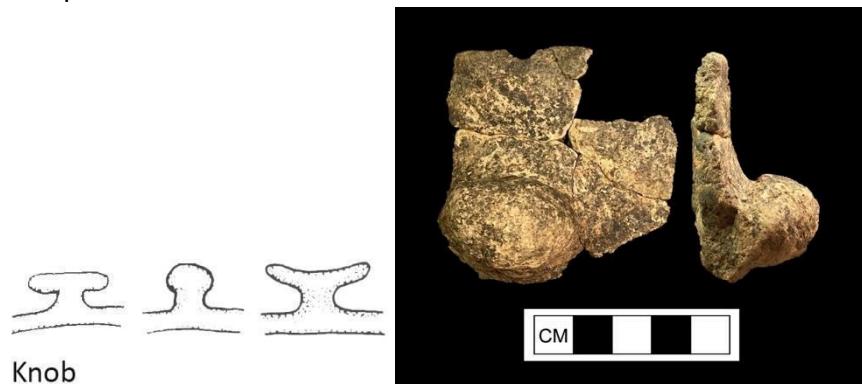
Left-to-right: Strap handle attachment, strap handle cross section, strap handle on vessel. Images courtesy Florida Museum of Natural History.

**“Lug”:** Also called a “tab” or “ear.” Handle is created from a single, solid slab or coil of clay that is adhered along one of its long sides to exterior body or rim. 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 handle on American Stoneware. DAACS ID: 1025-309M-DRS—00091.

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



Knob forms. Knob on the side of a Native American vessel, just below rim. DAACS ID: 1057-249J\_01-UCB-NRD--00018-23.

### 6.2.8. PASTE COLOR

#### *Controlled Vocabulary*

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.”

### 6.2.9. OXIDIZED VS. REDUCED FABRIC

#### *Controlled Vocabulary*

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. A fresh break is typically required to confirm. 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 6.5.

### 6.2.10. TOTAL PASTE INCLUSION DENSITY

#### *Controlled Vocabulary*

With the microscope’s magnification level set at 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). At least 5% of the paste must contain inclusions for the inclusions to be recorded for this field, otherwise the default is “Not Applicable.” Use the Munsell inclusion percentage guide to determine paste inclusion density.

If the density is greater than 5%, it should be recorded as

- “Less than or equal to 7.5% (5 - 7.5%)”
- “Greater than 7.5% and less than 15%”
- “Greater than or equal to 15%”

### 6.2.11. COARSE EARTHENWARE INCLUSIONS

#### *Controlled Vocabulary*

Specific paste inclusions are recorded when paste inclusion density has also been recorded. These are best identified under 10X magnification. The module allows you to record multiple inclusion types. Use the “Add Inclusion” button to record more than one inclusion type. The following inclusions are recorded:

**“Black, unid”:** 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. 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 ( $Fe_2O_3$ ) or magnetite (FeO). These minerals will appear as red or black spots in the clay matrix, respectively. 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 ( $\text{CaCO}_3$ ). 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 blocky voids within the clay body.

**"Mica"**: a natural clay inclusion or tempering agent. 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 ( $\text{SiO}_2$ ) 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 earthenware clays will contain quartz. Quartz inclusions are distinguished by particle size following the Wentworth Scale, as the size may be a key attribute for distinguishing coarse earthenware types:

"Quartz, <=0.5mm" (fine/medium sand)

"Quartz, 0.5mm – 4.0mm" (coarse sand to granule), AKA "grit"

"Quartz, >4.0 mm" (pebble)

"Quartz, size n/r" (size not recorded)

**"Red, uid"**: a natural clay inclusion or tempering agent. Red, uid. 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, other" inclusions are distinguished by particle size following the Wentworth Scale, as the size may be a key attribute for distinguishing coarse earthenware types:

"Rock, uid, <=0.5mm" (fine to medium sand)

"Rock, uid, 0.5mm – 4.0mm" (coarse sand to granule), AKA "grit"

"Rock, uid, >4.0 mm" (pebble)

"Rock, uid size n/r" (size not recorded)

**"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"**: Generally an intentional tempering agent, but may be incidental inclusion in coastal environments. Shell was prepared by burning and crushing freshwater or marine shell. The resulting temper may be either platy or blocky. 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, most common during the Late Archaic period, and thus rare. 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”:** In acidic environments, the calcium within the shell will dissolve from the ceramic paste over time, leaving voids. These voids may be platy or blocky 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.

### 6.2.12. MULTIPLE SHERD THICKNESS

*Controlled Vocabulary and Numeric*

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.

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. 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.

## 6.3. MEASUREMENTS

### 6.3.1. SHERD THICKNESS

*Numeric*

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 taken at the rim. Again, the original surface must remain on both sides of the rim to take this measurement

### 6.3.2. MAXIMUM SHERD MEASUREMENT

*Numeric*

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 (or 10 if cataloging at the Silver level).

### 6.3.3. SHERD WEIGHT

*Numeric*

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.

### 6.3.4. MENDED SHERD WEIGHT

*Numeric*

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

### 6.3.5. RIM LENGTH

*Numeric*

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

### 6.3.6. RIM DIAMETER

*Numeric*

Rim diameter is taken for sherds with rim lengths of at least 20mm. In practice, a significantly longer rim may be necessary to obtain an accurate diameter measurement for locally made coarse earthenwares. The radius template on the cataloging mat is used for this measurement, recorded in millimeters. 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). If you cannot determine a best fit for the diameter measurement due to inadequate rim length, uneven shape, or fragmentation, leave this field blank.

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.

### 6.3.7. MENDED RIM DIAMETER

*Numeric*

Enter the rim diameter for mended rim sherds. This value may be the same as or different from the Rim Diameter measurement.

### 6.3.8. BASE LENGTH

#### *Numeric*

Base length is measured for all base sherds when possible. 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. Note that for Conical/Convex bases, there is no clear distinction between base and body so this measurement cannot be taken.

### 6.3.9. BASE DIAMETER

#### *Numeric*

Base diameter is taken for base footing, pedestal, or plain/flat 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. Base diameter cannot be assessed for Conical/Convex bases.

### 6.3.10. MENDED BASE DIAMETER

#### *Numeric*

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

## 6.4. DECORATION

### 6.4.1. DECORATION MODE

If “Decoration ?” on the Main tab is “Yes,” then Decoration Mode should be entered for the record. This field is comparable to the Genre field that is used for refined ceramics, enabling the cataloger to record ceramic decoration at a more general level than the thorough identification of individual stylistic elements recorded in the Stylistic Elements section.

If “Decoration?” on the Main tab is “Uni,” then Decoration Mode should be recorded as “Unidentifiable” or “Unidentifiable, eroded surface,” as appropriate.

This field records both surface treatments and definitive decoration, as described in Section 6.1.9 above. Common decorations (e.g., “Burnished” or “Impressed, cord”) and combinations of decorations (e.g., “Punctated; Stamped, check” or “Notched; Incised; Impressed, fabric”) may be selected as appropriate.

These terms include but are not limited to:

**“Applied Clay”:** This term is used for clay projections added to the primary vessel walls. It includes appendages, figural adornos, and applied bands or nodes of clay, among others.

Handles and applied feet are not considered applied clay decoration in and of themselves, though they may have decorative elements that should be recorded.

Record Stylistic Element: Yes



Applied clay wavy band. DAACS ID: 1252-A-BC32-060-DRS--00025

**“Burnished”:** Burnishing is a lustrous or shiny surface created by buffing the vessel when it is dry using a stone or other smooth tool. This process aligns the clay particles, creating a compact surface, and leaves small, thin impressions that are usually parallel to each other. These burnishing facets must be visible to use this term. Burnishing is common on slipped or self-slipped vessels.

Record Stylistic Element: Yes. Interior and exterior burnishing should be recorded as separate elements. If both slip and burnishing are present, only slipping should be recorded as a stylistic element.

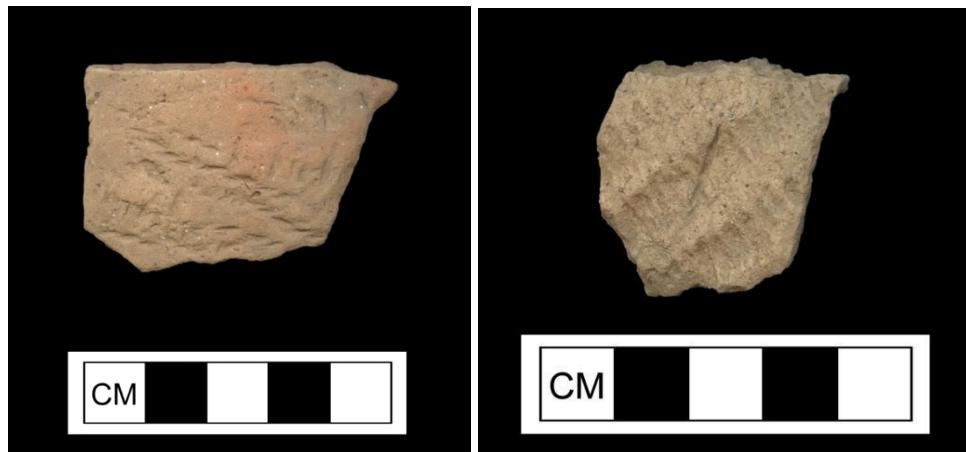


Sherd exterior with visible burnishing facets.

**“Impressed”:** Impression is a general category of surface treatment and decoration for pottery, involving the use of a secondary material pressed onto the surface of a pot to create a texture or pattern, sometimes via a wrapped paddle. Impressions typically cover the exterior of a vessel. Impressions made via fabric, cordage, basketry or other organic materials is distinguished from stamping (see below) and punctuation (see below).

Crenulation is a variety of impression consisting of a band, typically along the lip, formed by repeated impressions with a rounded tool to form a scalloped edge. If there is an impressed

surface treatment, but you cannot determine if it was made via textile impression, stamping, or other method, record Decorative Mode as “Impressed, unid.” Record Stylistic Element: For allover impressed surface treatments, no. For crenulation and other spatially discrete marks, yes.



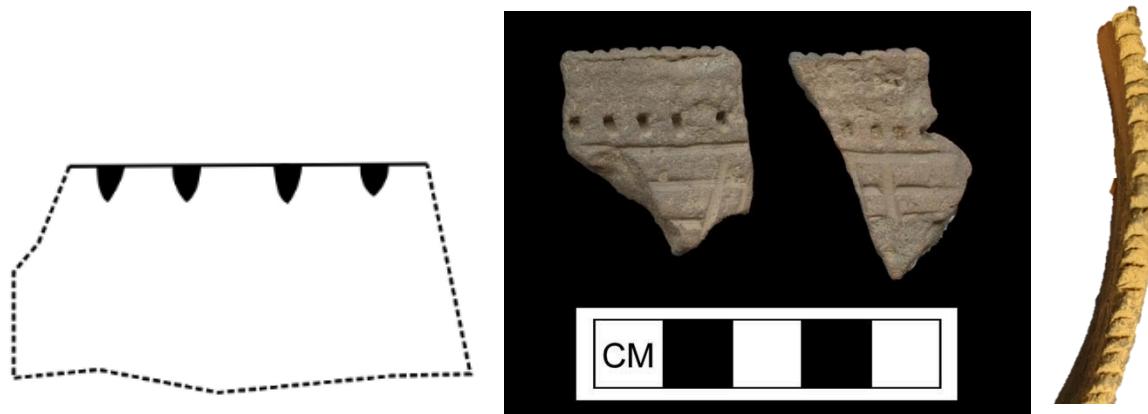
Cord impressed sherd (DAACS ID 1058-193R\_04-NRD—00126) and fabric impressed sherd (DAACS ID: 1059-255E-NR-NRD—00004.)

**“Incised”:** Cutting or dragging a design into wet or damp clay with a hard tool. This technique is often used to create bands or other rectilinear or curvilinear design features.  
Record Stylistic Element: Yes



Incised sherds. DAACS IDs: 1302-76A-U18-2-DRS—00114; 1058-194G\_05-NRD—00110.

**“Notched”:** Notching is a lip decoration. A band, typically along the lip is formed by cutting/incising into the clay with a pointed tool to form v-shaped cuts. Notching typically extends across the full width of the lip. Notching is distinguished from crenulation (a type of lip impression) by its relatively shallow depth and the use of a sharp tool.  
Record Stylistic Element: Yes



Left-to-right: Notching; lip notched sherds (punctuation and incising below) DAACS ID: 1058-193T\_06-NRD—00004. Notched lip; note sharp incisions.

**“Pierced”:** Intentional holes made in a vessel before firing are described as pierced. They are distinguished from post-firing mend holes by the presence of clay deformation or mounding around the hole and are typically cylindrical in shape while mend holes are conical or tapering.

Record Stylistic Element: Yes



Pierced sherds. DAACS ID: 1058-193L\_03-NRD—00038 (left); 1302-76-L010-NOS—00205 (right).

**“Punctated”:** an impressed decoration made with a small tool that produces a single mark with each impression. Possible tools include: bone, shell, stick, reed, fingernail, and many other items. Punctuation may be shallow or deep, and impressions may be direct or beveled. Punctations may be used to form bands, to fill zones, or be placed without clear orientation.  
Record Stylistic Element: Yes



Sherd with triangular punctations surrounded by incising. DAACS ID: 5004-90-21-76-67-WTS—00034.

**“Slipped”:** Slip is a mixture of clay and water, often with a colorant such as iron oxide (hematite) added. It is applied to a vessel surface before firing, either completely covering the surface or in zones or bands. 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 (i.e., self slip), 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 or crazing should not be deep or rounded like spalling. Slipped surfaces were often burnished. Record Stylistic Element: Yes. Interior and exterior slipping should be recorded individually. If slip and burnishing are both present, only the slipping needs to be recorded in Stylistic Elements.



Colonoware with traces of red slip on surfaces. DAACS ID: 1303-DH56A-DRS—01932-35.

**“Stamped”:** the use of a hard tool (e.g., wood, pottery, shell, etc.) to impress a texture or decoration into damp clay. A very common tool was a carved wooden paddle, used during vessel construction to compress and shape the clay while at the same time imparting a design. Depth and width of impressions is variable. Stamping differs from punctuation in that it covers a larger surface area with a single impression, producing multiple marks. The types of stamping recorded will vary by project area.

Record in Stylistic Elements: Typically no, unless the stamping is spatially discrete, such as within zones.



Left to right: simple stamped, curvilinear complicated stamped, and check stamped sherds.

DAACS IDs: 1058-193M\_06E-NRD—00005 (left); 3009-149-NRD—00015 (middle);  
1302-76B-B10-5-DRS—00045(right).

#### 6.4.2. STYLISTIC ELEMENTS

Decoration that is not classified as surface treatment as described in Sections 6.1.9 and 6.4.1 above should be entered into Stylistic Elements. If the decoration is present on multiple parts of a vessel (i.e., interior and exterior; rim and body) each should be recorded as a separate entry.

#### 6.4.3. INTERIOR/EXTERIOR

##### *Controlled Vocabulary*

Record the location of the decoration. Not Applicable (“N/A”) should be used for decoration that extends over the lip of a vessel, such as notching or crenulation. “Perforate” should be used for pierced decoration, holes extending through the vessel wall.

#### 6.4.4. LOCATION

##### *Controlled Vocabulary*

This field records the completeness or vessel part where the decoration is located. 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.

The location of decoration on the exact lip, such as crenulation, should be cataloged as “Lip” with Interior/Exterior recorded as “N/A.”

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

#### 6.4.5. DECORATIVE TECHNIQUE

##### *Controlled Vocabulary*

The method by which the particular decoration being recorded was applied. In most cases, the Decorative Technique will be the same as the Decoration Mode being captured.

#### 6.4.6. DECORATION COLOR

##### *Controlled Vocabulary*

Color of the decoration is determined using the Detailed Color Groups section of the DAACS Color Book. If multiple color ranges are present (i.e., polychrome painting or slipping), record each color range as a separate decoration entry.

**“No Applied Color”:** The decorative technique does not involve an applied color.

**“Not Applicable”:** Use when you have a single motif comprised of both an applied color and an additional decorative technique such as incising (for instance, a sherd with zoned decoration of slip painted within incised lines). 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.

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

#### 6.4.7. STYLISTIC ELEMENT

##### *Controlled Vocabulary*

These are the individual design elements that together form a motif. This may be a band or an individual design on any part of the vessel. Not every single mark of decoration on a sherd of ceramic is recorded as a defined stylistic element. Below is a list of some common stylistic elements for locally made coarse earthenware across the Southeastern US and Caribbean. In discussion with the DAACS team, project-specific Stylistic Elements may be added. They are noted in the database with identifying institution in parentheses, e.g. Bi-lobed Crescent (SCIAA NA). Project specific terms should be fully documented with text descriptions and images.

**“Cross-hatching”:** Multiple parallel incised lines with oblique or perpendicular incised lines over (not alternating), forming a checked pattern that appears to form a continuous shape or band.



Sherd with incised cross-hatching, DAACS ID: 1058-191H\_03-NRD—00008.

**“Incised Band 01”:** A single incised band, parallel to the rim.

**“Incised Band 02”:** Two or more parallel incised lines that are directly adjacent to one another. In order to qualify as an Incised Band 02, there must be evidence that the lines run parallel to the rim. Use rim presence and/or coil breaks and vessel curvature to identify the original orientation. If the orientation is unidentifiable, use Parallel Lines instead.



Multiple incised bands on Townsend Rappahannock CEW type rim sherd. Flowerdew Hundred.

**“Parallel Lines”:** This term is used for sets of lines on a sherd, when the orientation of the lines to the rim is orthogonal or cannot be identified; i.e., the lines do not form a band.

**“Punctate Band 01”:** A single band of repeated round/subround punctations, appearing round or oval. This shape was often made with carved or natural cross-sections of sticks, grasses, reeds, or animal bones.



Sherd with repeated Punctate Band 01. DAACS ID: 1058-194P\_02-NRD—00014.

**“Punctate Band 02”:** A single band of repeated angular/subangular punctations, appearing squared, triangular, or trapezoidal. This shape could be made with carved wooden tools, or using the natural anatomical features of animal bones or shells.



Rectilinear punctations on a Gaston-type Native American folded rim. Flowerdew Hundred.

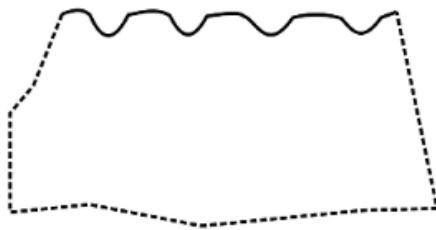
**“Punctate Band 03”:** A single band of repeated crescent-shaped punctations, typically made with the edge of a curved tool, such as a split reed, or with the potter’s fingernail.



Crescent-shaped punctations in a band on interior of Gaston-type Native American rim. Flowerdew Hundred.

**“Punctate, Other”:** This term accommodates punctations that do not form a band, or appear to be a single punctate. This may include punctates that occur in sets within a band, or for a distinct, non-band motif. Sherds with this stylistic element should be imaged to document the shape and orientation of the punctations.

**“Scalloped Edge 01”:** The stylistic element for a crenulated lip, which may be formed via impression or carving.



Scalloped Edge 01.

**“Solid”:** A decoration that covers an entire surface, such as slipping.

**“Ticked Band 01”:** Short incised lines that form a band, and may appear on the body, rim, or lip of a vessel. The ticks are oriented perpendicular to the rim. On a lip, tick marks are typically narrower and shallower than notches, and do not extend all the way across.



Sherd with ticked band (incised bands below). DAACS ID: 1058-190K\_06A-NRD—00027.

**“Unidentified”:** If the decoration is ambiguous and the specific stylistic element cannot be determined, “Unidentified” should be used, with description of the decoration in the Notes field.

#### 6.4.8. MOTIF

##### *Controlled Vocabulary*

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.

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 punctate band or incised band, etc. Used for solitary stylistic elements that appear only once on the sherd and are not touching other stylistic elements. 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:** 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 punctate band that appears more than once on a sherd. The repeated element must be the same color and design.

**“Adjacent combination”:** Applies to elements that touch each other side-by-side, rather than stacked parallel to the rim. This motif type is rare on locally made coarse earthenwares.

**“Stacked combination”:** Occurs when two or more elements are concentrically stacked parallel to the rim so closely that they actually touch each other.

**“Adjacent/Stacked combination”:** When a complex motif consists of both adjacent and stacked elements, it is recorded as an “Adjacent/Stacked Combination.” Rare on locally made coarse earthenware.

**“Scene Combination”:** Not applicable to locally made coarse earthenwares.

**“Not Applicable”:** Use this option for burnished, slipped, or other stylistic elements that are “Solid” or cover the entirety of a surface.

## 6.5. WEAR/CONDITION

### 6.5.1. WEAR LOCATION

#### *Controlled Vocabulary*

Record whether the location occurs on the “exterior” or “interior” of the vessel. If located directly on lip, “Not Applicable” may be used. If interior and exterior cannot be identified, “Unidentifiable” may also be used.

### 6.5.2. CERAMIC COMPLETENESS

#### *Controlled Vocabulary*

Record where on the original vessel the wear is located.

### 6.5.3. WEAR PATTERN

#### *Controlled Vocabulary*

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 industrial ceramics cataloguing manual also apply to coarse earthenwares, e.g., “base abrasion”, “utensil wear.”

**“Residue/Soot”:** Residue and sooting are related types of wear from the use of a vessel in cooking or food preparation. When vessels were placed directly in the coals to cook food, soot will accumulate along the rim as irregular dark areas that may be flaky and fill in impressed or incised marks. If pottery was suspended or placed above the fire for cooking, the sooting will be present on the base. Residue is typically found on the interior as the baked on or soaked in concretions of food. It may appear flaky and dark. It is generally concentrated on the base. Occasionally, drips of residue/soot may also be seen on the exterior or interior of vessels.



Mended colonoware base with interior residue. DAACS ID: 1305-245-F12-01-DRS--00182. Jar exterior with sooting encrustation. DAACS ID: 3009-180-NRD—00009.

**“Fire-clouding”:** Technically not use-wear, fire clouding is a result of the firing process. Pots were often overlapping in an open-air firing, or portions of the body were covered by the coals or wood fuel, restricting oxygen on different vessel parts. This results in patches or arcs of oxidation and reduction, often with a halo. To identify fire clouding, the arc or a patch to the edge must be visible. Fire-clouding typically does not extend below the surface of the vessel.



Examples of fire-clouding on two colonoware sherds from Richneck Plantation. Note the halo between reduced and oxidized areas.

#### 6.5.4. EVIDENCE OF BURNING

##### *Controlled Vocabulary*

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

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.

#### 6.5.5. POST-MANUFACTURING MODIFICATION

##### *Controlled Vocabulary*

Use this field when an artifact appears to have been physically modified after it was produced and fired. This includes grinding down a piece of pottery to form a gaming piece, drilling a mend hole, or using a sherd as a hone.

The specific type of modification should be noted in the Notes field, and the sherd should be imaged.



Left: sherd with mend hole. Notice beveled edges. DAACS ID: 1058-191N\_04-NRD—00036. Right: sherds used as hones. Image courtesy Florida Museum of Natural History.

## 7. COARSE EARTHENWARE DESCRIPTIONS

### 7.1. CARIBBEAN COARSE EARTHENWARE

This is a general category for coarse earthenwares produced during the historic period, also known as Afro-Caribbean Ware, Yabbas, and other local terms. In many cases they are equivalent to the wares glossed as colonoware in the Southeastern U.S. These wares were made locally on many islands throughout the Caribbean by enslaved and free Africans, Indigenous peoples, and in some cases, Europeans. Caribbean Coarse Earthenwares are categorized according to manufacturing technique: “Caribbean Coarse Earthenware,” “Caribbean Coarse Earthenware, Hand-Built,” “Caribbean Coarse Earthenware, Wheel-Thrown,” and “Caribbean Coarse Earthenware, Unidentifiable.”

#### Note on Sugarwares

Forms commonly associated with sugar production on Caribbean plantations including “Drip Jar”, “Sugar Mold”, or “Sugarware, unid.” Sugarwares from Great Britain and France, among other locations, were imported to the Caribbean, but many were made locally. Locally-made sugarwares are distinguished based on their paste composition and texture, and vessel form. Objects identified as European or mainland North American should be identified by Ware (e.g., “Buckley-type,” “London-Area Post-Medieval Redware”) and should be cataloged in the Industrially produced ceramic module. If the manufacturing origin is indeterminate, ware type should be “Coarse Earthenware, unid.” Caribbean sugarwares are considered intermediate between locally-produced and “industrially produced” and have specific protocols:

Batch all sugar forms under 100 mm.

Unbatched sherds protocols:

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

Record all measurements in the Measurements tab.

Do not fill out any information on the Coarse Earthenware Tab.

## 7.2. COLONOWARE

Colonoware is an unglazed, low-fired pottery produced during the historic period. It was produced by both Indigenous and enslaved people of African descent, depending on the region, period, and cultural context. Colonoware varies in its appearance regionally, but was often produced in European forms, especially in Virginia. It tends to have distinct surface treatments and paste from Indigenous pottery produced before Contact. However, one must have some familiarity with pre-contact pottery in the project area to identify what is and is not colonoware.

## 7.3. COARSE EARTHENWARE, UNIDENTIFIED

This is a catchall term for all locally produced and non-industrial coarse earthenware that cannot be identified as Caribbean Coarse Earthenware, Colonoware, or Native American.

## 7.4. NATIVE AMERICAN/INDIGENOUS

Pottery made in North America and the Caribbean pre-Contact is identified as Native American/Indigenous. A variety of vessel forms, decoration, and paste characteristics are possible, depending on the region and period. It may be difficult to distinguish pre-Contact Indigenous pottery from colonoware but generally they 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.