DAACS Cataloging Manual:

Industrially Produced Ceramics

This manual covers cataloging protocols for industrially produced ceramics (IPCs). This includes all industrially produced refined stonewares and earthenwares, porcelain, and industrially produced coarse earthenwares and stonewares. It does not include protocols for low-fired, non-industrially produced coarse earthenwares.

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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. The manuals have been substantially revised by DAACS staff in the intervening years.

This manual was substantially revised for the introduction of the Bronze, Silver, and Gold cataloging tiers in 2022, and in preparation for the new website launch in 2024. These revisions were made by Galle, Bloch, Bollwerk, and by DAACS analysts Iris Puryear, Allison Mueller, and Cate Garcia.

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1. THE DAACS DATABASE

The DAACS database was designed by Galle and Neiman in 2001 with 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 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, Bollwerk, and Neiman 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 **Industrially produced Ceramic Vessel** module in DAACS is designed to facilitate the standardized identification and recordation of detailed sherd attributes. As with all artifact classes in DAACS, ceramic analysis always starts on the sherd level. Non-vessel ceramics, such as bricks, floor and roof tiles, doorknobs, marbles, and toys should be cataloged in the General Artifacts Module.

Please note that *non*-industrially produced and unidentifiable coarse earthenwares are cataloged in the DAACS Coarse Earthenware Module, a separate interface from the industrially produced DAACS Ceramic Module. Cataloging protocols for non-industrially produced coarse earthenwares are documented in the DAACS Course Earthenware Manual.

This manual covers cataloging protocols and standards at the Bronze, Silver, and Gold levels for the following industrially-produced ceramic ware types.

Refined Earthenwares, Porcelains, and Refined Stonewares:

Agate, refined (Whieldon-type)
Astbury-Type
Bennington/Rockingham
Black Basalt
Canary Ware
Cauliflower Ware
Creamware

Creamware (Carolina)
Delftware, Dutch/British
Faience
Ironstone/White Granite
Jackfield Type
Jasperware
Majolica
Nottingham
Staffordshire Brown Stoneware
Pearlware
Porcelain, Chinese
Porcelain, Japanese
Porcellaneous/Hard Paste
Porcelain, American Hard Paste
Porcelain, English Hard Paste
Porcelain, English Bone China
Porcelain, English Soft Paste
Porcelain, French Hard Paste
Redware, refined
Red Agate, refined
Refined Earthenware, unidentifiable
Refined Earthenware, modern
Rosso Antico
Shaw Stoneware
Slip Dip
Tin Enameled, unidentified
Tin Enamel, Italian
Turner Type
Wedgewood Green
Whieldon-type Ware
White Salt Glaze
Whiteware
Yellow Ware

Non-Refined Stonewares:

American Stoneware
Bristol Glaze Stoneware
British Stoneware
Burslem
Frechen Stoneware
British Brown/Fulham-Type
German Stoneware

Hessian Refractory
Stoneware, unid.
Westerwald/Rhenish

Industrially Produced Coarse Earthenwares:

Albisola
Biot
Buckley-Type
Huveaune
Dutch Coarse Earthenware
Dutch Slipware
Essex Post-Medieval Blackware
French Coarse Earthenware
Iberian Coarse Earthenware
Ligurian Buffware
Mexican Coarse Earthenware
Midlands Purple
North Devon Gravel Tempered
North Devon Plain
North Devon Slipware
Orange Micaceous
Post-Medieval London-Area Redware
Red Agate, Coarse
Redware
Saintonge
Slipware, North Italian
Slipware, North Midlands/Staffordshire
Spanish Coarse Earthenware
Staffordshire Mottled Glaze (Manganese Mottled)
Surrey-Hampshire Borderware
Vallauris
Werra Ware

The following sections provide an overview of the DAACS Gold, Silver and Bronze interfaces and cataloging protocols for each level, as well as detailed descriptions of individual database fields and instructions for cataloging specific artifact types.

2.2 Comparison of Ceramic Attributes recorded for Bronze, Silver, and Gold Cataloging Levels

Bronze	***Silver***	***Gold***
Artifact Count	Artifact Count	Artifact Count
Ware Type	Ware Type	Ware Type
Tin Enamel Type	Tin Enamel Type	Tin Enamel Type
Material	Material	Material
Vessel Category	Vessel Category	Vessel Category
Decoration? (Y/N)	Decoration? (Y/N)	Decoration? (Y/N)
Decorative Genre	Decorative Genre	Decorative Genre
Notes	Notes	Notes
Weight	Weight	Weight

Image	Image	Image
Object	Object	Object
	Vessel Form	Vessel Form
	Manufacturing Technique	Manufacturing Technique
	Form	Form
	Completeness	Completeness
	Exterior Surface Treatment	Exterior Surface Treatment
	Exterior Color	Exterior Color
		Exterior Glaze Opacity
	Interior Surface Treatment	Interior Surface Treatment
	Interior Color	Interior Color

		Interior Glaze Opacity
		Sherd Thickness
	Maximum Sherd Measurement	Maximum Sherd Measurement
	Sherd Weight	Sherd Weight
	Mended Sherd Weight	Mended Sherd Weight
		Rim Length

		Rim Diameter
		Mended Rim Diameter
		Base Length
		Base Diameter
		Mended Base Diameter
		Tile Length
		Tile Width
	Decorative Genre	Decorative Genre
	Pattern Name	Pattern Name
		Pattern Notes
		Interior/Exterior
		Location
		Decorative Technique
		Decoration Color
		Stylistic Element

		Motif
		Evidence of Burning
	Post Manufacturing Modification?	Post Manufacturing Modification?
		Wear Location
		Completeness
		Wear Pattern
	Base Mark	Base Mark
	Base Mark Color	Base Mark Color
	Base Mark Reference	Base Mark Reference

	Mends (allows you to link records from sherds that mend)	Mends (allows you to link records from sherds that mend)

2.3 Location of Attributes on the Ceramic Module Interface

Field Location in DAACS Ceramic Module	***Bronze***	***Silver***	***Gold***
Main Tab	Artifact Count	Artifact Count	Artifact Count
	Ware Type	Ware Type	Ware Type
	Tin Enamel Type	Tin Enamel Type	Tin Enamel Type
	Material	Material	Material
		Manufacturing Technique	Manufacturing Technique
	Vessel Category	Vessel Category	Vessel Category
		Form	Form
		Completeness	Completeness
	Decoration?	Decoration?	Decoration?
		Mended?	Mended?
		Exterior Surface Color	Exterior Surface Color
		Exterior Surface Treatment	Exterior Surface Treatment
			Exterior Glaze Opacity
		Interior Surface Color	Interior Surface Color
		Interior Surface Treatment	Interior Surface Treatment
			Interior Glaze Opacity
	Notes	Notes	Notes

Measurements			Sherd Thickness
		Maximum Sherd Measurement	Maximum Sherd Measurement
	Weight	Weight	Weight
		Mended Sherd Weight	Mended Sherd Weight
			Rim Length
			Rim Diameter
			Mended Rim Diameter
			Base Length
			Base Diameter
			Mended Base Diameter
			Tile Length
			Tile Width
Decoration	Decorative Genre	Decorative Genre	Decorative Genre
		Pattern Name	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: Stylistic Element
			Stylistic Elements Related Table: Motif
Wear/Condition			Wear/Condition Related Table: Wear Location
			Wear/Condition Related Table: Wear Location
			Wear/Condition Related Table: Completeness
			Wear/Condition Related Table: Wear Pattern
			Evidence of Burning

		Post Manufacturing Modification?	Post Manufacturing Modification?
Base Mark		Base Mark	Base Mark
		Base Mark Color	Base Mark Color
		Base Mark Reference	Base Mark Reference
Images	Links to Images	Links to Images	Links to Images
Objects	Links to Objects	Links to Objects	Links to Objects

Mends	Links to Mended Artifacts	Links to Mended Artifacts	Links to Mended Artifacts

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 the ability 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 are:

- Artifact Count
- Ware
- Tin Enamel Type
- Material
- Vessel Category
- Decoration? (Y/N)
- Decorative Genre
- 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
  Material
  Vessel Category
  Decorative Genre

- Artifact Count should record the total number of sherds in the batch. Sherd weight should be the total weight of the batch in grams.

- Please note that it is possible to have a “batch” with an Artifact Count of 1.

- If there is decoration on the sherd that is not temporally significant, and therefore does not have a Decorative Genre, record Decoration as “Yes,” Genre as “Not Applicable,” and describe the general type of decoration in the Notes section (e.g., “Exterior has incised decoration. No assigned genre.”).

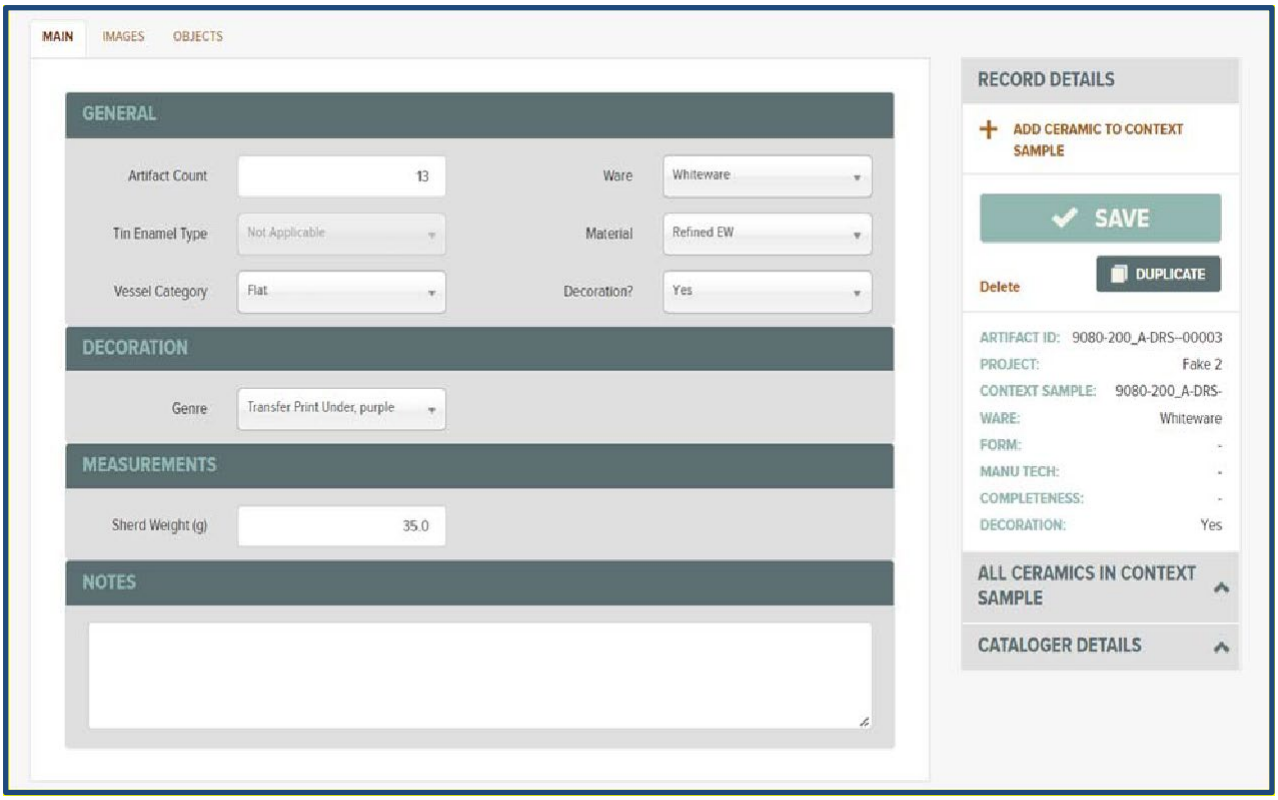
3.3 Bronze Sorting Recommendations

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 smaller groups by vessel category.
3. Sort your Ware/Category groups into two more groups by decorated and undecorated sherds.
4. At this point, you should have many small piles of sorted ceramics on your desk. For example: a pile of creamware, flat, with no decoration; a pile of pearlware, hollow, with underglaze transfer print blue decoration; a pile of Chinese porcelain, hollow, with hand painted overglaze decoration.
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.

3.4 Screenshot of Bronze-level Cataloging in the DAACS Database

Cataloging example for thirteen Whiteware flat sherds with purple transfer print decoration:



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 that 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, or rim and base measurements.

The fields recorded at the Silver level are:

- Artifact Count
- Ware
- Tin Enamel Type
- Material
- Manufacturing Technique
- Vessel Category
- Vessel Form

- Completeness
- Decoration? (Y/N)
- Mended?
- Exterior Surface Treatment*
- Exterior Color*
- Interior Surface Treatment*
- Interior Color*
- Notes
- Maximum Sherd Measurement
- Sherd or Batch Weight
- Mended Sherd Weight
- Decorative Genre
- Pattern Name
- Post Manufacturing Modification?
- Base Mark
- Base Mark Color
- Base Mark Reference
- Notes
- Links to Images
- Links to Objects
- Links to Mended Artifacts

*Exterior/Interior Surface Treatment and Surface Color are only recorded for coarse earthenwares and non-refined stonewares at the Silver level. See detailed cataloging protocols in Section 4.2.

4.2 Silver Batching Protocols

4.2.1 Protocols for Refined Earthenwares, Refined Stonewares, and Porcelains

- Batch all sherds that share the following attributes:

  Ware
  Manufacturing Technique
  Material
  Completeness
  Vessel Category
  Form
  Completeness
  Genre*
  Pattern Name (if applicable)
  Maximum Sherd Size (Batch in 10 mm bins modified for DAACS Silver. Size Bins include:

less than 20 mm, 21-30 mm, 31-40 mm, etc.)

- Artifact Count should record the total number of sherds in the batch.

- For each batch, record the four fields in the Surfaces section on the Main Tab as follows:

  Exterior Surface = "Not Recorded"
  Exterior Surface Color = "Not Recorded, batched"
  Interior Surface = "Not Recorded"
  Interior Surface Color = "Not Recorded, batched"
  ***Note**: Non-refined Stonewares and Coarse Earthenwares are also batched by Exterior and Interior Surfaces. Protocols are below. See Section 2 for a breakdown of ceramic waretypes by material type (i.e., refined vs. non-refined stonewares, etc.).

- Sherd weight should be the total weight of the batch in grams.

- If there is decoration on the sherd that is not temporally significant, and therefore does not have a Decorative Genre, record Decoration as "Yes," Genre as "Not Applicable" and enter notes on the general type of decoration in the Notes (e.g., "Exterior has incised decoration. No assigned genre.").

4.2.2 Protocols for Coarse Earthenwares and Non-Refined Stonewares

- Batch all sherds that share the following attributes:

  Ware
  Material
  Manufacturing Technique
  Completeness
  Vessel Category
  Form
  Completeness
  Exterior Surface
  Exterior Color
  Interior Surface
  Interior Color
  Genre
  Maximum Sherd Size (less than 20 mm, 21-30 mm, 31-40 mm, etc. - 10 mm modified bins for DAACS Silver)

- Artifact Count should record the total number of sherds in the batch.

- Exterior and Interior Surface Colors are recorded using the DAACS Detailed Color

Groups. See Section 2 for a breakdown of ceramic wares by material type (i.e., refined vs. non-refined stonewares, etc.).

- Sherd weight should be the total weight of the batch in grams.

- If there is decoration on the sherd that is not temporally significant, and therefore does not have a Decorative Genre, record Decoration as "Yes," Genre as "Not Applicable," and enter notes on the general type of decoration in the Notes (e.g., "Exterior has incised decoration. No assigned genre.").

4.2.3 Protocols for All Ware Types when Artifacts Mend

Mended sherds should be cataloged at the sherd level, which may result in batches with counts of one. This includes both sherds that are physically glued together, as well as fragments with the potential for cross-mending that are not physically mended. If the mending occurs across two batches, then Mends tab information should be recorded ("Mends to" Artifact IDs and Mended Form) for each batch. However, if two mended sherds have all of the same attributes (including max. sherd size), then they can be recorded in one batched record (Artifact Count=2). Do not batch mended with non-mended sherds.

- Example 1: Three bowl fragments are physically glued 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 is recorded in the Mends tab for both records.

- Example 2: Two flat, "Tableware, unid," undecorated base sherds, size 30 mm, are mended. One record is created, Mended Yes/No Field is recorded as "Yes, Physically Mended", Artifact Count =2. The only information recorded in the Mends tab is Mended Form.

Note: Fresh breaks that occur in the field or during artifact processing are cataloged 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."

4.2.4 Protocols For all Ware Types When Count = 1

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

- Sherds that exhibit any post-manufacturing modification. Post-Manufacturing Modification field in the Wear/Condition section on the Main tab should be recorded as "Yes." The modification should be described in the Notes field.

- Sherds with base marks or other manufacturer's marks should always be cataloged individually. Record this information under the Base Mark tab.
- Mended sherds that do *not* share all the same attributes. Mended sherds should be catalogued individually unless all attributes, including Maximum Sherd Measurement, are identical at the sherd level. This includes both physically glued sherds and fragments with the potential for cross-mending. See Section 4.2.3 for detailed protocols.

4.3 Silver Level Sorting Recommendations

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

1. Sort sherds by ware type.

2. Separate any sherds with the following attributes. They will be cataloged individually:
    a. Evidence of post-manufacturing modification
    b. Physically mended (glued) sherds that do *not* share all the same attributes (this also applies to sherds that have the potential to mend but are not physically glued together)
    c. Sherds with base marks or other manufacturer/maker's marks

3. Sort ware types into smaller groups by manufacturing technique, completeness, vessel category, form, genre, and pattern name (if applicable). If you are cataloging coarse stonewares and earthenwares, you will also batch by exterior and interior surface treatment and color (see above).

4. You should have many small piles on your desk at this point in the process. For example: a pile of creamware, press molded, flat, tableware unid., bases, with no decoration; a pile of pearlware, press molded, hollow, teabowl, rim/body sherds with transfer print Blue Willow pattern decoration; a pile of Chinese porcelain, wheel thrown, hollow, bowl, body sherds with hand painted blue decoration.

5. Separate each batched pile into size bins.

    a. Sherds **20 mm and under** can be batched together. Enter 20 in Max Sherd Size field.
    b. Sherds **greater than 20 mm** should be batched by 10 mm size bins.
        i. Enter 30 for sherds 21-30mm
        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 recorded using the following guidelines.

7. All attributes must match within a group of sherds to batch them.

5. Gold Level Cataloging Protocols

5.1 Gold Overview

The main benefit of cataloging at the Gold level is the ability to record a large number of individualized measurements and the maximum amount of attribute data for every artifact. Cataloging at the Gold level also allows you to capture information about detailed stylistic elements and decorative motifs in addition to broader decorative genre. However, think carefully about the analytical tradeoffs. The ability to batch multiple artifacts under a single record is much more limited at the Gold level, and the process of identifying and recording a large number of individualized attributes at the sherd level is time consuming and requires a high level of cataloger expertise. The choice of cataloging level should reflect the research goals, as well as time and/or budgetary considerations, specific to a given project.

Please note that Gold Level standards represent the original Ceramic attribute fields that have been part of DAACS since 2001 (with few exceptions). These original fields were chosen by DAACS staff and material culture scholars.

The fields recorded at the Gold level are:

- Artifact Count
- Ware Type
- Tin Enamel 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
- Sherd Thickness
- Maximum Sherd Measurement
- Sherd or Batch Weight
- Mended Sherd Weight
- Rim Length
- Rim Diameter
- 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

In the following sections, 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

Batching protocols at the Gold level are complex. Please read the following carefully and reach out to DAACS with any questions.

- At the Gold Level, sherds may *only* be batched if they share the following criteria:
    - All sherds in batch measure 15mm or less in maximum sherd diameter.
    - Form is "Unidentifiable."
    - Completeness is identified as "Body,"* or is "Unidentifiable."
    - Sherds are undecorated (the exception is for transfer-printed wares under certain circumstances—see protocols below).
    - All sherds in batch must share the following attributes:
        - Ware
        - Manufacturing Technique
        - Vessel Category
        - Form (= "Unidentifiable")
        - Completeness (= "Body"* or "Unidentifiable")
        - Maximum Sherd Measurement (= 15mm or less)

*The exception is for transfer-printed sherds, which must have a Completeness of "Unidentifiable" in order to be batched. See detailed protocols below.

- Do not record Surface type, Surface Color, or Glaze Opacity for batched sherds. These fields should be entered as "Not Recorded."

- Sherds can be batched together even if some in the group are burned or missing glaze and others are not. If some sherds in the batch are burned, enter "Not Recorded" in the Evidence of Burning field. If some sherds in the batch are missing glaze, catalog as normal with Surface type, Surface Color, and Glaze Opacity entered as "Not Recorded."

- Non-diagnostic, transfer-printed under sherds can be batched if they meet all the above criteria. However, the decorative 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 and Completeness must be unidentifiable. Stylistic Elements do not need to be recorded for batched sherds. Do not batch overglaze transfer-printed sherds or those with identifiable patterns.
    - If sherds are printed on one side: they should be batched together, with Category, Form, Completeness, and Pattern entered as "Unidentifiable."
    - If sherds are printed and the surface on one side and the surface of one side is missing: then they should be batched with other printed-on-one-side sherds.
    - If sherds are printed on both sides: they should be batched together, with

Category entered as "Hollow," and Form, Completeness, and Pattern as "Unidentifiable."

- Sherds with the following criteria should always be cataloged individually, with Artifact Count =1:
    - Sherds that exhibit evidence of use wear and/or post-manufacturing modification.
    - Sherds with base marks or other manufacturer's marks.
    - Mended sherds should always be cataloged individually at the Gold level. This includes both physically mended sherds as well as fragments that mend but are not physically glued together.

- Remember, do *not* batch sherds with decoration (with the exception of transfer-printed wares in some cases, as described above), or fragments with diagnostic completeness and form elements. In other words, do not batch sherds that have a recognizable form (e.g., bowl, plate) or an identifiable completeness other than "Body" (e.g., rim, base, etc.).

- Note that all unidentifiable 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." Modern Refined Earthenwares are the only exception to the batching rules outlined above. See Section 7 for details on how DAACS defines "Refined earthenware, modern."

5.3 Gold Level Sorting 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. Divide ware type categories into smaller groups based on manufacturing technique, category, form, and completeness.

3. From your smaller groups, separate out any sherds with decoration. Sort decorated sherds by decorative genre.

4. At this point in the process, you should have many small piles on your desk. For example: a pile of creamware, molded, flat, tableware unid., bases, with no decoration; a pile of pearlware, molded, teabowl, rim/body sherds with transfer-printed under, blue decoration; a pile of Chinese porcelain, wheel thrown, hollow, bowl, body sherds with hand painted blue decoration.

5. Divide your small groups into 5 mm size bins. Separate out any sherds that are 15mm or less in maximum sherd diameter that meet the criteria for batching outlined in Section 5.2. All other sherds must be cataloged individually.

6. Separate individually cataloged sherds by surface type, surface color, and glaze opacity (if applicable). Record this information in the Surfaces section on the Main tab.

7. Record sherd thickness, maximum sherd diameter, and weight under the Measurements tab. Additional measurements should be taken for sherds with diagnostic completeness (i.e., rim or base fragments).

8. For decorated sherds, identify and record individual stylistic elements under the Decoration tab.

9. Separate out any sherds that exhibit evidence of post-manufacturing modification, use wear, or burning. Record this information in the Condition tab.

10. Remember that mended sherds are always cataloged individually, even if physically glued together. Select “Yes, Physically Mended,” or “Yes, Mends But Not Physically” on the Main tab and record information in the Mends tab.

6. DAACS Ceramic Field Definitions and Protocols

Main Tab

6.1 Artifact Count

Numeric

This field documents the number of sherds cataloged in a single record. For example, a count of one means that one sherd is described in the record, or row, of data. A count of 13 means 13 sherds have been cataloged ("batched") together based on common diagnostic features. These 13 sherds are captured in a single record.

6.2 Ware

Controlled Vocabulary

The Ware field provides a list of 93 commonly recognized ware-types. DAACS requires that each ware type have mutually exclusive definable attributes. The attributes of each ware type and associated cataloging protocols are described in detail in Section 7.

Please take note of the following special cases:

Redware / Redware, Refined

Please pay specific attention to how DAACS defines "Redware" and "Redware, refined". Ceramic sherds identified as either "Redware" must have a paste color that matches one of the following color chip categories: Pantone 718, 722, 7412 or 7592. Sherds identified as "Redware, refined" must have a paste color consistent with the following color chips: Pantone 7594, 7610, or 7631. 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. Note that coarse redware sherds that do not fall into one of the established "known imported, industrially produced" coarse earthenware type categories should be cataloged in the Coarse Earthenware Module. See below for a breakdown of "known imported, industrially produced" and "ambiguous imported" coarse earthenwares by ware type.

Coarse Earthenwares

Finally, DAACS makes the distinction between **"known imported, industrially produced"** coarse earthenware ceramic-types, whose ware types are easily described and whose attributes are most generally agreed upon, and **"ambiguous imported"** coarse earthenwares whose diagnostic attributes are not agreed upon or are more difficult to identify, and **"locally-made"** coarse earthenwares. "Ambiguous imported" and "Locally-made" types are cataloged in a different module and using a separate set of cataloging protocols from the

industrially produced ceramic types covered by this manual. Pay close attention to the following information to ensure you are cataloging your coarse earthenwares in the correct module.

"Known imported, industrially produced"

These coarse earthenware types are cataloged using the IPC Module using the same attribute fields and protocols as refined earthenware, porcelains, and stonewares.

- "**Known imported, industrially produced" coarse earthenware types** are: "Albisola," "Biot," "Buckley-type," "Dutch Slipware," "Essex Post-Medieval Blackware," "Huveaune," "Iberian Coarse Earthenware," "Ligurian Buffware,""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," "Vallauris," and "Werra Ware."

"Ambiguous imported," and "Locally-made"

These coarse earthenwares have additional attributes and cataloging protocols. They are cataloged in DAACS' Coarse Earthenware Module. Cataloging protocols are described in detail in a separate manual. Note that ware types identified as "ambiguous imported" are cataloged in the Coarse Earthenware Module, even if they could be classified as "industrially produced."

- **"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."

Difficult to identify sherds:

Occasionally you will only be able to identify the material of the sherd (i.e. Refined Earthenware, Stoneware, etc.), but not the specific ware-type. For these sherds, the ware types would be, for example, "Refined Earthenware, unidentified" or "Stoneware, unidentified." Note that completely unidentifiable coarse earthenwares should be cataloged in the Coarse Earthenware Module, not the Industrially Produced Ceramic Module.

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.

6.3 Tin Enamel Type

Controlled Vocabulary

This field is used to capture more detailed information about tin-enameled wares. Ware types such as “Majolica” are defined broadly to encompass a range of different wares manufactured in different regions and often with unique attributes and decorative styles. Identifying a specific tin enamel type allows catalogers to distinguish, for example, between a majolica produced in Spain such as Sevilla Blue on Blue, and a majolica manufactured in Mexico such as Puebla Blue on White.

There are three tin-enameled ware categories in DAACS, to which this field applies: Delftware, Dutch/British, Faience, and Majolica. Note that in DAACS, “Majolica”(sometimes referred to as “maiolica”) encompasses tin-enameled ceramics manufactured in Italy, Spain, Mexico, and Portugal.*

*Note: Early Dutch tin-enameled wares produced in the so-called “majolica-style” and using similar techniques are sometimes referred to as “Dutch majolica.” These should be cataloged as “Delftware, Dutch/British.”

When applicable, select one of the following Tin Enamel Types:

- **Abo Polychrome**
- **Aranama Polychrome**
- **Aucilla Polychrome**
- **Caparra Blue**
- **Castillo Polychrome**
- **Columbia Plain**
- **Fig Springs Polychrome**
- **Haarlem**
- **Huejotzingo Blue-on-White**
- **Ichetucknee Blue-on-White**
- **Isabela Polychrome**
- **Ligurian Blue-on-Blue**
- **Majolica, unid.**
- **Mexico City, Blue-on-Cream**
- **Mexico City, Green-on-Cream**
- **Mexico City White**
- **Montelupo**
- **Mt. Royal Polychrome**
- **Puebla Blue on White**
- **Puebla Polychrome**
- **Rouen**
- **San Augustin Blue-on-White**
- **San Luis Blue-on-White**
- **San Luis Polychrome**

- **Santo Domingo Blue-on-White**
- **Sevilla Blue-on-Blue**
- **Unidentifiable**
- **Yayal Blue-on-White**

Note: If you are able to identify a sherd as "Majolica" but do not have enough decorative and/or other attribute data to determine a more specific tin enamel type, enter "Majolica, unid" for this field. If the ware type is "Tin Enamel, Unid," select "Unidentifiable."

6.4 MATERIAL

Controlled Vocabulary

This field indicates the basic ceramic material of the sherds in the record. Material Types include: "Refined earthenware", "Coarse earthenware", "Porcelain", Stoneware" and "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 7, 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 7, 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.

6.5 MANUFACTURING TECHNIQUE

Controlled Vocabulary

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.

"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.

"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. "Handbuild, coil" should only be used when there is diagnostic evidence of coil manufacture such as a coil break; otherwise, record Manufacturing Technique for handbuilt pottery as "Handbuild, unid." Note that industrially produced ceramics are unlikely to be handbuilt, with the exception of some large, utilitarian vessels (e.g., Biot storage jars).

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." Note that industrially produced ceramics are unlikely to be handbuilt, with the exception of some large, utilitarian vessels (e.g., Biot storage jars).

"Unidentifiable": Generally used for completely unidentifiable sherds,

often extremely burned or damaged fragments. This may also apply in the case of sherds with ambiguous attributes when the ware type is known to have been manufactured using multiple techniques (e.g., a White Salt Glaze body sherd that is curved but lacks clear wheeling marks and is too small to determine if it is associated with a hollow, wheel thrown form, or if it could be part of the well on a flat, press molded vessel).

6.6 Vessel Category

Controlled Vocabulary

Vessel Category refers to whether the general shape of the original vessel was "Hollow" or "Flat." Hollow forms include bowls, cups, storage jars, etc. Examples of flat vessels are plates, platters, saucers, etc. Note that "dished plates" are recorded as 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."

6.7 Form

Controlled Vocabulary

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." Similarly, you might have a thin porcelain sherd whose curvature clearly inticates it was a teaware but there are no diagnostic attributes indicating it is a teabowl or sauce. You would identify that sherd as "Unid: Teaware". Note that "tavernwares," or mugs and tankards, should be cataloged as Tablewares.

6.7.1 Teawares

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, "refined" 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. Note: We introduce the term "slop bowl" but identifying slop bowls archaeologically is very difficult. They therefore usually fall into the more general "Bowl" category.

"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.

6.7.2 TABLEWARES

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.

6.7.3 Utilitarian Wares

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.

"**Chamberpots**": are squat, wide-mouthed vessels with flat bases and round, bulbous walls. They high distinctive rim shapes, most commonly wide and flat but also occasionally wide and rounded (i.e. rolled under in some creamware chamberpot forms). They usually have a wide strap handle. Some had accompanying but separate lids. They are made in coarse earthenware, stoneware, and refined earthenware.

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. Chamberpot were made in all ware types.

6.7.4 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”).

At the Silver and Gold Level, all measurements should be taken and a brief description should be noted.

6.7.5 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.**

6.8 COMPLETENESS

Controlled Vocabulary

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 (not footring) of an actual footed vessel form, such as a pipkin or creamer.

6.9 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.

6.10 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.

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).

6.12 EXTERIOR SURFACE

Controlled Vocabulary

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.

6.13 Exterior Color

Controlled Vocabulary

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."

Protocols for white-bodied glazed and unglazed ware types:

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:

White-bodied Refined Earthenwares: “Creamware,” “Creamware (Carolina),” “Delftware, Dutch/British,” “Faience,” “Ironstone/White Granite,” “Pearlware,” “Tin Enameled, unid.,” “Majolica,” “Refined earthenware, unid.,” “Whiteware.”

All white-bodied Refined Stonewares: “Slip Dip,” “Turner Type,” “White Salt Glaze.”

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

Protocols for non-white bodied glazed and non-glazed ware types:

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.”

Non-white bodied ware types are as follows:

Other Refined Earthenwares: “Agate, refined,” “Astbury-Type,” “Bennington/Rockingham,” “Canary Ware,” “Cauliflower Ware,” “Jackfield Type,” “Redware, refined,” “Red Agate, refined,” and “Yellow Ware,” “Wedgwood Green,” “Whieldon-type Ware.”

All Coarse Earthenwares: “Albisola,” “Biot,” “Buckley-type,” “Dutch Coarse Earthenware,” “Dutch Slipware,” “French Coarse Earthenware,” “Huveaune,” “Iberian Coarse Earthenware,” “Mexican Coarse Earthenware,” “North Devon Gravel Tempered,” “North Devon Plain,” “North Devon Slipware,” “Post-Medieval London-area Redware,” “Portuguese Coarse Earthenware,” “Redware,” “Red Agate, coarse,” “Saintonge,” “Slipware, North Midlands/Staffordshire,” “Slipware, North Italian,” “Spanish Coarse Earthenware,” “Staffordshire Mottled Glaze,” “Surrey-Hampshire Border ware,” “Vallauris.”

Non-white bodied Stonewares: ‘”American Stoneware,” “Black Basalt,” “Bristol Glaze Stoneware,” “British Stoneware,” “Burslem,” “Frechen Brown,” “British Brown/Fulham Type,” “German Stoneware,” “Jasperware Type,” “Westerwald/Rhenish,” and “Nottingham-type,” “Rosso Antico,” “Shaw Stoneware,” “Staffordshire Brown Stoneware.”

Protocols for Decorated and/or Slipped Sherds:

If a decorative technique such as applied powder crystals or paint 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. This protocol does not apply to colored or tinted glazes, which are not considered an element of decoration (e.g., Wedgewood Green).

Slipped sherds:

In most cases, an applied slip is treated as decoration and recorded under the Decoration tab, with Interior and Exterior Surface Color entered as "Body Color Obscured by Decoration" if the un-slipped ceramic surface is not visible. However, the color of the slipped ceramic surface should be recorded as the Surface Color under certain circumstances.

Coarse Earthenwares

- Record the color of a slipped surface as the Surface Color only if (1) there is a solid slip that once covered the entire interior and/or exterior surface of the vessel, and (2) the color of the solid (or "background") slip can be easily distinguished from other slip decoration on the sherd (if present). In these cases, record the color of the surface *as it appears over the solid slip* as the Surface Color. With some exceptions, these protocols generally only apply to the following ware types: "Slipware, North Midlands/Staffordshire, "Dutch Slipware," and "North Devon Slipware." This is because for these ceramic wares, the presence of a solid slip that is applied over the entire surface is inherent in the ware type description. Detailed cataloging protocols specific to different ware types are outlined in Section 7.
- Do *not* record the color of the slipped surface as the Surface Color if you cannot distinguish the color of the primary, solid slip from that of the decorative slip. In these cases, enter Surface Color as "Body Color Obscured by Decoration" and record both colors in the Stylistic Elements table.

Refined Earthenwares

- Never record the color of the slip as the Surface Color for refined earthenwares. If a solid slip covers the entire sherd, enter Surface Color as "Body Color Obscured by Decoration," and record the slip as decoration under the Decoration tab. If the un-slipped body surface is visible on any part of the sherd, enter this as the Surface Color and record information about the slip under the Decoration tab.

Stonewares

- Always record a Surface Color for slipped surfaces on stonewares (e.g., Albany Slip).

6.14 Exterior Glaze Opacity

Controlled Vocabulary

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. Do not record Glaze Opacity for sherds identified as Refined Earthenware, Stoneware, or Porcelain (the default is "Not Applicable").

"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.

6.15 Interior Surface

Controlled Vocabulary

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

6.16 Interior Color

Controlled Vocabulary

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

6.17 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.

6.18 Ceramic Table special cases: detached and missing glaze

6.18.1 Detached Glaze

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

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

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

6.18.2 Missing Glaze

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

If some, but not all, of the glaze from one or both sides of a sherd is missing, "Missing Glaze" should be entered into the Use Wear table. Enter Surface treatment, Color, and Glaze Opacity as normal.

If a sherd is missing all of its surface and is thus unidentifiable, the Ware field should read "Refined earthenware, unidentifiable," "Stoneware, unidentifiable," or as appropriate.

Measurements

6.19 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 and only taken at the rim. Again, the original surface must remain on both sides of the rim to take this measurement. Sherd thickness should always be taken for individually cataloged sherds (i.e., unless sherds are batched).

6.20 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.

*Note: Maximum sherd size is measured in 10 mm increments at the Silver cataloging level.

6.21 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.

6.22 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).

6.23 Rim Length

Numeric

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.

6.24 Rim Diameter

Numeric

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.

6.25 Mended Rim Diameter
Numeric

Enter the rim diameter for mended rim sherds.

6.26 Base Length
Numeric

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.

6.27 Base Diameter
Numeric

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.

6.28 Mended Base Diameter
Numeric

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

Decoration

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 decorative elements and motifs recorded in the Stylistic Elements section. This section should not be used in place of the Stylistic Elements section but rather as a supplement to it. The section consists of three fields: Decorative Genre, Pattern Name, and Pattern Notes.

6.29 Decorative Genre
Controlled Vocabulary

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.

6.30 Pattern Name

Controlled Vocabulary

Identifiable transfer print and hand painted pattern names are recorded here. Enter "Unidentifiable" for all *transfer-printed* sherds for which the printed pattern cannot be determined. Unidentifiable hand painted 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.

6.31 Pattern Notes

Open Text

Use this field to cite any additional published references that are not listed in the Pattern appendix, and to record notes about unidentifiable patterns, if desired. Contact DAACS administrator if you would like to add a new Pattern.

Stylistic Elements

6.32 Interior/exterior

Controlled Vocabulary

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:

6.33 Location

Controlled Vocabulary

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 transfer-printed scene that extends from the base onto the body), record the location where a majority of the decoration lies.

6.34 Decorative Technique

Controlled Vocabulary

The method by which the particular decoration being recorded was applied. For discussion of specific decorative techniques by ware, see Section 7**,** below.

6.35 Decoration Color

Controlled Vocabulary

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.

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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.

6.36 Stylistic Element

Controlled Vocabulary

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 7** 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.”

6.37 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. 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."

6.37.1 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."
b. If sherds are printed and the surface of one side is missing: then they should be batched with the printed-on-one-side sherds.
c. If sherds are printed on both sides: they should be batched together, with Category as "Hollow," and Form, Completeness, and Pattern as "Unidentifiable."

Wear/Condition

6.38 Evidence of Burning

Controlled Vocabulary

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.

6.39 Post-Manufacturing Modification

Controlled Vocabulary

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.

6.40 Wear Location

Controlled Vocabulary

Record whether the location occurs on the “Exterior” or “Interior” of the vessel. If necessary, “Not Applicable” and “Unidentifiable” may also be used.

6.41 Completeness

Controlled Vocabulary

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

6.42 Wear Pattern

Controlled Vocabulary

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.

Base Mark

6.43 Base Mark

Controlled Vocabulary

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

"Impressed"
"Incised"
"Printed"
"Painted"
"Not Applicable": This is the default and indicates 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.

6.44 Base Mark Color

Controlled Vocabulary

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

6.45 Base Mark Reference
Open Text

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

Images

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

Objects

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

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”).

6.12 Mends to artifact

Enter only the artifact IDs for sherds that directly mend together (but are not physically glued) or are physically glued to the sherd being cataloged. Do not enter artifact IDs for sherds that do not *directly* mend to the sherd in question, even if they are clearly associated with the same mended vessel.

6.13 Mended Form
Controlled Vocabulary

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.

7. Descriptions and Cataloging Protocols for Industrially-Produced Ceramic Wares

7.1 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.

7.1.1 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. DAACS Manufacturing Date Range: 1690-1750.

Ware:	"Albisola"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"

7.1.2 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. DAACS Manufacturing Date Range: 1700-1800.

Ware:	"Biot"
Material:	"Coarse Earthenware"
Manu Tech:	Generally "Handbuilt, unid;" if coils are visible "Handbuilt, coil."
Ext/Int Surface:	"Lead Glaze"

7.1.3 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. DAACS Manufacturing Date Range: 1720-1775.

Ware:	"Buckley-type"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel thrown"
Ext/Int Surface:	"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.

7.1.4 Caribbean Coarse Earthenware

Caribbean Coarse Earthenwares are low-fired ceramic wares that were manufactured in a range of locations (from individual households to small-scale workshops). Nearly every island in the Caribbean had its own production. DAACS does not consider Caribbean Coarse Earthenware an industrially produced ware type. Sherds identified as Caribbean Coarse Earthenware should be cataloged separately in the **DAACS Coarse Earthenware Module.** Please see the DAACS Cataloging Manual for Non-Industrially Produced Coarse Earthenware for details about Caribbean CEWs.

7.1.5 Colonoware

Colonoware is an unglazed, low-fired, hand built ceramic. DAACS does not consider Colonoware an industrially produced ware type. Sherds identified as Colonoware should be cataloged in the **DAACS Coarse Earthenware Module.** Please see the DAACS Cataloging Manual for Non-Industrially Produced Coarse Earthenware for details about Colonoware.

7.1.6 Dutch Coarse Earthenware

Dutch Coarse Earthenware is a sandy textured, pink-to-orange bodied ware produced in the

Netherlands. It typically has a clear glossy glaze, but green glazes also occur. Common forms include bowls, porringers, and cooking pots, often with distinctive triangular loop handles. DAACS Manufacturing Range: 1600-1850.

Ware:	"Dutch Coarse Earthenware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"

7.1.7 Dutch Slip Ware

Dutch Slipware is a sandy textured, pink-to-orange bodied coarse earthenware produced in the North Holland. Dutch Slipware is a slipped variant of Dutch Coarse Earthenware. It is typically characterized by a green glaze applied over a white slip that accentuates the green color of the glaze and helps it to stand out. Common forms include bowls, porringers, and cooking pots, often with distinctive triangular loop handles.

Ware:	"Dutch Coarse Earthenware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	Using the Detailed Color Groups section of the DAACS Color Book, enter the color of ceramic surface as it appears over the slipped body.

7.1.8 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. DAACS Manufacturing Date Range:

Ware:	"Huveaune"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"

7.1.9 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 *without* similarities to French ware types (e.g., paste inclusions and density of paste) should be cataloged as "Redware." DAACS Manufacturing Date Range: 1600-1900.

Ware:	"French Coarse Earthenware"
Material:	"Coarse Earthenware"
Manu Tech:	Generally, "Wheel Thrown"
Ext/Int Surface:	Generally, "Lead Glaze"

7.1.10 Iberian Coarse Earthenware

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. Flat bases are more common after 1745; conical bases tend to be earlier. DAACS Manufacturing Date Range: 1600-1800.

Ware:	"Iberian Coarse Earthenware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Unglazed/Bisque," "Wash," or "Lead Glaze" (generally only on interiors).
Vessel Category:	"Hollow"
Form:	Usually "Storage Jar," but if you only have a small piece use "Unid: Utilitarian."

7.1.10 Mexican Coarse Earthenware

In DAACS, this type category encompasses ceramic sherds that have attributes consistent with Mexican Coarse Earthenware, but which cannot be identified with a more specific CEW type (e.g., Mexican Red Painted, Guadalajara Polychrome). DAACS Manufacturing Date Range:

Ware:	"Mexican Coarse Earthenware"
Material:	"Coarse Earthenware"

Manu Tech: "Wheel Thrown"
Ext/Int Surface: Often, "Unglazed/Bisque," or as appropriate.

7.1.11 North Devon 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. The most common forms are large shallow plates, bowls, milk pans, and storage jars. North Devon Gravel-Tempered has abundant large, angular quartz inclusions, comprising up to 25% or more of the paste. Decoration is rare. DAACS Manufacturing Date Range: 1600-1775.

Ware: "North Devon Gravel-Tempered"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Ext/Int Surface: "Lead Glaze"

7.1.12 North Devon Plain

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. The most common forms are large shallow plates, bowls, milk pans, and storage jars. North Devon Plain has finer quartz sand inclusions than the gravel-tempered variety. Decoration is rare. DAACS Manufacturing Date Range: 1600-1710.

Ware: "North Devon Plain"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Ext/Int Surface: "Lead Glaze"

7.1.13 North Devon Slipware

North Devon Slipware is a variety of the coarse earthenware type North Devon, produced in southwest England. The body ranges in color from salmon pink to orange to dark gray, typically with multiple colors present due to uneven firing conditions. The paste is almost always gravel-free (consistent with North Devon Plain), although occasionally gravel-free vessels were produced with gravel-tempered handles. The lead glaze is transparent or translucent, ranging from bright yellow to olive green or brown. A white slip is applied beneath the glaze with sgraffito decoration that scratches through it, in a variety of motifs. Slip trailing has also been documented as a decorative technique. Jugs and plates are common. DAACS Manufacturing Date Range: 1600-1710.

Ware:	"North Devon Slipware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"
Surface Color:	As appropriate. Record the color of the glazed surface as it appears over the solid slip.
Decoration:	"Yes" (if sgraffito or slip decoration present).

7.1.14 Portuguese Coarse Earthenware

In DAACS, Portuguese Coarse Earthenware is a general category encompassing ceramic sherds that have attributes consistent with known Portuguese Coarse Earthenwares, but which cannot be identified with a specific ware type. DAACS Manufacturing Date Range:

Ware:	"Portuguese Coarse Earthenware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	Often, "Unglazed/Bisque," or as appropriate.

7.1.15 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. DAACS Manufacturing Date Range: 1600-1750.

Ware:	"Post-Medieval London-Area Redware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"

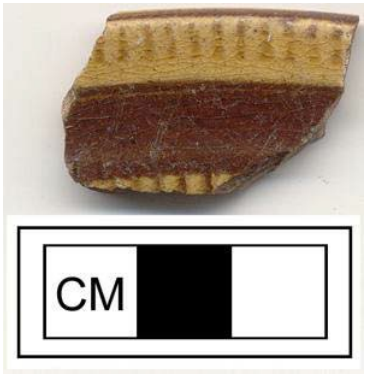
7.1.16 Red Agate, Coarse

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. DAACS Manufacturing Date Range: 1750-1800.

Ware: "Red Agate, Coarse"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Ext/Int Surface: "Lead Glaze"

Taken from Ceramics in America (2003, p. 91).



ArtifactID: 1212-1-B-05-DRS--00082

7.1.17 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 color chip categories found in the **Coarse 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. See Section 6.1 for further information on cataloging Redwares.

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."

Ware: "Redware" if paste color closely matches one of the chips in the Coarse 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).
Ext/Int Surface:	Usually "Lead Glaze"
Surface Colors:	Use Detailed Color Groups to record glazed or unglazed surface colors.

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 t**he Redware** Color Range. If not, then "Coarse Earthenware, Unid"
Material:	"Coarse Earthenware"
Manu Tech:	"Press Molded"
Vessel Category:	"Hollow"
Form:	"Flower Pot"
Ext/Int Surface:	"Unglazed/Bisque" in most cases.
Ext/Int Surface Color:	Use Detailed Color Groups to identify surface color.

7.1.18 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. DAACS Manufacturing Date Range: 1600-? (at least 1770s).

Ware:	"Saintonge"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"

7.1.19 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. DAACS Manufacturing Date Range: 1610-1675.

Ware:	"Slipware, North Italian"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	If slip present, "Body Obscured by Decoration."

Genre:	"Combed/Dot/Marbleized/Trailed"
Stylistic Elements:	If applicable, 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").

7.1.20 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. DAACS Manufacturing Date Range: 1670-1795.

Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown" or "Press Molded"

Additional Cataloging Notes:

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:

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

Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	Record the color of the slip with the Detailed Color Groups.
Ext/Int Opacity:	"Transparent" if clear glaze.
Decoration?:	"No" (nothing is entered in the Decoration Table).

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

Ext/Int Surface:	"Unglazed/Bisque"
Ext/Int Surface Color:	Record the color of the slip with the Detailed Color Groups.

Ext/Int Opacity:	"Not Applicable" if both surfaces are unglazed.
Decoration?:	"No" (nothing is entered in the Decoration Table).

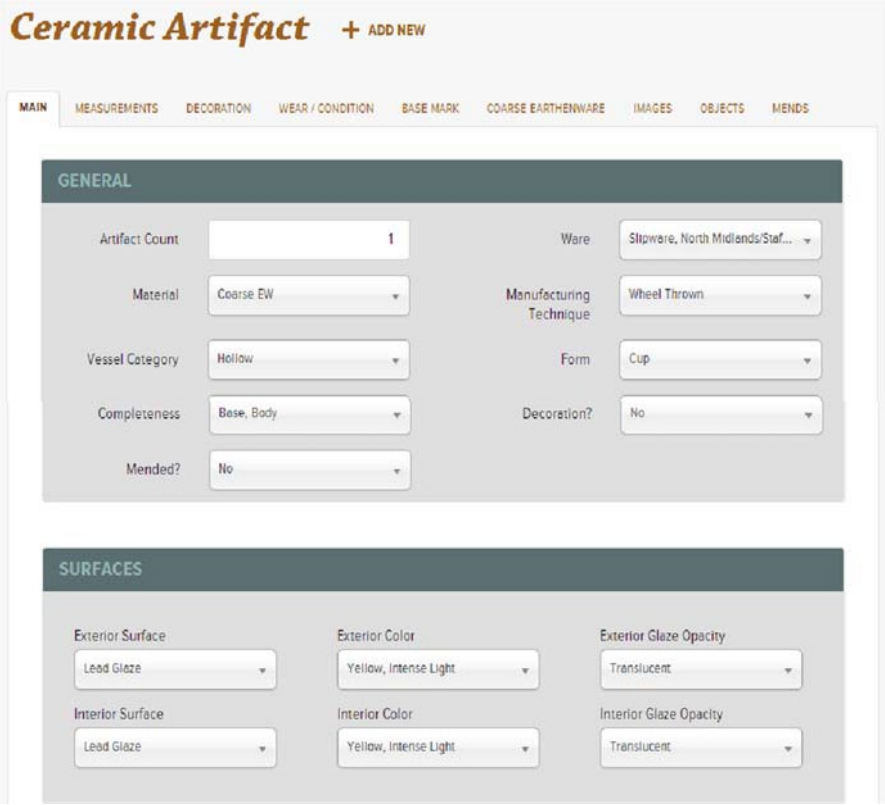
3. If the surface is lead glazed or unglazed/bisque and the unslipped ceramic paste is exposed, record the sherd as follows:

Ext/Int Surface:	"Unglazed/Bisque" or "Lead Glaze"
Ext/Int Surface Color:	Record the color of the unslipped ceramic surface using the Detailed Color Groups.
Ext/Int Opacity:	Dependent on whether original paste color is visible through glaze.

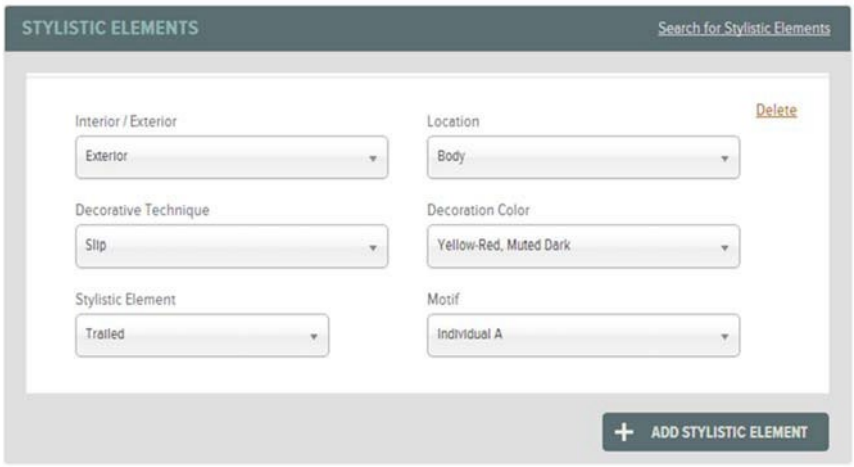
4. If there is a clear lead glaze over a solid slip, and **there is combed, trailed, marbleized, or dotted decoration**, record the sherd as follows:

Ext/Int Surface:	"Lead Glaze"
Ext/Int Color:	Record the color of the solid slip with Detailed Color Groups.
Ext/Int Opacity:	"Transparent" if clear glaze.
Genre:	"Combed/Dot/Marbleized/Trailed"
Stylistic Elements:	Record the stylistic element and color 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 a cataloging example:



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



5. 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"
   Ext/Int Surface Color: "Body Color Obscured by Decoration"

Genre:	"Combed/Dot/Marbleized/Trailed"
Stylistic Elements:	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").

7.1.21 Spanish Coarse Earthenware

The ware type Spanish Coarse Earthenware is used to generally describe coarse earthenware sherds that display some of the characteristics seen in the identifiable Spanish earthenwares, but which cannot be identified to a specific type. DAACS Manufacturing Date Range: 1600-1800.

Ware:	"Spanish Coarse Earthenware"
Material:	"Coarse Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	Generally, "Unglazed/Bisque, "Lead Glaze," or "Wash."
Ext/Int Surface Color:	Record surface colors using Detailed Color Groups section of DAACS Color Book.

7.1.22 Staffordshire Mottled (or Manganese Mottled)

Staffordshire Mottled Glaze is a high-fired coarse earthenware produced in England. 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. DAACS Manufacturing Date Range: 1680-1780.

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

7.1.23 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. DAACS Manufacturing Date Range: 1600-1700.

Ware: "Surrey-Hampshire Border Ware"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Ext/Int Surface: "Lead Glaze"

7.1.24 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. 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. DAACS Manufacturing Date Range: 1750-1900.

Ware: "Vallauris"
Material: "Coarse Earthenware"
Manu Tech: "Wheel Thrown"
Ext/Int Surface: "Lead Glaze"

7.2 Refined Earthenwares

7.2.1 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. DAACS Manufacturing Date Range: 1740-1775.

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

7.2.2 Astbury-Type

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 Staffordshire 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. DAACS Manufacturing Date Range: 1727-1750.

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

7.2.3 Bennington/Rockingham

Though some consider this type as merely a variant of Yellow Ware, DAACS identifies Bennington/Rockingham as a distinct ware type with characteristics of a buff-colored, 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. DAACS Manufacturing Date Range: 1830-1900.

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

7.2.4 Canary Ware

Canary Ware is a white-bodied type of refined earthenware with a bright yellow glaze, produced in Britain and France. 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 earthenware known as Yellow Ware. DAACS Manufacturing Date Range: 1780-1835.

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

7.2.5 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. DAACS Manufacturing Date Range: 1760-1780.

Ware:	"Cauliflower Ware"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Genre:	"Cauliflower" or "Pineapple"

7.2.6 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. DAACS Manufacturing Date Range: 1762-1820.

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

7.2.7 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. DAACS Manufacturing Date Range: 1765-1775.

Ware:	"Creamware, Carolina"
Material:	"Refined Earthenware"
Manu Tech:	"Wheel Thrown" or "Press Molded"
Ext/Int Surface:	"Lead Glaze"

7.2.8 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 (c. 1750-1770). Note that early 17th century delftware can have lead glazed exterior surfaces and typically lacks the blue/grey tinted enamel color characteristic of later wares. DAACS Manufacturing Date Range: 1600-1800.

Ware:	"Delftware, Dutch/British"
Material:	"Refined Earthenware"
Manu Tech:	Almost always "Wheel Thrown"
Tin Enamel Type:	"Not Applicable" or "Haarlem."
Ext/Int Surface:	"Tin Glaze" (occasionally "Lead Glaze" for exterior surfaces).

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

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

*See Section 6.18.2 for instructions on how to catalog fragments of detached tin glaze.

Protocols for recording decoration on Delftware, Dutch/British:

- 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.

- 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:

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

- Delftware is also often sponge-painted. Sponging was a quick way to depict such objects as trees and bushes. Decorative Technique for this should be entered as "Sponged."

7.2.9 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 (c. 1775-1800). Nevers-type wares have a deep blue glaze decorated with white or bluish-white and/or polychrome painted designs. DAACS Manufacturing Date Range: 1700-1800.

Ware:	"Faience"
Material:	"Refined Earthenware"
Manu Tech:	"Wheel Thrown" (occasionally, "Press Molded").
Tin Enamel Type:	"Not Applicable" or "Rouen"
Ext/Int Surface:	"Tin Glaze" (except for the exterior of Rouen, which is "Lead Glaze").

7.2.9 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. DAACS Manufacturing Date Range: 1840-present.

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

Cataloging 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 Surface Color:	Use Detailed Color Section of the DAACS Color Book.

Genre:	"Victorian Majolica"
Stylistic Elements:	Enter any molded decoration appropriately.

7.2.10 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. DAACS Manufacturing Date Range: 1745-1790.

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

7.2.11 MAJOLICA

Majolica is a general category that refers to tin-enameled earthenware produced in Spain, Mexico, and Italy. The paste color is highly variable, depending on the type, with an overall white or pale blue tin- enamel glaze. The decoration may be executed in a single color, such as blue on 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. DAACS Manufacturing Date Range: 1540-1800.*

*Note: Narrower date ranges possible depending on Tin Enamel Types represented.

Ware Type:	"Majolica"
Tin Enamel Type:	As appropriate, or "Majolica, unid." Do *not* use "Haarlem," or "Rouen," as these only apply to ware types "Delftware, Dutch/British" and "Faience."
Material:	"Refined Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Tin Glaze" or "Missing"
Ext/Int Surface Color:	Record Surface Color using the Refined Ceramic Surface Color section of the DAACS Color Book. If glaze is missing, enter "Not Applicable."
Ext/Int Glaze Opacity:	Only record opacity if surface is glazed.

7.2.12 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. DAACS Manufacturing Date Range: 1775-1830.

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

7.2.13 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. DAACS Manufacturing Date Range: 1740-1775.

Ware:	"Red Agate, Refined"
Material:	"Refined Earthenware"
Manu Tech:	"Wheel Thrown"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	Record the surface color of the "redder" of the two wedged clays using the DAACS Detailed Color Groups.

Taken from Ceramics in America (2003, p91).

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

7.2.14 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."

Note: 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.

7.2.15 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 damage 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 these cases, the sherds are cataloged individually (do not batch) and each individual attribute is recorded.

An example of a specific "Refined Earthenware, unidentifiable" DAACS staff have encountered is 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 type name and exact defining characteristics, we record sherds with the above attributes as follows:

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

*Cataloging Note: If you have a red-bodied sherd with these characteristics, catalog as "Redware, refined" and enter the decorative Genre as "Yellow Printed Brown/Black Ware (Portebello)" (see below).

7.2.16 Redware, Refined

"Redware, refined" is used to describe highly fired red-bodied earthenwares with a fine paste and thin walls. In DAACS, sherds identified as "Redware, refined" must have a body color (as viewed along the broken edge of the sherd) that falls into one of the following color chip categories found in the **Redware Color Range** section of the DAACS Color Book: Pantone 7594, 7610, or 7631. Although they have a similar body color to coarse redwares, refined redwares have more in common with other refined earthenwares of the 18th and 19th centuries in regards to paste composition, glaze, and form. Common forms are hollow vessels, especially creamers and small pitchers, which have a clear lead glaze. Common decorative types include engobe slip, a variety of luster colors, rustication, yellow transfer print, and underglaze painting. A white slip on the interior of red-bodied refined ware, especially one with exterior luster decoration, is very common. DAACS Manufacturing Date Range: 1780-1900.

Ware:	"Redware, refined" (paste color must closely match Pantone 7594, 7610, or 7631 in the Redware Color Range section of the DAACS Color Book).
Material:	"Refined Earthenware"
Manu Tech:	Usually "Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	Use Detailed Color Groups to record glazed or unglazed surface colors. If slip present, enter "Body Color Obscured by Decoration."
Genre:	Depending on Decoration: "Luster", "Yellow Printed Brown/Black Ware (Portebello)", "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 Elements:	Record all instances of different decorative types on the sherd.

7.2.17 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. Note that the green color of the glaze is considered inherent in this ware type and is recorded as the Surface Color, not as decoration. DAACS Manufacturing Date Range: 1759-1775.

Ware:	"Wedgwood Green"
Material:	"Refined Earthenware"

Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	Record green color using Detailed Color Groups section of the DAACS Color Book.

7.2.18 Whieldon-Type 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. 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 include Dot, Diaper, and Basketweave; Bead and Reel; Barley; Queen's shape; Royal pattern, and Feather-edged. DAACS Manufacturing Date Range: 1740-1775.

Ware:	"Whieldon-type Ware"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	"Body Obscured by Decoration" (if you can reliably identify the undecorated body color, use the Refined Ceramic Surface Color section of the DAACS Color Book).
Genre:	"Not Applicable" (if there is molded edge decoration, enter as appropriate).
Stylistic Elements:	"Clouded" or "Tortoiseshell." Decorative technique should be "Applied Powder/Crystals."

7.2.19 Whiteware

Whiteware is a 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. DAACS Manufacturing Date Range: 1820-present.

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

7.2.20 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. Be careful not to confuse "Yellow Ware" with "Canary Ware," or "Bennington/Rockingham." Note that although some researchers consider it a subcategory of Yellow Ware, DAACS classifies Bennington/Rockingham as its own ware type (see above). DAACS Manufacturing Date Range: 1825-1940.

Ware:	"Yellow Ware"
Material:	"Refined Earthenware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	Record using Detailed Color Groups section of the DAACS Color Book.

7.3 Porcelains

7.3.1 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. DAACS Manufacturing Date Range: 1600-present.

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 Surface Color: Record using Refined Surface Colors section of the DAACS Color Book.

7.3.2 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. DAACS Manufacturing Date Range: 1794-present.

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

7.3.3 Porcelain, English Hard Paste

English hard-paste porcelain has very dense, hard porcelain body and is 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. DAACS Manufacturing Date Range: 1820-present.

Ware: "Porcelain, English Hard Paste"
Material: "Porcelain"
Manu Tech: "Press Molded"
Ext/Int Surface: "Feldspathic/Alkaline"
Ext/Int Surface Color: Record using the Refined Surface Colors section of the DAACS Color Book.

7.3.4 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. 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. DAACS Manufacturing Date Range:

1745-1795.

Ware:	"Porcelain, English Soft Paste"
Material:	"Porcelain"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Lead Glaze"
Ext/Int Surface Color:	Record using the Refined Surface Colors section of the DAACS Color Book.

7.3.5 Porcelain, French Hard Paste

Like other hard paste porcelains, French hard-paste porcelain has a very dense, high-fired body and is translucent. Vessels are dead white in color and the clear glaze is glassy in appearance. French Hard Paste shares many attributes with English and other hard paste porcelains. Only use this term if you have a Maker's Mark and/or specific decorative elements that are considered diagnostic. Hard paste porcelain sherds with ambiguous attributes should be cataloged as "Porcellaneous/Hard Paste." DAACS Manufacturing Date Range:

Ware:	"Porcelain, French Hard Paste"
Material:	"Porcelain"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Feldspathic/Alkaline"
Ext/Int Surface Color:	Record using Refined Surface Colors section of the DAACS Color Book.

7.3.6 Porcellaneous/Hard Paste

Porcellaneous/Hard Paste is a general term referring to porcelain and porcelain-like wares from Europe and America. 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 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. DAACS Manufacturing Date Range: 1820-present.

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

Color Book.

7.3.7 Porcelain, Japanese

Japanese porcelain first became available early in the eighteenth century, but became much more common at the turn of the twentieth century. Earlier 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, which 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, and designs on Chinese porcelain are also usually sharper than on Japanese porcelain, as the glaze on Japanese porcelain tends to run. Common decoration on Japanese porcelain includes underglaze and overglaze painting, as well as transfer printing. DAACS Manufacturing Date Range: 1870-present.

Ware:	"Porcelain, Japanese"
Material:	"Porcelain"
Manu Tech:	"Press Molded"
Ext/Int Surface:	"Feldspathic/Alkaline"
Ext/Int Surface Color:	Record using Refined Surface Colors section of the DAACS Color Book.

7.4 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. Salt-glazing is colorless and imparts a pitted, "orange-peel" effect to vessel surfaces, which tends to be more pronounced on the exterior of hollow forms than on interior surfaces.

Cataloging Notes: 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 Surface Colors for both the interior and exterior of stoneware vessels, using the Detailed Color Groups section of the DAACS Color Book.

7.4.1 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. DAACS Manufacturing Date Range: 1750-1920.

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

Regional Types: 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 common beginning late in the eighteenth and early nineteenth century and continue to be produced until the early twentieth century.

Additional Cataloging Notes:

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. Do not record Albany Slip as Decoration. Catalog these vessels as follows:

Ware:	"American Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Form:	As appropriate.
Decoration?:	"No"
Ext. Surface:	"Feldspathic/Alkaline" (same glaze as seen on Bristol Glaze Stoneware)
Ext. Surface Color:	Record using the Detailed Color Groups section of the

	DAACS Color Book.
Int. Surface:	"Albany Slip"
Int. Surface Color:	Record the color of the slipped surface using the Detailed Color Groups section of the DAACS Color Book.

7.4.2 British Stoneware

The term "British Stoneware" is used in DAACS to encompass ceramic sherds that have attributes consistent with British Stoneware, but which cannot be identified to a more specific ware type (e.g., British Brown/Fulham-type). Specific ware type categories of British stoneware can be found below. DAACS Manufacturing Date Range: 1671-1800.

Ware:	"British Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Ext/Int Surface:	Usually "Salt Glaze" (or as appropriate).

7.4.3 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 the addition of 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. DAACS Manufacturing Date Range: 1835-present.

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

Additional Cataloging Notes:

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

Ext/Int Surface:	"Alkaline-Lead"
Ext Color:	"Body Obscured by Decoration"
Int Color:	Record using the Detailed Color Groups in the DAACS Color Book
Dec. Int/Ext:	"Exterior"
Dec. Location:	As Appropriate.
Dec Tech:	"Dipped"
Dec Color:	Record using the Detailed Color Groups in the DAACS Color Book.
Stylistic Element:	"Solid"
Motif:	"Individual A"

7.4.4 British Brown/Fulham type

British Brown/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 the most common forms. Tankards and mugs are often cordoned above the base. Government capacity stamps are impressed on many pieces. Produced in Fulham, Southwark, and Bristol. DAACS Manufacturing Date Range: 1671-present.

Ware:	"British Brown/Fulham Type"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Ext. Surface:	"Salt Glaze"
Int. Surface:	Usually "Salt Glaze," or "Unglazed/Bisque."

Additional Cataloging Notes:

Do not catalog the dipped iron oxide into the Decoration table. This technique is implied with the ware type "British Brown/Fulham Type." If present, cordoning is considered decoration and should be cataloged into the Decoration table, with the Stylistic Element entered as "Cordoned" and Decorative Technique listed as "Incised, lathe-engine turned."

7.4.5 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. DAACS Manufacturing Date Range: 1733-1750.

Ware:	"Shaw Stoneware"
Material:	"Stoneware"
Manu Tech:	"Press molded" or "Wheel Thrown"
Ext/Int Surface:	"Salt Glaze"

7.4.6 Turner's Type

Turner's Type is a refined stoneware produced in Britain. 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 molded decoration. Bases and rims may be overglaze painted with contrasting, dark enamel color. In color and texture, body is similar to porcelain and may appear slightly translucent. Pieces were often originally fitted with silver rims and lids. Most common forms are ewers and mugs. DAACS Manufacturing 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."

7.4.7 White Salt Glaze Stoneware

White Salt-Glaze Stoneware is an English refined 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. DAACS Manufacturing Date Range: 1720- 1805.

Ware:	"White Salt Glaze"
Material:	"Stoneware"
Manu Tech:	"Press Molded", "Wheel Thrown", or "Slip Cast"
Exterior Surface:	"Salt Glaze"
Ext/Int Surface Color:	Use Refined Ceramic Surface Color Groups in the DAACS Color Book.

Protocols for recording decoration on White Salt Glaze Stoneware:

- *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.
  Dec. Tech: "Scratch/Fill" or "Scratch/Fill Debased"
  Dec. 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. Molded patterns on slip-cast vessels should be recorded in the Stylistic Elements table with Decorative Technique entered as "Molded." There is no corresponding decorative Genre. Remember to record Manufacturing Technique on the Main Tab as "Slip Cast." Date Range: post 1745.

- *Transfer-printing:* Black transfer printed designs were used for only a brief period. Date Range: 1756- 1765. See Section 6.37.1 for how to catalog transfer printed decoration.

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

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

7.4.8 Slip Dip Stoneware

Slip Dip is an English stoneware, sometimes referred to as "Dipped/Slipped White Salt Glaze." The body is gray to tan in color and is dipped in a 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, DAACS considers "Slip Dip" a unique ware type. DAACS Manufacturing Date Range: 1715-1775.

Ware: "Slip Dip"

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

7.4.9 Black Basalt

Black Basalt is a dry-bodied (unglazed), refined stoneware. Body is black to charcoal-gray in color, very dense, and relatively thin-walled. Usually has sprigged decoration; sometimes molded or engine-turned, or hand-painted in polychrome colors or gilding. Forms include tea services, pitchers, vases. Originally produced by Wedgwood, Black Basalt was eventually manufactured by a number of Staffordshire potteries. Similar ware to Rosso Antico but with manganese added to produce the black clay body. Also referred to as "Dry- Bodied Black Stoneware." DAACS Manufacturing 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 Surface Color:	Record using DAACS Detailed Color Groups section of DAACS Color Book (usually "Neutrals, Dark").

7.4.10 Rosso Antico

"Rosso Antico" was Wedgwood's name for a dry-bodied (unglazed), refined stoneware with a very dense, red paste. Vessels are thinly potted and sprig molding and engine-turned decoration are common. Tea and coffee services. It was produced by a number of Staffordshire potters and is sometimes referred to as "Eler's Ware," or simply "Dry-Bodied Red Stoneware." DAACS Manufacturing Date Range: 1700-1772.

Ware:	"Rosso Antico"
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 Surface Color:	Record using DAACS Detailed Color Groups section of DAACS Color Book.

7.4.11 Jasper Ware Type

Japerware Type is a dry-bodied, refined stoneware. The paste is dyed a pastel color such as pale blue, olive green, or pink, and forms are decorated with sprig molding (often white-sprigged Classical figures, medallions, etc.). Most often seen in trinket or cosmetic boxes, wall plaques, and vases, though some tablewares were also produced. Although generally unglazed/bisque, a thin, clear lead glaze is sometimes applied to the surface. DAACS

Manufacturing Date Range: 1775-present.

Ware:	"Jasperware Type"
Material:	"Stoneware"
Manu Tech:	"Press Molded"
Ext/Int Surface:	Usually "Unglazed/Bisque," occasionally "Lead Glaze."
Ext/Int Surface Color:	If slipped, record "Body Color Obscured by Decoration." Otherwise, record using Detailed Color Groups section of the DAACS Color Book.

7.4.12 Nottingham-Type

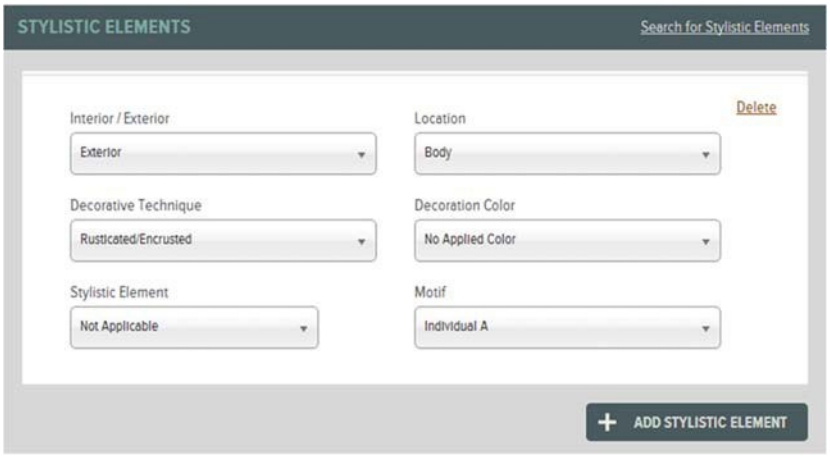
Nottingham is an English brown stoneware characterized by an even, lustrous or metallic brown-slipped exterior. A thin white layer that can be seen only in cross-section lies between the brown exterior and the tan, compact clay body. Seen in finely-potted tavern vessels such as mugs, tankards, pitchers, 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 always evident. DAACS Manufacturing Date Range: 1683-1810.

Ware:	"Nottingham-Type"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Ext/Int Surface:	"Salt Glaze"
Ext/Int Surface Color:	Record using Detailed Color Groups section of the DAACS Color Book.

Additional Cataloging Notes:

Do not include the brown-slipped exterior surface or the white layer in the Decoration table, as this is implied with the ware type "Nottingham-Type."

Rustication should be cataloged in the Decoration Table as follows:



7.4.13 Staffordshire Brown

Staffordshire Brown is virtually identical to Nottingham-type 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. DAACS Manufacturing Date Range: 1700-1800.

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

Additional Cataloging Notes:

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."

7.4.14 German Stoneware

The term "German Stoneware" is used in DAACS to capture ceramic sherds that have attributes consistent with German Stoneware, but which cannot be identified as a specific type (e.g., Westerwald/Rhenish). Ware descriptions for specific German stonewares can be found below.

Ware:	"German Stoneware"
Material:	"Stoneware"
Manu Tech:	"Wheel Thrown"
Vessel Category:	"Hollow"
Ext/Int Surface:	"Salt Glaze"
Ext/Int Surface Color:	Record using Detailed Color Groups section of the DAACS Color Book.

7.4.15 Westerwald/Rhenish

Westerwald/Rhenish is a salt-glazed stoneware produced in Western Germany along the Rhine River. It is characterized by a very dense clay body that is light to medium gray in color. Vessels are decorated with incised, sprig molded, and stamped motifs. Floral elements, checks, and abstract designs are common, usually highlighted in a rich cobalt blue color. Bands of manganese (purple) decoration also occur, if less commonly. Tankards, jugs, and mugs are usually cordoned above the base and below the rim. Most often seen in tankards, mugs, chamber pots, and serving jugs with cylindrical necks. Manganese decoration dates to c.1650-1725. DAACS Manufacturing Date Range: 1600-1775.

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

Cataloging Note: "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. Record in notes if marks are substantial.

7.4.3.2 Frechen Brown

Frechen Brown is a German stoneware characterized by salt glazing applied over an iron oxide wash, producing a brown surface. The paste is dense and 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 decorated with with sprig molding (often anthropomorphic faces and medallions). DAACS Manufacturing Date

Range: 1600-1800.

Ware:	“Frechen Stoneware”
Material:	“Stoneware”
Manu Tech:	“Wheel Thrown”
Vessel Category:	“Hollow”
Ext/Int Surface:	“Salt Glaze,” or “Unglazed/Bisque”
Ext/Int Surface Color:	Record using Detailed Color Groups section of DAACS Color Book.