

Colonial and Post-Colonial Ceramics



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Patricia Samford
Maryland Archaeological Conservation Laboratory,
Jefferson Patterson Park and Museum
Maryland Historical Trust/Maryland Dept of Planning

<http://www.jefpat.org/diagnostic/index.htm>

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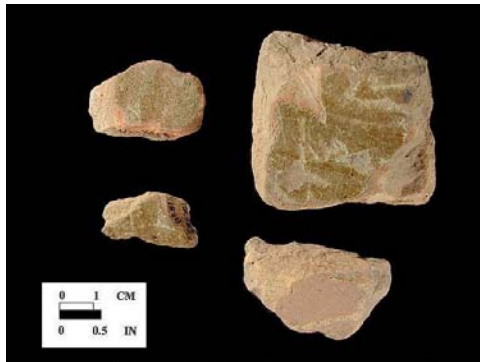
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Earthenware

- Earthenwares are characterized by porous paste.
- require glazing on at least one surface to hold liquids.
- Generally lead glazed.
- Fired at the lowest temperatures, ranging from 900 ° to 1050 ° C.
- generally ranging from buff to yellow to pink to red to gray in color.
- Can be divided into coarse earthenwares and refined earthenwares.

Coarse Earthenware



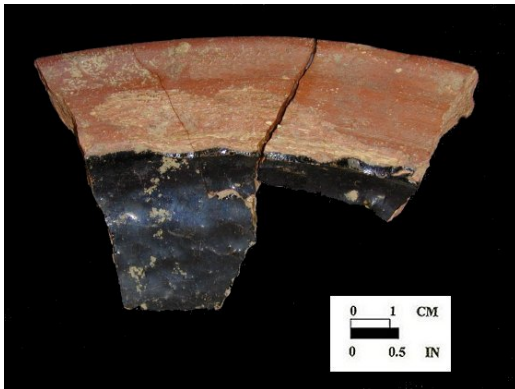
Border Wares

- fine-grained, pale gray to whitish paste. Sometimes has red paste with white streaks.
- Lead glaze colors range from apple green to yellow, with some vessels appearing olive green or brown.
- Generally Border ware vessels are glazed only on the interior surfaces.
- Ca. 1600 – 1640, Border wares found in forms of flanged dishes, bowls, drinking jugs, and porringers. Yellow and green glazes predominate, but olive green and brown glazes also occur.
- Ca. 1640 – 1700, Border wares a major everyday ware on London area sites.

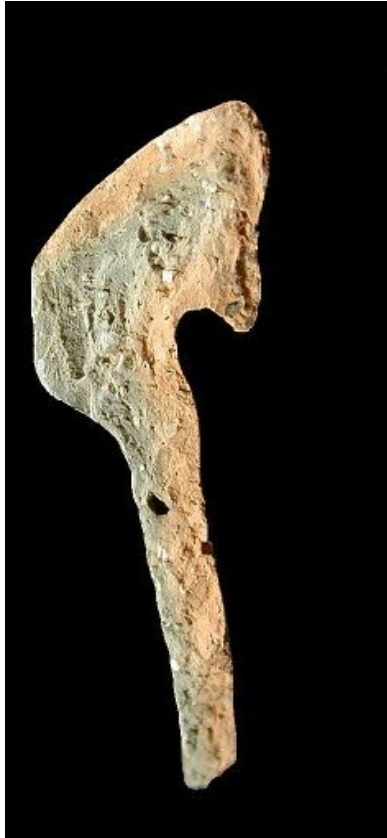


Buckley Ware

- Dates mid 17th—19th centuries, although rare on Chesapeake sites before 1720s.
- hard brick-red to purplish earthenware paste made by combining red and yellowish clays
- Vessels are usually thick, often with ribbed exteriors, and generally glazed with a thick black lead glaze
- Top left vessel is a butter pan, middle is a milk pan rim.



- Buckley paste is usually red with veins of yellow or white clay running through it.



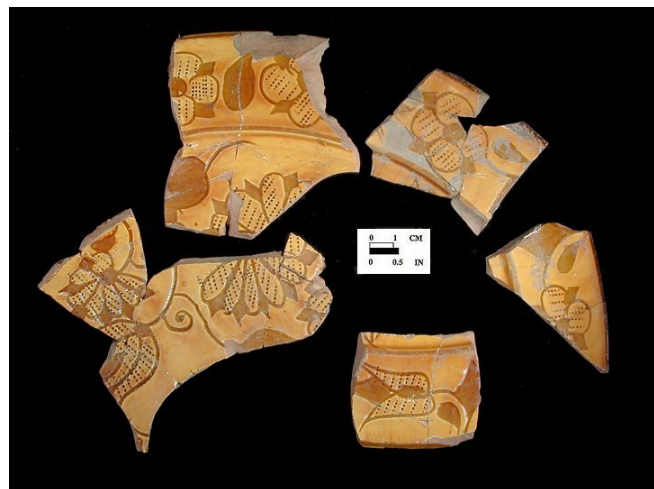
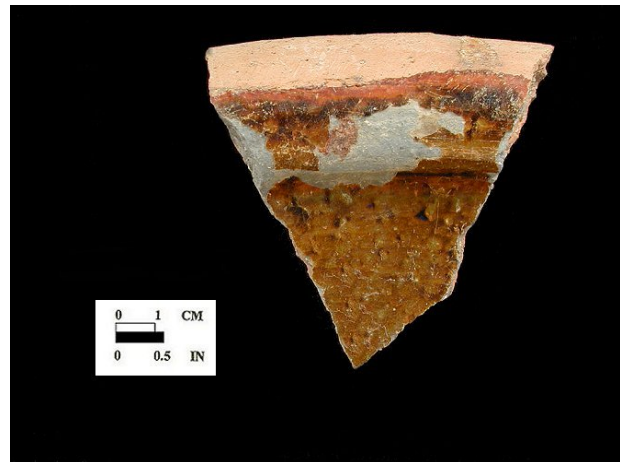
Above: cross section of gravel tempered sherd showing grey core and bits of gravel.

Top Right: gravel tempered milk pan rim

Bottom Right: sgraffito ware

North Devon Earthenware

- reddish pink to orange paste that has a gray core
- green, yellow, or brown lead glaze
- Mid/late 17th to early 18th centuries
- 3 main types:
 1. North Devon gravel-tempered - bit of gravel in paste.
 2. North Devon sgraffito ware — incised slip decoration of brown motifs on a yellow ground.
 3. North Devon gravel-free (also known as North Devon smooth or North Devon plain) — lacks the gravel temper and is often found in the form of tall (baluster) jars.



Refined and Other Earthenwares



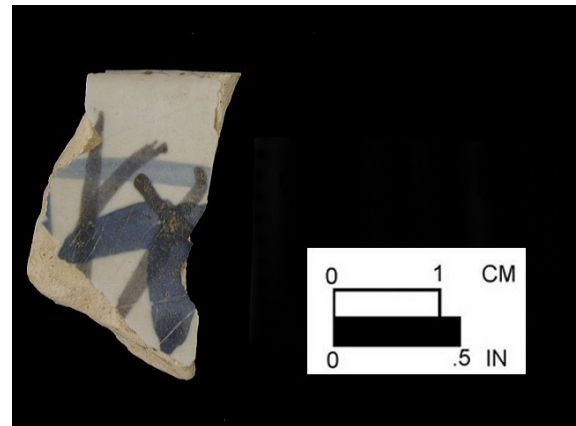
Tin-Glazed Earthenware

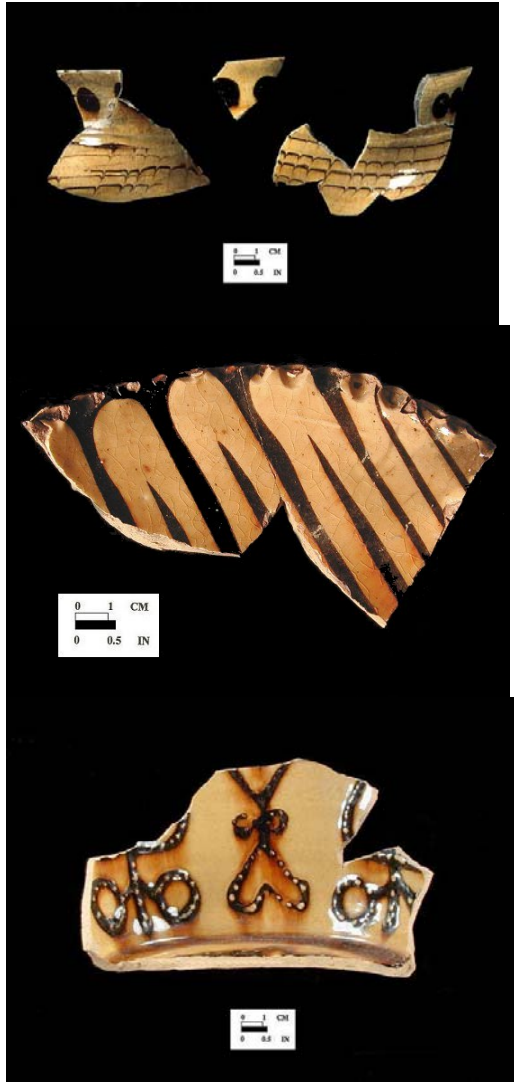
- soft-bodied earthenware, generally with a buff or slightly pinkish paste.
- Lead glaze to which tin-oxide has been added to create a white glaze.
- often painted with blue and polychrome designs.
- recovered in the Chesapeake from sites dating from the first years of European settlement through third quarter of 18th century.
- Usually Dutch or English although French, Italian, Portuguese, and Spanish sometimes found.

Motif or Technique Date Range

Bird on Rock 1628 – 1718
Royalty 1643 – 1783
Armorial 1645 – 1776
Maritime 1645 – 1786
Seated Figure 1669 – 1737
Chinese Floral 1669 – 1793
Inscription within Wreath 1670 – 1754
Oriental Landscape 1671 – 1788
Green/Turquoise Glaze 1687 – 1703
Dot and Diaper 1696 – 1788
Panels 1709 – 1774
Rim Lining 1729 – 1793
Bianco-sopra-bianco 1747 – 1768
Cracked Ice 1748 – 1774
Blue Glaze 1752 – 1771
Overall Powdering 1628 – 1673
Sponged 1708 – 1786
Scratched 1725 – 1788
Powdered Over Stencils 1738 – 1764

Source Shlasko 1989





Top: cup with combed and dotted decoration, 18th c.

Middle: combed dish with piecrust rim, first half 18th c. context.

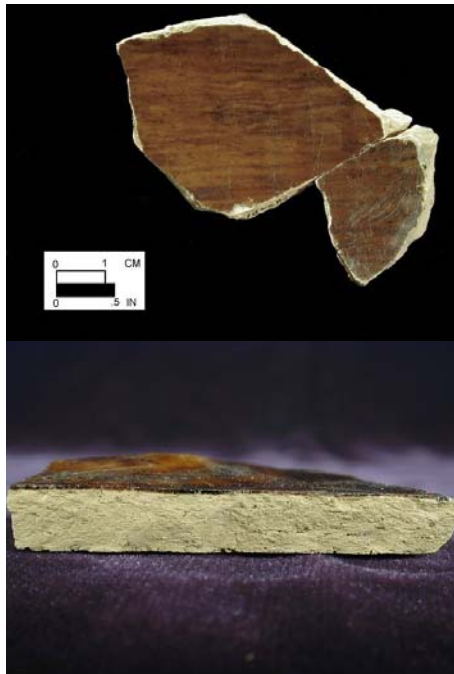
Bottom: Trailed decoration, less common in Chesapeake.

Right: reverse slip decorated

Staffordshire-Type Slipware

- thin, buff-bodied earthenware coated with white and dark slips.
- decorated with trailed, combed, or marbled designs.
- Generally, white slip covers more of visible surface than dark slip.
- Clear lead glaze gives these vessels a yellowish "background" color.
- Sometimes visible proportion of light and dark slips is reversed, producing a brown vessel with yellow decorations
- elaborately decorated ornamental dishes and chargers made 1660s-1720s but rare on Chesapeake archaeological sites.
- utilitarian trailed and combed vessels by last quarter of the 17th century.

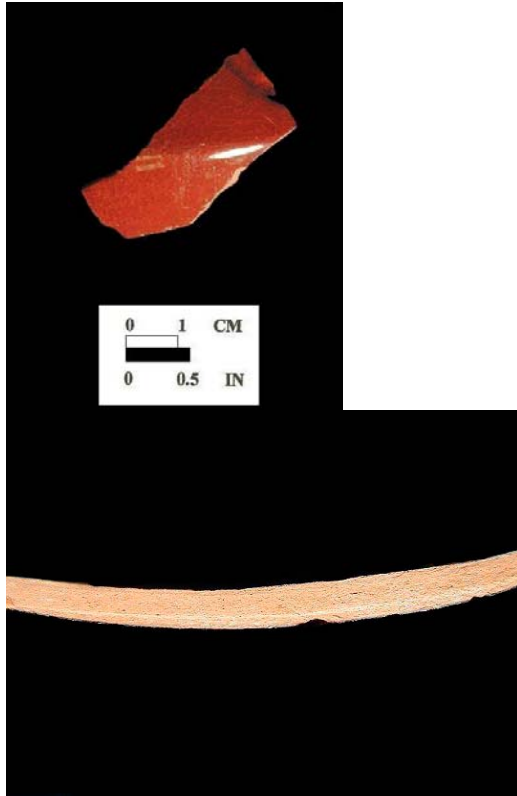




Manganese Mottled Earthenware

- fine, buff-bodied ware, although coarser body fabrics also produced.
- yellowish lead glaze mottled with dark streaks or speckles.
- Vessels are often tankards or other table wares, but other forms made as well.
- Produced mid-1670s to 1780s in Staffordshire district.
- peak of popularity was late 17th century and early decades of the 18th century .





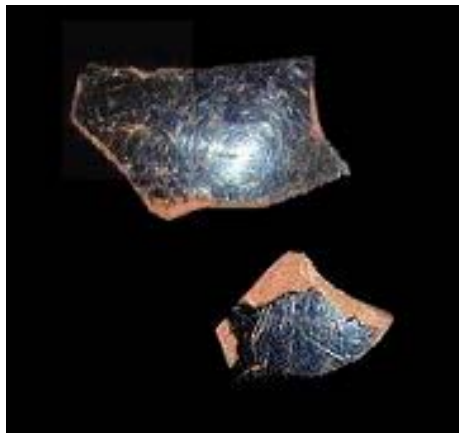
Astbury-Type

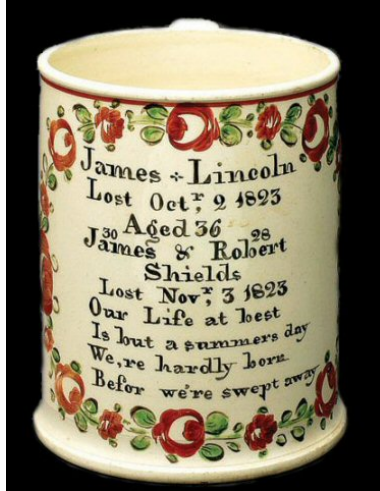
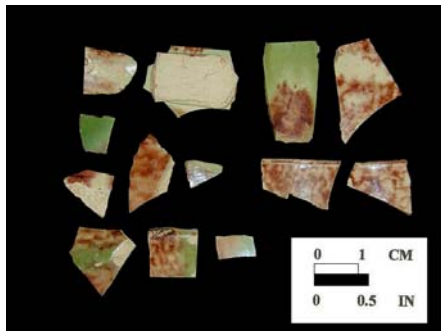
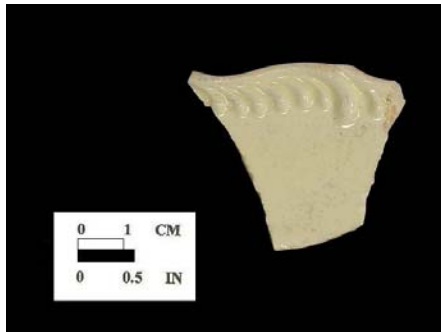
- Thinly potted earthenware with a dense, homogenous dull-red paste.
- lead glazed with ginger to light-chocolate brown surface.
- Decorated by engine turning or with white clay sprig-molding with animals, flowers, and royal arms.
- appear by the early-to-mid 1720s and decline in production after 1750.



Jackfield-Type

- A dense, homogenous earthenware body, gray to purplish-black in color.
- Thin, glossy black lead glaze.
- developed in 1740s and most popular in the 1750s and 1760s
- "degenerate" versions made in small amounts into 19th century
- Jackfield produced by Thomas Whieldon had a more reddish colored body.
- plain or decorated with white sprig - molding; occasionally were enamel painted or oil gilded. with floral designs, cartouches, heraldic devices .





Creamware

- hard, somewhat porous cream colored body and thin walls.
- light transparent lead glaze that pools in crevices, such as footings, in yellow or greenish yellow shades.
- vast majority undecorated or simple molded rim designs.
- Decorations in color by overglaze painting and overglaze bat transfer printing.
- 1740s-1770s—use of metal oxides in green, purple, brown yellow, and blue creating "clouded" and "Tortoiseshell" wares; also referred to as Whieldon ware.
- "cauliflower" ware popular 1760 - 1780.
- overglaze transfer printing in black and red 1760-1780.
- Underglaze painting and transfer printing, particularly in blue, began to in the 1770s
- "dipped" wares, manufactured last quarter of the 18th century.

Top left—Feather edge plate rim.

Middle left—Whieldon or clouded wares.

Middle left—painted overglaze mug.

Lower left—cross section showing creamware paste.

Lower right—Royal rim



Stonewares

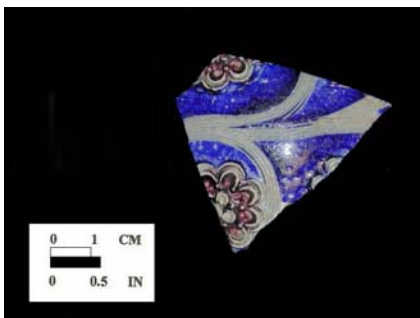
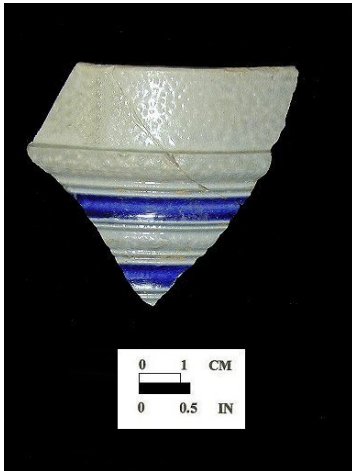
Stonewares characterized by highly fired paste that is not porous.

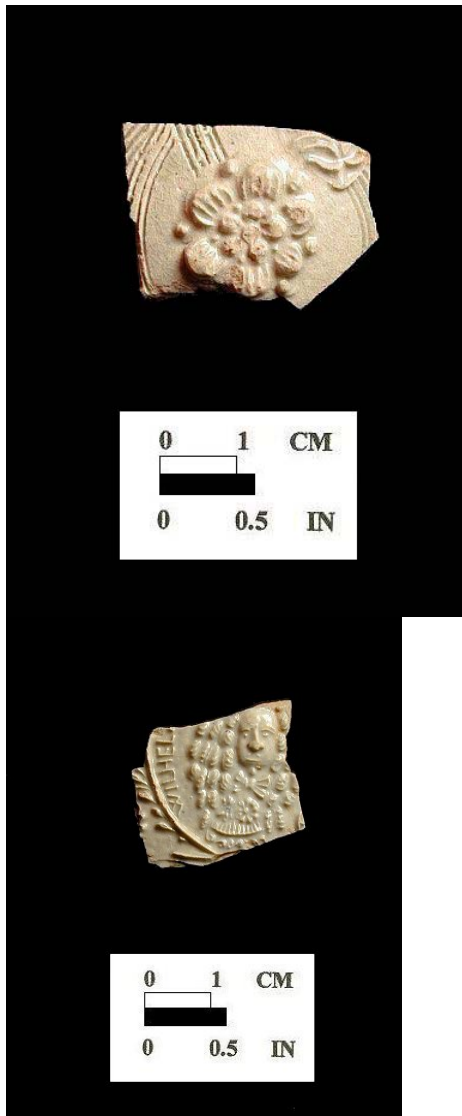
Most stonewares in the colonial period were salt glazed, producing an orange peel type effect on vessel surface.



Rhenish Blue and Grey Stoneware

- light gray bodied ceramic often colored with cobalt blue or manganese purple pigments.
- Applied molded relief ornaments (sprig molds) most characteristic element.
- Other common decorative techniques: incising, stamping, and rouletting, as well as cordoning around rims, necks, and bases.
- blue and gray wares common on 17th c. sites in Chesapeake and continued to be imported to colonies in large quantities until the 1770s.





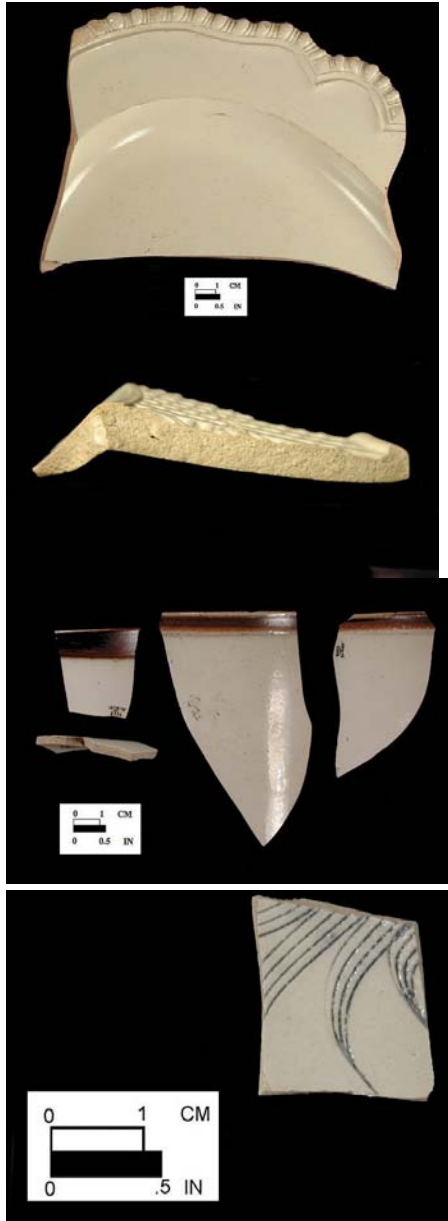
Hohn Ware

- Around 1675, a gray stoneware with no paint was introduced, and remained in production through the first half of the 18th century.
- This is sometimes known as "Höhr ware," after a village in the Westerwald.

Rhenish Brown Stoneware

- buff to dark gray bodied ware coated with a speckled brownish slip
- paste generally coarser than that of blue and gray; can have occasional inclusions.
- Not as grainy as typical English Fulham-type brown stoneware.
- Sometimes decorated with incised or applied molded relief decorations.
- Bellarmine or Bartmann bottles.
- Use in American colonies declined in late 17th c. due to English Brown stoneware production





Top left—bead and reel molded plate rim.
Mid-left—cross section through wsg.
Mid-right—dipped white salt glaze mug rims.
Lower left—scratch blue wsg.
Upper right - debased scratch blue
Mid-Right - enamel painted wsg cup.
Lower right—Barley pattern plate rim.

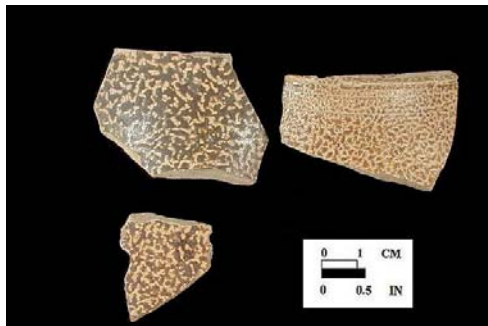
White Salt Glaze Stonewares

- salt-glazed, thinly potted, gray to white-bodied non-porous stoneware.
- surface.
- gray potted wares are white slipped to make surface white and often have a brown oxide coating on rims, handles, and spouts.
- dipped white salt-glazed stoneware has been dated as early as 1690s.
- Brown edged dipped wsg in production through much of the 18th c.
- 1720-1740 - Scratch Brown
- mid-1730s to Rev. War—Scratch Blue
- 1765 – ca. 1795 - Debased Scratch Blue (continued to be made into the 1820s).
- Beginning in 1730s, elaborately molded teapots and other hollow vessels began production.
- 1740—production of flat vessels with molded rims began.



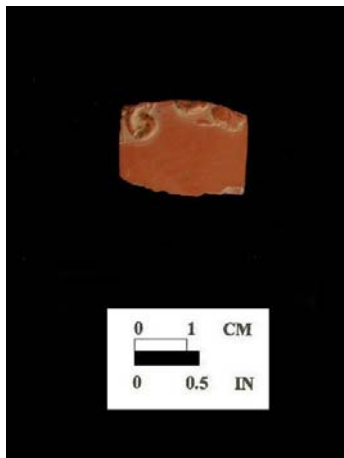
English Brown Stonewares

- generally buff to light gray, grainy stoneware body often with small dark inclusions.
- inclusions in the paste along with the graininess, helps to distinguish them from most German brown stonewares.
- covered at least partly with a speckled brown slip.
- salt glazed.
- It most commonly occurs on archaeological sites as drinking vessels and bottles.
- Fulham-type stoneware on American sites will date between ca. 1690 and 1775.
- Pieces were typically dipped in a brown slip which covered all or part of the vessel.
- The majority of Fulham-type stoneware mugs and bottles were undecorated beyond simple turned bands or cordons.



Top left: Mug showing partial dipping in brown slip.
Mid-left: cross section through English Brown stoneware vessel

Mid-left: rim sherds showing orange peel effect.
Lower left— cordoning on hollow vessel.



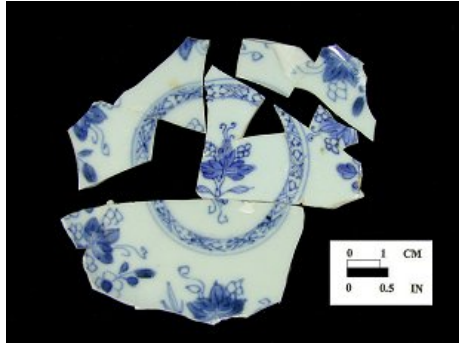
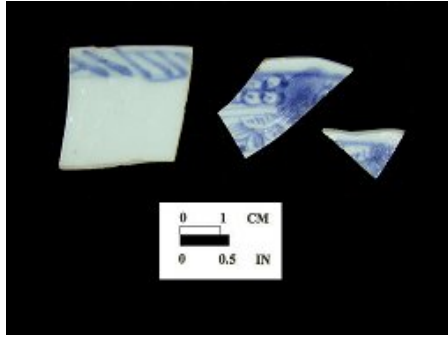
Dry-Bodied Stonewares

- Fine-grained, non-porous stoneware body requiring no glaze.
- Often decorated with die stamped reliefs, sprig designs, or engine turning.
- Tea and coffee pots are the most common forms.
- Common English dry bodied varieties include the red stonewares (often called "Elers-type"), as well as black basalts and jasperwares.
- Black basalt—commonly produced late 1750s to early 19th c.
- Red stonewares—some English potters making in late 17th c., but rare on US sites. More commonly produced 1750s into 19th c.

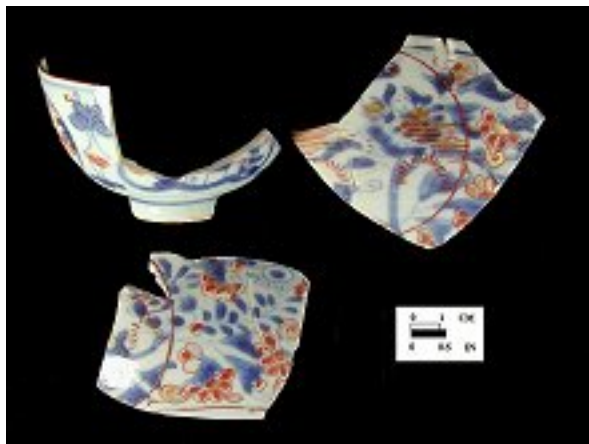
Nottingham Stonewares

- homogenous body - no visible inclusions.
- Paste color ranges from buff to deep orange to light and dark gray.
- lustrous brown engobe under a salt-glazed surface creates the appearance of burnished metal.
- engobe has tendency to smooth or obliterate "orange peel" texture of salt glazes
- In cross section, a thin layer of white slip often can be seen separating the glaze and body.
- produced end 17th to early 19th centuries, with production declining after ca. 1775.

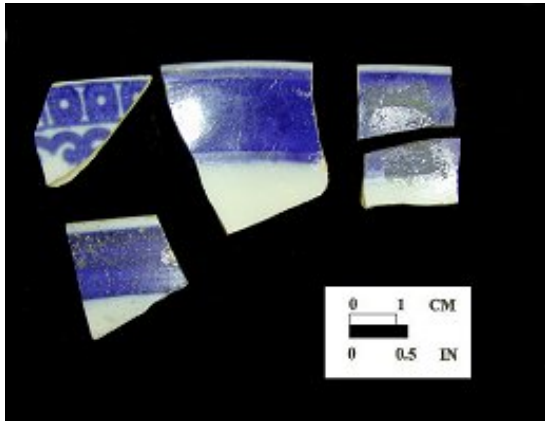
Chinese Export Porcelain



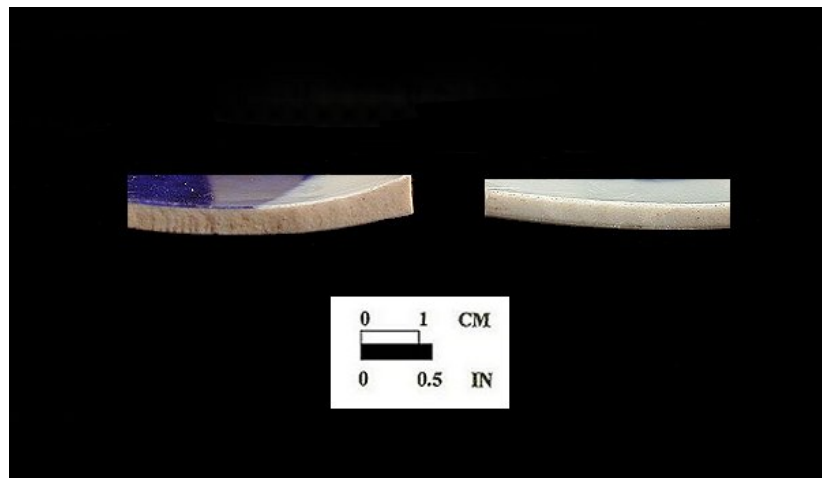
- vitrified, glassy paste with a slight blue to pale gray tint that blends into and is nearly indistinguishable from the glaze.
- Blue underglaze painted porcelain was the most common import in the colonies, and far exceeds the amount of overglaze ware found on archaeological sites.
- Chinese Export porcelain in imitation of the Japanese Imari style is found on sites dating from 1700 - 1760 (
- In addition to the Imari style motifs, two additional overglaze enamel palettes were made: *famille verte* (1690 – 1730) and *famille rose* (1720 – 1800).
- Some tea wares and bowls are found with a brown exterior surface and are referred to as Batavian ware. These vessels appear to date to ca. 1740 – 1780.
- overglaze colors and gilding tend to become unstable when buried in the ground and are often totally gone. The fugitive designs can only be seen when



English Porcelain



- English porcelain, from the 18th century, has a somewhat softer, slightly translucent, paste and a clear, semi-gloss glaze that frequently appears distinct from the body.
- glaze can be seen in cross-section as a thin white line along each surface, and often exhibits surface deterioration.
- first successfully made around 1742, and is found on sites in the Chesapeake region dating to the second half of the 18th century.



Comparison of English (right) and Chinese (left) porcelain paste.

Post-Colonial Ceramics

The approach employed here to describe post-colonial ceramics differs significantly from that taken with colonial ceramics. While colonial ceramics were defined primarily by ware types based on vitrification of the paste (porcelain, stoneware, earthenware), the glazes (lead, tin-based, salt) and vessel form, these attributes became more consistent in the late 18th and 19th centuries, when refined earthenwares took over the market. The Staffordshire potters, American importers and retail merchants described these wares by their types of decoration, which became a more important criterion for tracking changes through time.

Decorative techniques can be dated by using a combination of maker's marks, changes in styles, technology changes and changes in vessel shapes, in conjunction with price fixing lists, potters' invoices, merchants' account books, and newspaper advertisements. The potters of Staffordshire, England, through the enormous success of their refined white earthenwares, dominated the American market from the last quarter of the eighteenth century until after the Civil War.

Edged Wares



1775-1810—**Rococo-inspired** asymmetrical, undulating scalloped rim with impressed curved lines.

- In vogue between 1775 and 1800, but produced until c.1810.



1800-1830s—**Neoclassically-inspired** symmetrical scalloped rim, with curved or straight impressed lines.

- Found almost exclusively on pearlware into 1830s
- Blue and green painting most common.



1800-1830s—**Neoclassically-inspired**

- This example has curved impressed lines.



1820s-1830s—**Embossed rims** incorporating various motifs, such as fish scales, floral garlands, feathers and wheat.

- Mostly on pearlwares

Fish scale and feathers pattern

In general, edged wares were predominantly flat vessels, like plates

Edged Wares



1820s-1830s—**Embossed rims**

Cord and herringbone pattern (left)
And Swag with cornucopias pattern (below left).



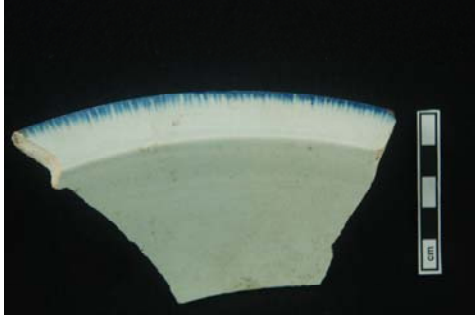
1840s-1860s—**Unscaloped rims** with impressed simple repetitive patterns.

- Almost always painted in blue.
- Mostly on whitewares.



1860s-1890s—**Non-impressed:** Blue rim edging created by brush strokes continues, but impressed molding disappears.

- Shell-edge was becoming rare by this time



Underglaze Printed Earthenwares



Chinese - Chinese-style designs include pagodas, boats called junks, weeping willow, orange trees, and figures in Chinese garb.

- dominated printed designs from 1780s until 1814, with peak production between 1790 and 1814.
- earliest printed earthenware designs were copied directly from Chinese porcelains, such as the "Buffalo" and "Broseley" patterns.
- "Blue Willow," first introduced around 1790 by Josiah Spode; still made into the present day.
- Geometric borders typical.



Chinoiserie - styles based on European interpretations of oriental designs.

- Chinoiserie designs most commonly produced between 1816-1836.
- Chinese designs that contain elements such as figures in Western dress and Western architectural features.

Underglaze Printed Earthenwares



British and American Views - designs depicting English and American cities, colleges and country homes.

- commonly copied from published prints and travel accounts
- Feature prominently displayed building or landscape features with attention to specific detail.
- appealed to American market by creating views depicting American landmarks—churches, hotels, government buildings, homes, city vistas, and natural wonders.
- Commonly produced 1815 to 1840



Cannon Hall, Yorkshire pattern and mark on reverse. John and Richard Riley, Burslem, 1802-1828.



Below in black print is Lake George, New York, made by W. R. Ridgway in the 1840s.



Underglaze Printed Earthenwares



Exotic Views - designs with motifs of foreign architecture and non-native animals, such as elephants or tigers.

- scenes based on engravings of actual places were common before 1842, later designs were fanciful, romantic interpretations of exotic places.
- peak production was between 1820 and 1842.

Chinoiserie Ruins pattern,
Davenport.



Unknown pattern showing an elephant.



Pastoral - patterns show rural-based scenes with a focus on farm animals, people working or relaxing.

- produced largely between 1819 and 1836.
- Usually produced in blue.

Underglaze Printed Earthenwares



Classical - motifs feature columned temples, ruins, urns, draped figures, and acanthus leaves.

- enjoyed a brief period of popularity between 1827 and 1847.
- The taste for classical furnishings had begun to wane by the 1840s.



Romantic - generally bucolic scenes containing several elements:

- one or more stylized buildings in the background, whose fanciful nature or lack of distinguishing architectural detail indicated they were not representations of actual buildings.
- mid-ground usually has a water source such as a river or lake.
- small human figures or animals in foreground to provide a sense of scale.
- popular throughout the nineteenth century, but peak production circa 1831-1851.



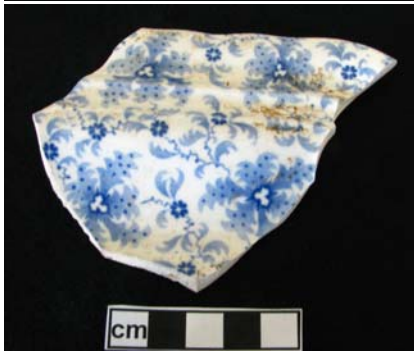
Black plate is the Pomerania pattern.

Underglaze Printed Earthenwares



Floral - popular throughout the nineteenth century, but some time differences apparent.

- most commonly produced designs had a central floral motif, generally accented with a floral printed marly.
- peak years of production for central floral patterns were 1833 to 1849.
- Floral patterns grew smaller over time as cost cutting measure.
- Multi-color prints began c. 1840.



Floral—Another type of floral design was printed as sheet patterns. Patterns, with repeating designs and no borders, were like wall paper.

- most commonly produced between 1826 and 1842.



Aesthetic Period- often display Japanese-style designs, although Arabic and Middle Eastern inspired motifs produced.

- motifs include fans, half circles or picture frames filled with decorative patterns or scenes, prunus blossoms, bamboo, and birds and butterflies arranged in asymmetrical, collage-like effects.
- often printed in brown, black, red, or green on ivory-dyed ceramic bodies. Most often seen in brown or black.
- common in the 1870s and 1880s.

Underglaze Printed Earthenwares

Date Ranges of Colors on Printed Earthenwares

Color	Number of Vessels	Mean Beginning Production Date	Mean End Production Date	Range of Production
Dark blue	122	1819	1835	1802-1846
Medium blue	120	1817	1834	1784-1859
Black	49	1825	1838	1785-1864
Brown	69	1829	1843	1818-1869
Light blue	89	1833	1848	1818-1867
Green	75	1832	1850	1818-1859
Red/Pink	152	1829	1842	1818-1880
Purple/Mulberry	211	1834	1848	1814-1867
Lavender	13	1830	1846	1818-1871
Brown on ivory	24	1881	1888	1873-1895
Black on ivory	26	1883	1889	1879-1890



Field Dots - tightly clustered small circles that create a negative pattern.

- generally seen on British/American Views.
- peak production between 1816 and 1841.



Negative Printing - printed “in reverse” to typical vessels—the background of the vessel will be blue and the design elements appear in white or lighter blue.

- generally seen in blue printed wares.
- peak production between 1821 and 1840.
- Very common in pastoral and British and American Views.

Underglaze Printed Earthenwares



Flown Colors - process using volatilizing chemicals placed in the kiln during glaze firing.

- caused printed colors to flow beyond the original engraved pattern lines, producing a halo-like effect.
- Used on printed and painted ceramics.
- earliest known reference for flown wares in North America dates to 1844.
- Stylistic motifs typically included Chinoiserie, Floral, and Romantic designs.
- Blue was the most common flown color, although purple (mulberry), brown, black, and green used.

Flow Ware	# of Vessels	Mean Beg. Production Date	Mean End Production Date	Range of Production
Flow Blue Chinoiserie Landscape	38	1841	1854	1828-1867
Flow Blue romantic	15	1849	1863	1830-1920
Flow Blue Chinoiserie Floral	10	1839	1856	1834-1887
Flow Blue Central Floral	17	1890	1904	1862-1929
Flow Blue no Central	18	1891	1908	1878-1920
Flow Mulberry	26	1840	1858	1828-1867

Dipped Earthenwares



Variegated Surfaces—Some of the earliest dipped wares displayed variegated surfaces emulating agate, porphyry and other stone.

- created when different color slips were allowed to run and swirl against one another. Sometimes slips further mixed by combing.
- earliest colors on variegated wares were brown, caramel, rust and blue (rarely) against a cream colored body.



Engine Turned Wares—Engine turning lathes allowed decoration of surfaces with complex, geometric designs including chevrons, checks, dots, fluting, interrupted lines and zigzags that cut through the slip to create designs.

Creamware jug with orange and black banding, inlaid slip in pattern of overlapping circles created using a rouletting wheel

Dipped Earthenwares



Mocha—supposed to resemble agate, also known as “mocha stone”

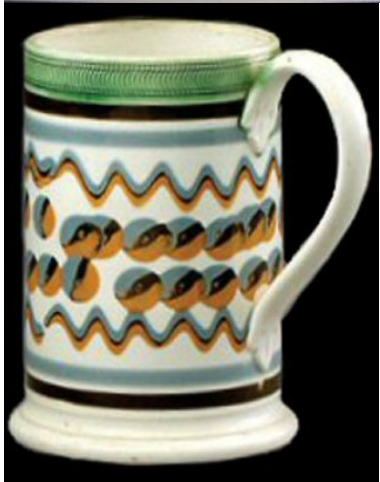
- First mentioned in potters’ invoices and pattern books in last decade of 18th century, but may have been used as early as 1780s.
- Rare on archaeological sites dating after 1850.



Multi-chambered Slip—includes designs known as “cat’s-eye”, “cabling (or common cable)” and “twigging”.

- Designs produced using a multi-chambered slip cup to deliver three or four different color clay slips simultaneously to the vessel.
- Earliest reference to multi-chambered slip pot in 1811 patent.

Middle left is common cable pattern and lower left has a cat’s-eye pattern.



Dipped Earthenwares



Dipped Fan—also called palmate, lollipop, tobacco leaf, medallion, feather and balloon.

- Could also be created using only one color of slip.
- Fan decoration began around 1805 and continued until around 1840.



Trailed Slip — incorporates curved lines, dots, squiggles, and representational images of flowers and leaves.

- Most often created using a single chamber slip cup.



Rouletted Bands— occurs frequently at the rims of vessels.

- Created with an embossed rouletting wheel on leather-hard vessel.
- Could be further defined with colored glaze or slip—generally green, sometimes blue or yellow.
- Very common from c. 1810 to c. 1860.
- Pattern top left is herringbone; other pattern has no known name.



Rilling—occurs frequently at the rims of vessels.

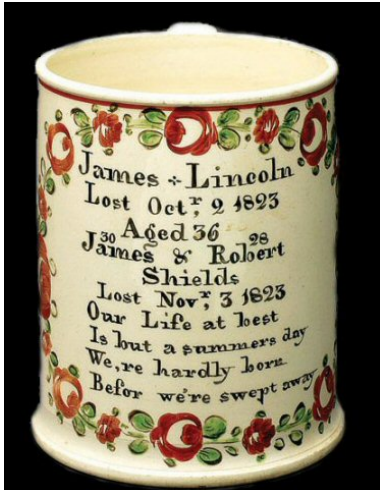
- Consists of a band of narrow grooves made with sharp-toothed tool.
- Also known as reeding.



Painted Wares

Overglaze Painted Creamware and pearlware

- Common between 1770-1810.
- Most common type of color decoration on creamware.
- Color palette for overglaze wares broader than for early underglaze wares.
- Clearer in details.
- Began to be replaced by underglaze painted wares in early 19th century.



Blue Painted China Glaze

- Blue painted wares in Chinese style.
- Common between 1775-1815.
- Blue tinted glaze in imitation of Chinese porcelain.
- Introduction of stable glazes in 1770s made use of cobalt underglaze painting possible.



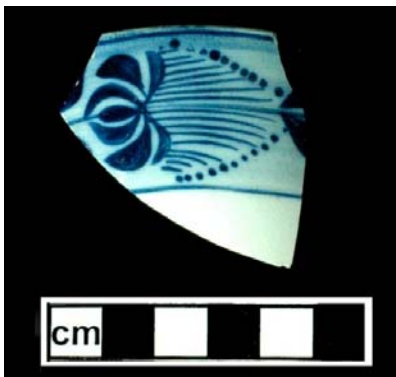
Polychrome Painted Floral Patterns with Minimal Use of Cobalt

- Common between 1795-1815.
- New high temperature colors included brown, mustard yellow and olive green.
- Generally seen in floral patterns on teawares.



Cobalt Blue Painted Patterns with Large Brush Strokes

- Common between 1815-1830.
- Floral is most common motif on painted wares.
- Broad brush strokes that cover much of surface.
- Plates with painted decoration rather rare prior to the 1840s.





Polychrome Wares with Increasing Use of Cobalt Blue

- Common 1815-1830.
- Amount of blue tinting in glaze decreases as whitewares are developed.



Chrome Colors

- Common between 1829-1860.
- Includes red, black, pink and lighter shades of blue and green.
- Black as common color for plant stems.





Sprig Painted Chrome Colors

- Common between 1835-1870.
- Generally hairline black stem with small green leaves and red, blue or pink flowers and berries.
- Large portions of vessel left undecorated.
- Less costly-not as much skill needed to produce as earlier painted wares.



Sponged Earthenwares

Sponged

- Common 1820s-1860s.
- Most popular in 1830s
- Seen in multitude of underglaze colors, like red, yellow, pink, blue, green, black and purple.
- Sometimes combines sponging with freehand center motifs, like peafowls, houses or flowers.
- Seen on tea, table and toilet wares.

Pattern above is peafowl; to left is rainbow.



Cut Sponge

- Began around 1845.
- Most popular 1840s-1870s.
- At least part of motif applied with color-loaded cut sponge.

Designs include flowers, geometric shapes, scrolls, diamonds, stars, etc.

This cup, which also has painted decoration, represents the double curve shape.





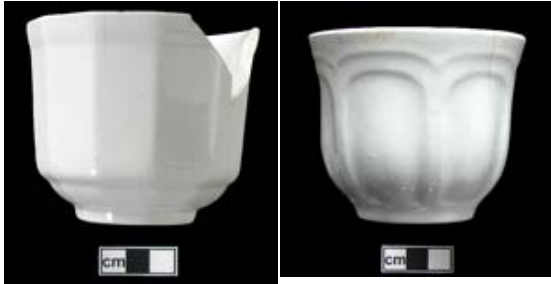
Open Sponge

- Most common c. 1860-1935.
- More open space between sponging distinguishes from earlier sponged wares.
- Sometimes multiple colors used, creating smudged effect.
- Also used as a decorative technique on stonewares, yellowwares and ironstones.



White Granite

- durable opaque stone china characterized by dense white semi-vitrified to vitrified paste and brilliant glazes
- most commonly known as white ironstone
- was produced in England's Staffordshire and United States.
- Introduced in 1830s, but not commonly produced until 1840s
- most popular in the United States between 1840 and 1870
- continued to be sold into the twentieth century



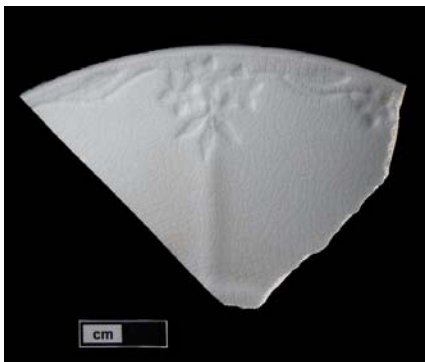
Geometric and Paneled Motifs (1840s-1850s)

- flat or slightly concave panels on hexagonal and octagonal hollow vessels.
- in flat vessels, geometric designs took the appearance of six or eight flat panels forming the body. term "gothic" common in the pattern or shape names of flat paneled designs, which were common in 1840s.
- Arches, scallops, loops and lobes, used in conjunction with vertical panels, common in 1850s.
- Production of paneled jugs or octagonal vessels virtually ceased after 1860



Harvest Motifs (1860s - turn of 20th century)

- Harvest-themed wares began production in the 1860s.
- Wheat most common motif, taking off with the popular Ceres Shape that began production in 1859
- Wheat was often used in combination with other plants, such as grapes, corn, clover



Foliage Motifs (late 1850s-1860s).

- Fruits, flowers and leaves were popular motifs in the 1860s.
- Floral motifs included lily of the valley, morning glories, forget-me-nots, roses and fuschias, while foliage included ivy, holly, oak, apple and berries.
- These vessels were often produced in rounded or pear shapes.

White Granite



Classical Motifs (1860s) Classical motifs included acanthus leaves, Greek and Roman keys and fleur-de-lis.



Ribbed Motifs_ (Last quarter 19th century). Bands of thin ribbing encircling vessels were typical of the last quarter of the nineteenth century.



Plain and Rounded (1870s-1880s). Plain and simple lines with much less molding were characteristic of this later period. Little or no molding was typical of these vessels, which were produced in rounded shapes or often in square or rectangular body forms (Wetherbee 1985:130).



Luster Decorated Wares



Overall Luster

- Most commonly produced c. 1810-1840
- Defined by overall application of metallic luster.
- Made in imitation of silver tea services, candlesticks, etc.
- Seen in silver, gold and copper.
-

- Luster finishes are overglaze.



The overall copper luster jug to the left has painted decoration on bands of pink and white.



Splashed or Mottled Luster

- Almost always produced in pink.
- Sometimes used as accent band around rims and vases of vessels or as frames around plaques.
- Jug to left has pale areas where luster has been worn away by handling



Painted or Stenciled Luster

- Painting or stenciling could occur in conventional manner or as a resist.
- Stenciling developed around 1806.
- Resist technique, which involved painting the design in a resistant substance like glue, followed by a coating of metallic luster, first appeared around 1810. The resistant substance prevented the luster from ad-

The jug at the top has a conventionally painted design in pink luster on a glazed white-bodied earthenware.



The jug below is painted using the resist technique with silver luster.



Painted floral luster decoration on white earthenware saucer.

Rockingham Ware



- highly-fired earthenware or stoneware, generally with a buff to yellow paste and a brown mottled and streaked glaze, often characterized by patches of the vessel's body showing through.
- Generally not felt to be a specific ware type; rather a type of glaze applied to yellow, buff or (rarely) white-bodied ceramics.
- Rockingham is typically characterized by relief molded decoration.
- “Rebekah at the Well” teapot introduced by Edwin Bennett in 1851 Pattern quickly became popular and produced by numerous manufacturers until the mid-1930s.
- Rockingham glazes adorned a variety of vessel forms for kitchen, dining and ornamental use.



Pitcher depicting stag and boar hunts, made circa 1855 by E. W. Bennett of Baltimore.

Yellow Ware



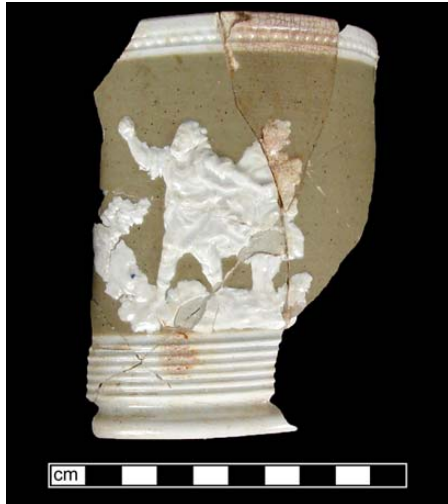
- Yellow ware is highly-fired earthenware with buff to yellow paste and a clear lead or alkaline glaze.
- long period of manufacture, beginning with British-made wares in the late eighteenth century.
- North American production began shortly thereafter; produced in both locations well into the first third of the twentieth century.
- produced in a variety of vessel forms, predominantly in hollow forms, largely reflective of the food preparation and utilitarian nature of this sturdy ware.



- Mocha decoration, like that shown on chamber-pot, produced from the early 19th century through the first quarter of the 20th century. Most mocha motifs, however, post-date 1860.
- Many hollow yellow wares decorated with multiple thin bands of slip encircling the vessel's exterior, with white, blue and brown being the most commonly used colors.



Sprig Molding



- Sprig molding used as early as the first half of the fifteenth century on German stoneware.
- Stoke-on-Trent Museum's "Key Dates in the English Pottery Industry" places the first use of sprigging in Britain to 1693-1699, by the Elers Brothers (Stoke-on-Trent 2012).
- used extensively in the Staffordshire potteries on a variety of stonewares and earthenwares.
- Around the turn of nineteenth century, British manufacturers began producing sprigged and slip dipped lead glazed earthenware in imitation of expensive sprigged stonewares,
- usually occurred on blue or light brown backgrounds and included classical style human figures, cherubs and animals. Production of these inexpensive imitations of Jasperware continued until around the middle of the nineteenth century.
- Bone china and other white bodied tea and tablewares embellished with small blue or lavender tinted floral sprigs began at least as early as the mid-nineteenth century. Production of similarly embellished pottery continued into at least the second half of the twentieth century.

Canton Porcelain



- Characteristic of Canton porcelain is a fairly generic landscape design that features a tea house, a bridge, willow trees, a river or stream, boats and distant mountains.
- Canton porcelains are typically characterized by several variants of a border pattern consisting of a band of blue containing a crisscrossed lattice in a heavier blue, with an inner border of scallops or swags or two parallel bands of diagonal lines that meet at an angle. This second border tends to date later, often found on vessels dating after 1891.
- Canton porcelains in North American archaeological assemblages primarily between 1785 and 1853.



Various Wares



- **Alphabet wares** are a form of tableware characterized by the inclusion of the alphabet as a part of their decoration.
- first produced in the Staffordshire district of England in the late eighteenth century; continue in production to the present.
- mean beginning and end production dates for British molded alphabets was 1868 to 1894, while printed alphabets that encircled the plate rim had mean beginning and end dates of 1881 to 1895.
- plates from the 1870s to 1890s often had asymmetrical printed alphabets like the plate seen below.



- **Japanese “Geisha Girl” porcelain** is a thin white-bodied porcelain with printed overglaze decoration.
- manufactured for the western market as an inexpensive pottery sold in variety stores or given away as advertising premiums.
- began production in the last quarter of the 19th century; continued manufacture into the early 1950s.



- **White felspathic English stonewares** are characterized by fine-grained white stoneware paste.
- stoneware body almost translucent and characterized by crisp molded detail.
- Molded motifs are often neo-classical in nature.
- developed between 1780 and 1785; declined in popularity around 180-1815.



Various Wares



- **Relief Molded Stoneware Jugs** A thinly potted, highly vitrified stoneware with complex molded designs covering virtually every vessel surface.
- Vessel fabric can range from uniformly colored body pastes in tan, pastel blues and greens to white-bodied stoneware
- sometimes embellished with colored backgrounds, gilding, or enameled painting.
- decorated with complex designs often depicting sentimental, floral, gothic, biblical, or patriotic themes
- produced in quantity beginning around 1830 and continuing through the 1870s.



- **Decal Decorated Wares** process involved the production of a pattern on paper or paper-backed sheets, from which the design was transferred onto a ceramic vessel.
- process enables accurate, uniform reproduction of logos, drawings, paintings and illustrations in single or multiple colors.
- Decals were not stickers applied to a vessel; they were enameled images transferred to the vessel
- Produced by French by 1870s, but perfected enough by the 1890s to be commercially viable,
- replaced underglaze printing on ceramics before the end of the first decade of the twentieth century
- Decals remained the most common technique for decorating ceramics well into the 1950s.
- use of decals on American-made ceramics rare prior to around 1900, used primarily on imported European porcelains before that time.

NOTES

