

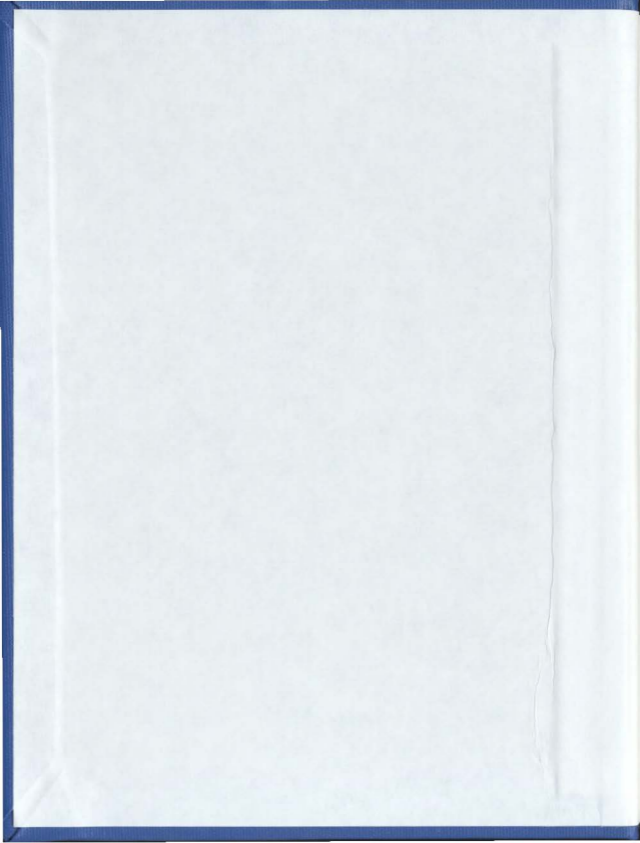
NINETEENTH CENTURY CERAMIC ARTIFACTS FROM A
SEASONALLY OCCUPIED FISHING STATION ON
SADDLE ISLAND, RED BAY, LABRADOR

CENTRE FOR NEWFOUNDLAND STUDIES

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CHARLES ALEXANDER BURKE



Nineteenth Century Ceramic Artifacts
From a Seasonally Occupied Fishing Station
On Saddle Island, Red Bay, Labrador.

By
Charles Alexander Burke

A Thesis
Submitted to the School of Graduate Studies
in Partial Fulfillment of the Requirement
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ABSTRACT

This thesis identifies a collection of ceramic artifacts excavated from a mid-to-late nineteenth century seasonally occupied site on Saddle Island in Red Bay, southern Labrador. Each type is examined within a context of chronology, manufacture, distribution and sale with particular reference to the acquisition, use and discard of the objects on Saddle Island.

The ceramics are identified and quantified by type, form and functional group. When possible, comparisons with other archaeological data are made. The material is used to interpret several aspects of the nineteenth century use of Saddle Island. The historical record provides an organizational framework in which the ceramic material is analysed.

The ceramic types and shapes recovered from Saddle Island replicate the range of wares available in nineteenth century North America. The analysis shows that in comparison to sites of similar age and socioeconomic status the Red Bay assemblage is a product of several unique factors associated with a seasonal fishery-based occupation. Apart from this, the evidence shows that ceramics used by the residents of Saddle Island were similar to the types and decorative styles acquired by their economic peers throughout North America.

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CHAPTER 1

Introduction

The most remarkable of ... illusions is the belief that ... surviving written records provide us with a reasonably accurate facsimile of past human activity (White 1962:v).

Recent excavations on Saddle Island, at Red Bay, Southern Labrador (Figure 1) uncovered material evidence of several historic period occupations. The most widely known and reported of these is the Basque whaling station occupied from the mid-sixteenth to the early seventeenth century (Tuck 1982:83-84). For half a century after the 1713 Treaty of Utrecht, French fishermen conducted a ship based cod fishery along the "French Shore" and like the Basques before them, used Red Bay as their shore base (Innis 1954:23). A third period of occupation is represented by artifacts and structural remains of eighteenth or early nineteenth century "sealing ovens" or tryworks (Tuck 1984:72). Following the demise of this and after 1830, Red Bay was again occupied, this time a result of a Newfoundland-based Labrador fishery. In the location designated Area G (Figure 2), excavation revealed a large rectangular stone foundation and associated post moulds (Tuck 1984:73). This feature and several thousand artifacts recovered during the excavation are associated with the use of Saddle Island as a seasonal residence in the nineteenth century.

The major goal of this thesis is to describe and analyze one class of artifacts recovered from the excavation of Area G. The primary subject of the thesis is a ceramic assemblage of 7,283 sherds that were acquired, used, and discarded by occupants of the Area G structure. The ceramics are used to interpret several aspects of the nineteenth century use of Saddle Island. A basic premise of this research is that seasonal occupation of Saddle Island will be reflected in specific

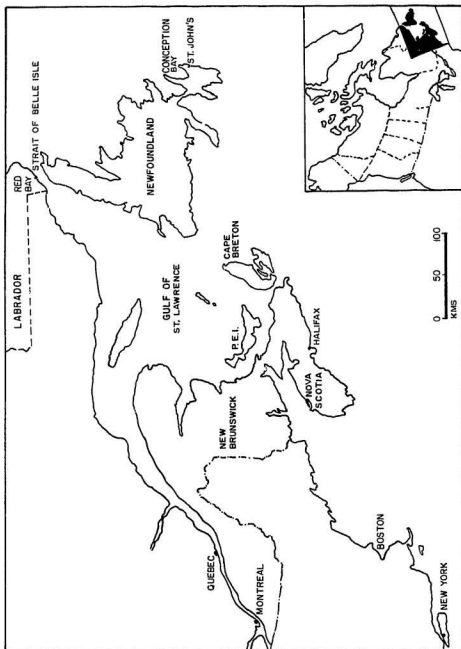


FIGURE 1. Red Bay's Location on the Atlantic Seaboard

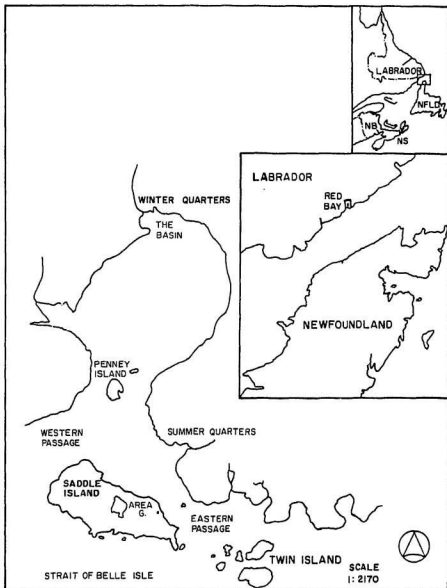


FIGURE 2. Saddle Island and Red Bay in the Strait of Belle Isle

patterns of ceramic acquisition, use and discard.

Because the assemblage includes an almost complete inventory of nineteenth century fine earthenware types, forms, and decorations, the ceramic description will have applicability to other sites. Our knowledge of nineteenth century ceramics from excavated sites in Atlantic Canada is derived for the most part, from those in military and urban contexts. There are few sites of comparable date or location. An analysis of the Area G ceramics may contribute to a broader understanding of nineteenth century artifact trade, availability, and use throughout Atlantic Canada.

The ceramic analysis is presented in several sections. This chapter presents an overview of material culture analysis within historical archaeology. This is followed by the research design. Chapter 2 presents an outline of events relating to the history and material culture of Red Bay. Chapter 3 includes descriptive and comparative information with interpreted ceramic date ranges. The interpretation of Area G ceramics is presented in chapter 4.

Material Culture, Historical Archaeology and Anthropology

Archaeologists more than other academics have been traditionally concerned with artifacts. Throughout the development of archaeology, inference and explanation, whether oriented to description, reconstruction or explanation of culture change were derived primarily from artifacts. Although the use of artifacts has remained constant, the ways in which archaeologists interpret these data have changed. In 1955, J.C. Harrington wrote that artifacts should be recognized as historical data and limited to chronological interpretation (1955:1127). Since then others have suggested that archaeology should be the science of material culture (Clark 1968; Deetz 1972; Leone 1972). The changed

role of artifacts in archaeological interpretation is a consequence of developments in the profession over the past several decades.

The fundamental change in historical archaeology in the past 40 years is reflected in each decade's answer to "what is historical archaeology." In 1952, it was defined as "Colonial or restoration archaeology;" excavation of a site with a specific value to the historical record and significance in history (Harrington 1952). By 1970, the "what" of historical archaeology was the study of material remains from any historic period (Schuyler 1970:84). In 1988, Kathleen Deagan responded to the question by asserting that historical archaeology is:

the study of the processes and interrelationships by which human social and economic organization developed and evolved in the modern world (1988:8).

These answers parallel the shift within historical archaeology from a technique used in the recovery of monuments and relics of the Colonial past to a sub-discipline of cultural anthropology that is committed to the interpretation of broad cultural processes. This development was initiated by change that occurred throughout the social sciences.

Between 1900-1950, archaeology of historic period sites had little or no regard for the excavated material culture. Datable artifacts brought chronological authenticity to a site and in the service of reconstruction programs, historical archaeology dug for facts on which the reconstructions were based.

Underlying the particularistic bias a debate occurred regarding the profession's identity. Harrington (1952; 1955) and others (Noel Hume 1964; Walker 1967; Dollar 1968) firmly believed that historical archaeology belonged to American history. An opposing group argued that historical archaeology was anthropology (South 1955; Griffin 1958; Deetz 1963; 1965; Cleland and Fitting 1968). Regardless of viewpoint however, archaeology with few exceptions portrayed itself as a technique to fill "the gaps left amid the documentary evidence"

(Schlereth 1980:16). Consequently, artifact reports generally presented descriptive information or typologies.

Several developments in the 1960s combined to move historical archaeology beyond its "crisis in identity" (Cleland and Fitting 1968) and "handmaiden to history" (Noel Hume 1964) role. The first of these was the influence of Lewis Binford and his students. The second involved the advent of state sponsored cultural resource management policies. This brought many anthropologically trained archaeologists into the discipline at a time when the public both sought and encouraged awareness of the Colonial past.

As a profession, historical archaeology began looking for acceptance when prehistorians were aligning themselves with anthropology. While historical archaeologists debated whether they did history or anthropology, prehistorians debated culture history versus culture process. In both, however, the discussion represented a single question: should archaeology concern itself with particular or general processes of culture? The latter view was championed by Binford who introduced Leslie White's concept of culture to archaeology. The principle statement argued that culture is the extra-somatic means of adaptation for the human organism (White 1959:8). For Binford, this implied that culture was adaptive; a continuously changing and modifying system composed of inter-related parts (1962:219). It followed that artifacts as elements of a culture's sub-system could reveal evidence of socio-cultural dynamics (Binford 1972:21-2).

Binford's position that artifacts should be used in ways beyond chronology was not original. Two decades earlier, Kluckhohn (1940:84) admonished archaeologists to be wary of the hunger for facts and to explain culture change through the discovery of laws. In 1948, Taylor argued that since culture was integrated, artifacts could only be explained in the context of the whole system

(Taylor 1948). Ideas like this, however, had only a minor impact on a profession dominated by the intellectual stance of particularism. Although another plea was made in 1955 to reject the "Boasian shell of fact gathering" and accept the evolutionary principles of Taylor and Morgan (South 1955), it was not until the 1960s that White's concept of culture began to have an impact on a new generation of prehistorians.

The underlying assumption of the new archaeology insisted that the primary goal of archaeology was the explanation of culture process. That is, to demonstrate how it changes, adapts and modifies its technological, ideological and social environments (Binford 1962). Binford put forth the idea that the archaeological record should be read as a by-product of culture process and individual facets of the record must be referred to components in the system (Binford 1962:24). Most archaeologists accepted the concept that artifacts had multiple functions, but the new archaeology stressed it as a matter of importance. They argued that changes in one sub-system of culture would be observed in other contexts. The traditional interpretation of the archaeological record as a static source of data could be understood as a record from which dynamic change between cultural sub-systems would be observed in the pattern of artifacts (Binford 1964: 425). James Deetz made explicit use of this concept in a study of Arikara ceramics. In this analysis, Deetz (1965) showed that change in the style of pottery design was a direct result of social and economic change in Arikara society as they moved from a farm-based to a trade brokerage economy.

Archaeological studies like these imbued the profession with a sense of expectation for the material data. A new emphasis upon material culture and the acceptance of material culture as a sub-system within a continuously changing cultural context aided the profession in its shift from an historical to an

anthropological model. This occurred during a period of expansion in the fields of prehistory and historical archaeology and many anthropologically trained archaeologists entered the profession at that time.

The most vocal advocate of "new" ideas in historical archaeology was James Deetz. He wrote "pots ... are products of culture, not culture, but they are linked to culture in a systematic manner [and] the archaeologist's task is to discover cultural behavior ... in its products" (Deetz 1967:7).

Stanley South, who defended this kind of approach in the previous decade, imported other major tenets of the new archaeology into historic sites analysis. He advocated quantification analysis of material culture (1962:1) and demonstrated the relationship between patterned human behaviour and patterned material remains (1977). He imported the scientific model of hypothesis testing. In its application, South urged the avoidance of particularistic problems and suggested that archaeologists concentrate on the explanation of universal cultural systems. Historical archaeology is not an extension of history, it is:

a search for broader goals involving the understanding of the evolution of forms in time and space as this development relates to a broad range of cultural and historical data (South 1968b:10)

In practice, these concepts forced archaeologists to abandon a temporally and spatially static view of artifacts. Instead, archaeologists were admonished to compare data for example, from an eighteenth century British site to data from similar sites. In this situation, material culture analysis within a non-particularizing framework had the potential to discover evidence of Britain's export of culture, capitalism and behaviour during the Colonial period. The transition from an historical to an anthropological-based discipline emphasized the ineffectual use of artifacts in traditional research. As a result, new approaches and methods of material culture analysis developed.

Historical archaeology was aided in its goal to provide contextual meaning to

artifacts by embracing conceptual models from other disciplines. These included interdisciplinary studies relative to folk housing (Kniffen 1963), an examination of yeoman foodways (Anderson 1962), time - place relationships (Kubler 1962), the discovery of pattern in folk artifacts (Glassie 1968), studies of artifacts as symbols (Tractenburg 1965), social history (Demos 1970; Braudel 1973) and technological and social analysis of artifacts (White 1964).

In 1972, Mark Leone addressed the archaeological community with the statement:

Were archaeology to become the science of material culture ... the entire field would be revolutionized. At the moment, material culture as a category of phenomena is unaccounted for ... But when one considers how little we know about how material culture articulates with other cultural subsystems, one begins to see the potential. There exists a completely empty niche and it is neither small nor irrelevant (1972:18).

That niche is currently filled, at least ideally. In the last two decades, material culture study in historical archaeology has attempted to meet Leone's request. The traditional use of artifacts as temporal indicators is no longer acceptable on its own. This broader contextual approach to archaeological artifacts is reflected in a number of specialized books (Quimby 1978; Cantwell, Griffin and Rothschild 1981; Gould and Schiffer 1981; Schelereth 1982; Hodder 1987).

The literature of historical archaeology has broadened to include new research strategies as well. The socioeconomic interpretation of artifacts is illustrated in several studies of status differences (Otto 1977; Miller 1980; Bragdon 1981; Spencer-Wood 1987). Archaeologists have reconstructed emic categorizations of artifacts from wills, probate inventories and paintings (Stone 1970; Carson 1978; Beaudry 1980). The analysis of excavated material from disenfranchised groups has provided information that is frequently not available in documents (Fairbanks 1972; Deetz 1977; Schuyler 1980). Artifacts have been used as well to test and verify relationships between cultural phenomena and the

archaeological record (Deetz and Dethlefsen 1967; South 1972; 1977) and in cognitive or structural orientations (Deetz 1977).

Although analytical approaches to material culture continue to improve, most historical archaeology is still concerned with historical questions. For research on undocumented sites, Deagan sees this kind of application as:

a valid and important focus in the field, and one that boasts the most successful contributions of historical archaeology to date (1988:9).

Research Design

The historical research for this thesis was primarily concerned with developing an organizational framework for the interpretation of the ceramic data. Although more time was committed to archaeological research, the historical context, that is, "the historic social and economic milieu in which materials were produced, used, and discarded" (Klein 1991:77) is central to the interpretation of the Area G material. Excepting their mention in wills or probate inventories, ceramic tablewares are rarely discussed in historical documents. As a result, most research in this thesis was aimed at locating specific or inferential references to ceramics in Labrador; how they were acquired, used, displayed, and disposed of.

The historical outline presented in Chapter 2 is based for the most part on secondary documents. These include nineteenth and twentieth century commentaries on the residents and communities of Southern Labrador and more recent academic studies. The records of the Wesleyan Mission to Red Bay cover the period after 1878 and could not be used to determine the mid-century use of Saddle Island. If William Penney's merchant account books were available the information would be most useful in this research. Penney operated a store in Red Bay from 1848 to the twentieth century. The most thorough and

comprehensive study of the area is Thornton's (1979) doctoral dissertation on settlement in the Strait of Belle Isle. This document however, contains very few specific references to Red Bay or Saddle Island.

Although the number of documents consulted for this research was not extensive, it is apparent that several questions relating to the settlement and use of Saddle Island may be readily addressed through the archaeological record. The primary goal of this thesis is to describe and analyze the ceramics excavated on Saddle Island in Red Bay, Labrador. The evidence obtained from the assemblage of 7,283 sherds will be used to interpret several aspects of the nineteenth century use of Saddle Island. This evidence will be used to:

- (1) Identify whether Saddle Island was occupied by migratory summer fishermen (stationers) or year round settlers (liveyeres) who moved to the island from a winter home on the inner harbour.
- (2) Identify whether the occupants of Saddle Island acquired ceramics and other goods from overlapping trading zones or whether they were supplied exclusively from merchants in the regional markets of Halifax and Quebec, or by England's West Country merchants and their Newfoundland agents.
- (3) Determine whether the assemblage can be used to establish foodways associated with the seasonal occupation of Saddle Island.
- (4) Identify the dates of occupation of Area G.
- (5) Determine whether the assemblage "fits" the profile of ceramic goods manufactured and distributed to the Colonial market and if Red Bay's frontier location was a factor in the type and kind of ceramics the occupants acquired?

CHAPTER 2

Historical Background

There was nothing splendid in the Coasts of Labrador ... nothing to tempt avarice - a land of rocks and ice did not invite settlement - the only object of pursuit was either fish or oil, and these could only be procured by labor (Robertson 1841:31).

Red Bay is a small community. When the events of this thesis occurred, Red Bay was the primary Labrador-based location of a fishery operated by Newfoundland firms. This fishery established a base for the initial settlement, possibly in 1825 but for certain by 1837 (Thornton 1977:174). A traveler to Red Bay in 1884 spoke to A.M. Pike, a full time resident of Red Bay since 1852 (Stearns 1884:242). In the 1880s, twenty-one families occupied Red Bay year round and A.M. Pike said it was never larger except during the summer cod season (Stearns 1884:242).

Stearns, like other nineteenth century visitors to Labrador, described rustic, hardworking residents settled within a benevolent landscape. His description of "having reached the outermost circle of heaven's horizon" (Stearns 1884:245) belied the extreme conditions through which settlement became a possibility.

Red Bay is located on the eastern end of the Labrador side of the Strait of Belle Isle (Fig.2). At the narrowest point between Newfoundland and Labrador the Strait is 14.5 km. wide. In this funnel, a combination of oxygenated northern water with food-rich southern water creates an environment in which an extensive ocean food chain originates. Throughout the nineteenth century the seasonal aquatic resources of the Strait were abundant. Capelin, cod, herring, salmon, seal and whale were pursued. The Labrador coast is adjacent to half a million square kilometers of offshore fishing banks (Candow 1983:5) and with its many bays, islands and fiords, is in a convenient position to prosecute a fishery. Red Bay is well situated in this regard. In 1884, Stearns recorded the

following:

The passage to the harbor of Red Bay is between Saddle Island and the mainland. It is very ... narrow and scarcely perceived until you are close to the west of it. The island appears like part of the mainland. It is probably one of the most secluded harbors of the coast. Close to the edge of the water nestled the houses with the stages and workshops of some twenty-five or thirty families. When once in the harbor we were shut in completely (Stearns 1884: 242-243).

Nineteenth century settlers in Red Bay provided the nomenclature to distinct geographic areas within the bay. First, there is Saddle Island. Bounded on either end by rocky hills that slope to a central freshwater pond, it roughly conforms to the shape of a saddle. Twin Island, situated between Saddle Island and the eastern extent of the harbour restricts that passage to small vessels. Once inside the eastern or western passages you are within the outer harbour. It is here, in the nineteenth century, that the summer homes of the liveyeres were built. These are the structures recorded by Stearns on his arrival at Red Bay in 1884. It is also the location of the church. The outer harbour gradually constricts in width as it proceeds westerly and beyond its narrowest point lies the inner harbour or the basin. Within the basin are the winter homes of the liveyeres. At this location, residents avoided the winter gales and were nearer the wood and water supply. From the sea, the crests of Saddle Island and the high granite hills of the western side obscure a view of Red Bay.

The liveyeres and stationers of nineteenth century Red Bay and of the whole Labrador coast were the last in a line of fisherman stretching back to prehistoric times.

In the sixteenth century, the Newfoundland fisheries were an international enterprise. French and Spanish Basques competed with English and Breton ships for cod on the Labrador. By 1540, the Basques pursued only whales. Between the 1530s and early 1600s, the Basques established a base in Red Bay (Barkham

1978; Tuck & Grenier 1981). Near the end of the century the whale resource dwindled. Concurrently, the Spanish fishery was in a noticeable decline, a consequence of the Armada's defeat in 1588. Finally, international development of the Dutch whale fisheries contributed to the eventual decline of Basque whaling in the Strait of Belle Isle. Today, Red Bay, particularly Saddle Island, is rich in archaeological resources of this Basque occupation (Tuck 1981; 1982; 1983).

Marine exploitation in the Strait area continued throughout the seventeenth and eighteenth centuries by French, Nova Scotian, Lower Canadian, British, American and Newfoundland concerns. In the first half of the seventeenth century, French ships dominated in the Strait of Belle Isle conducting both a "green" and a shore-based "dry fishery." In 1717, for example, three French ships operated from shore stations in Red Bay (Innis 1954:169). Between then and 1743, Red Bay continued as one of several bases in the Strait of Belle Isle (Thornton 1977:155).

Although guaranteed the right to fish on Labrador by the 1713 Treaty of Utrecht, French involvement on the coast declined after the 1763 Treaty of Paris and especially after Newfoundland Governor Hugh Palliser's 1765 "regulations for the coast of Labrador" (Candow 1983:18).

At that point, ships from Britain, Newfoundland and America entered the Strait. For Britain, entry to the area was a natural expansion of mercantile commerce beyond the Gulf of St. Lawrence. Although British merchants established shore stations with transient labourers, Red Bay remained outside their direct sphere of operation. A 1767 report does show however that 101 men fished from shore bases at Red Bay and St. Modeste (Head 1976:181).

It appears that Red Bay fell within the range of Quebec and Jersey sealers as well. This enterprise reached a peak after 1775 and lasted into the nineteenth

century. Quebec firms primarily fished the coast west of Blanc Sablon but in 1784 they were as close to Red Bay as L'Anse au Loup (Gosling 1903:385). The excavation of a sealing oven on Saddle Island dating to this period (Tuck 1984:72) may reflect the encroachment of Quebec or Jersey-based sealers into Red Bay.

Americans arrived on the coast as well; first in pursuit of whales and then for cod. One hundred New England vessels sailed for the Gulf of St. Lawrence and the Strait of Belle Isle in 1765 (Gosling 1903:329). In the following year, Governor Palliser wrote that 200-300 New England ships pursued cod in Labrador (*ibid.*). American fishing in the Strait continued and by 1802 they occupied fishing rooms in Red Bay, to the obvious surprise and exclusion of a St. John's merchant arriving for the summer (Gosling 1903:339).

Between Jacques Cartier's arrival in the harbour and the 1802 discovery of Americans ensconced there, Red Bay witnessed many excursions. For the most part, these activities were short lived. There was a Quebec-based year-round occupation sometime between 1715 and 1740 and there is archaeological evidence for later eighteenth-century winter houses (James Tuck. Personal Communication). In each case land use resulted from a need to exploit a seasonal resource. Robertson noted that two obstacles, resources and geography prevented settlement in Labrador: "the only object of pursuit was fish or oil and the land did not invite settlement" (Robertson 1841:31). When residents exploited resources other than fish and oil and acquired goods in exchange, they established a means of settlement by supplementing the summer cod fishery. This occurred in the second quarter of the nineteenth century.

Two developments contributed to the initial permanent British Newfoundland settlement of Red Bay. The first was an outcome of increased population pressure in Newfoundland. Settlers in seventeenth and eighteenth century

Newfoundland confined themselves to the Avalon Peninsula and gradually expanded from the Avalon to Placentia and Bonavista Bays. By 1830, population pressure exerted such a demand on resources that the fishery expanded to the Labrador coast. The second factor was the development in the final decades of the eighteenth century of a British ship fishery on the Labrador side of the Strait of Belle Isle (Thornton 1977:161).

Mercantile commerce in the Strait of Belle Isle emerged as British West Country merchant activity expanded outward from the settled core of Newfoundland. Devon, Jersey and Dorset merchants soon controlled the summer cod fishery in the Strait. Each year they transported a thousand men from England to work as fishermen (Thornton 1977:161) in an enterprise aimed exclusively at the summer cod resource. For their part, mercantile firms were content. "Wintering" involved only a small number of persons necessary to maintain the establishments. As a result, the industry thwarted any attempt to establish permanent settlement (Thornton 1977:168). As Mannion points out, permanent settlement required exploitable resources year round and not just during the summer cod fishery (1977a:2). Essentially, a diversified resource base of seal, salmon, fur and cod was necessary to support a permanent settlement.

By 1830, English merchant firms were well established in the Strait area. Some men remained to "winter" on the coast. Their summer income assured, they pursued seals, salmon and fur. In the process they became "embryonic pioneer" settlers (Thornton 1977:161), acquiring a sufficient range of goods in exchange for these products to support a year round occupation. The role of merchant firms then began to change. Increasingly, merchants supplied provisions to "liveyeres" in exchange for products. More and more of the workers brought from England each spring remained in the employ of local

planters either as furriers or seal fishermen. Thornton (1977), in an excellent discussion of mercantile firms in the Strait of Belle Isle, makes two points important to this thesis. As the opportunity for settlement increased in the nineteenth century, the relationship of merchant firms to settlers changed from one of owner/operator to supplier (Thornton 1977:169). This led to the eventual decline of direct British economic control and the absorption of British firms into the St. John's commercial structure by 1870.

Although a minor Newfoundland-based stationer fishery operated in the Strait of Belle before 1830 the major impact of this fishery occurred in the post-1830 period. In the several decades before 1830, a dramatic population increase on Newfoundland's east coast exerted new pressure on the areas' resources (Mannion 1977a:6). For hundreds of families in the Conception Bay area, the alternative to poverty was a summer migration to the Labrador coast (Staveley 1977:69). Although initial out-movement was seasonal "summering" became a factor in permanent migration.

Red Bay, outside the sphere of British firms, became the base for a stationer fishery operated by Carbonear fishermen as early as 1825 (Thornton 1977:170). Between 1837-48 the first family units from Carbonear arrived in Red Bay and a second phase of married settlers arrived between 1865-70 (Thornton 1977:174). In 1848, one hundred Carbonear stationers "freighted" to Red Bay. Thirteen were independents, carried to Labrador on a merchant's ship, yet operating their own fishing rooms. Sixty of this group stayed for the winter seal fishery (Thornton 1977:170). The merchant providing passage for the independents was William Penney of Carbonear. In 1848 he employed forty to fifty men, operated 25 boats and produced 3,500 quintals of cod (Gosling 1903:409). Captain DeCourcy of H.M.S. Helena visited Red Bay in 1852 and provided the following account:

At Red Bay there are 20-25 fishing boats ... employing 2 to 3 men each. Ten families reside here during the winter and about 100 persons ... come here annually from Carbonear ... to fish during the summer. These are called freighters and are brought here in a vessel belonging to Mr Penney of Conception Bay. The people from Conception Bay generally carry their fish home The resident settlers generally sell their fish to traders from Halifax and St. John's for which they receive payment in truck or by bills on merchants at St. John's (1851:141-153).

The Newfoundland-based Labrador fishery consisted of three strategies. Of direct importance to the settlement of Red Bay is the stationer fishery. As the name implies, the fishery operated from shore stations or "rooms." Fishermen "signed" to a merchant were "freighted" to a station on the Labrador. Once there, the men fished from small boats and returned daily to process the catch. When a season ended the merchant returned stationers to their homes. Those who remained in ports such as Red Bay, pursuing a winter livelihood were known as "liveyeres," a corruption of the term "live here." They too participated in the shore-based fishery but retained some independence from the merchants. The third fishery practiced on the Labrador is known as the floater fishery. In the nineteenth century it drew thousands of men and ships to the Labrador coasts. In a floater fishery the codfish were caught in small boats and then salted and stored aboard the schooner. The "green" fish were processed in the schooners' home ports.

The stationer fishery however, was the main supplier of settlers to Labrador and particularly to Red Bay after 1850. Most of Red Bay's liveyeres originated in Conception Bay communities, notably, Carbonear. As late as 1884, 44% of the Carbonear population were still summering on the Labrador coast (Staveley 1977:69). However, the peak years of Newfoundland-derived Labrador settlement were between 1860-65. After 1880, the stationer fishery was no longer a factor in bringing settlers to places like Red Bay (Thornton 1977:177).

In the 1880s, Red Bay, like other Strait area communities, had moved beyond

a frontier stage of development (Thornton 1977:180). Twenty-one resident families, a total of 131 persons lived there (Dyke 1969). Coastal transportation and postal facilities connected Red Bay to the world. The community worshiped in a Methodist Church, built in 1878 (Mannion 1977:278). William Penney's business had grown. As Thornton says of this period, the settlers "lived separately and independently with an identity of their own" (Thornton 1977:180).

Three forms of residence occurred in Red Bay in the nineteenth century. These were the winter and summer homes of liveyeres and the seasonally occupied structures of stationer families. Red Bay liveyeres had occupied the basin of Red Bay harbour in the first quarter of the nineteenth century. This practice was consistent throughout Labrador where settlers occupied interior locations during the winter months (Hallock 1861:745; Stearns 1884:243; Browne 1909:226; Tuck 1984:73). In spring, Red Bay liveyeres moved to the outer harbour and Saddle Island. Along the coast other liveyeres and arriving stationers established dwellings on the headlands and islands near the fishing grounds. This transhumance was not unique to Labrador; it was a standard adaptive response in the marginal environments of Newfoundland and Cape Breton (Smith 1987). The practice however does confuse the issue at Red Bay. Are we to attribute the occupation of Saddle Island to resident liveyeres moving out of the basin or to arriving stationers from Conception Bay?

For a stationer, employment with a merchant guaranteed the ability to subsist through a summer; it rarely offered cash. Hired to a planter, a fisherman and his family shipped to the coast and delivered the products of their labour, fish and oil, to the merchant. In exchange, a stationer family received passage and credit against the supplies they used (Moyles 1975:123).

Stationers leaving Conception Bay in June, arrived in Labrador ports after a ten day voyage (Candow 1983:53). During the passage to Labrador the quantity and choice of family cargo was greatly restricted. In 1864, a visitor recorded the arrival of a stationer ship with eleven families from Carbonear:

numbering 130 souls, men, women, and children, with goats, dogs, cats, and provisions for the whole party ... to land at some harbour on the coast north of the Strait [to] spend the fishing season in their rude summer houses, called tilts (Moyles 1975:123).

According to Browne, conditions were appalling. Overcrowding and hygiene were particular problems. He wrote:

on a vessel of fifty tons more than one hundred people were herded below decks, with hardly space enough to move in. The holds ... were stacked to within four or five feet of the deck with barrels, boxes, fishing gear and the various etcetera which families require. The decks ... were littered with boats, oars, moorings, domestic animals and other paraphernalia (Browne 1909:65).

In these conditions it is unlikely that stationers brought a full complement of items to outfit a summer residence. Through experience, stationers likely knew what items were essential and regulated their cargo accordingly.

Red Bay liveyers on the other hand made a short journey from a winter home in the basin to the outer harbour and possibly to Saddle Island. For them, a move likely included all portable objects. It would be reckless to abandon household property for any length of time on a coast with a large transient population.

Arriving on Saddle Island or at other locations, the occupants began the repair of stages, flakes and dwellings. The house type associated with seasonal occupation of Labrador and Newfoundland is the "tilt." Often, it was filled with snow at the start of a cod season (Smith 1936:112). The "tilt" was generally square, built of vertical logs and covered with a sod or fir bough roof. Typically the floors were uncovered. Stearns reported in the 1880s that windows were

few and far between and then of the smallest size (Moyles 1975:129). Many nineteenth century observers referred to the summer homes of Labrador fishermen as "rude tilts." The interior was understandably spare. A typical description records a floor full of holes, a rough wooden partition separating the sleeping quarters, a crude chair and table occupying an area opposite the stove and "toilet appliances nil: a much battered tin pan and ... soap ... the only ablutionary [items] in sight" (Browne 1909:63). In the 1880s, Stearns recorded a more laudable structure that included open shelving "holding the plates, cups, and saucers, a platter, a bowl and one or two pitchers" (Moyles 1975:130).

Regardless of which group occupied Area G, it is clear that a structure was built and maintained. At this location, the occupants prepared and consumed food, slept, worked, passed leisure hours and provided the necessary amenities. Over time, daily and seasonal deposits of refuse accrued in sheet fashion next to the house. Developing through cycles of abandonment, the accumulation was likely modified through scavenging and curation processes. To understand the connection between artifacts and occupants it is necessary to consider these facts.

Settlement in Labrador depended upon the resource and perhaps more importantly upon the ability of settlers to acquire goods. The barter system and the inability of fishermen to control any of the means of production were at the core of this arrangement.

To understand the relationship between settlers and the goods they acquired it is worth examining the economic system. In Atlantic outports and on the Labrador coast merchants controlled the industry through planters. In effect, beyond the commercial centres of England or St. John's planters became merchant agents.

Philip Henry Gosse, a clerk in the English firm Slade, Elson and Co.,

Carbonear, recorded the mechanics of the system in 1828 (Gosse 1890:47-51). In the Carbonear population of 2,800, seventy planters owned or rented vessels. The merchant advanced all equipment to outfit the planter's schooner. The planter then hired his crew. The merchant advanced credit to each crewman equivalent to half his projected earnings and the stationer, now on "half his hand" drew a season's supply of fishery items, food, clothing and essential articles. Upon a stationer's return in October his account was balanced. If he acquired a surplus the credit vouchers entitled him to draw winter supplies.

A similar system operated in Red Bay and other locations on the Labrador where merchants maintained premises. Lambert DeBoillieu, manager of a Jersey firm in Labrador between 1850-1855 described the barter system this way:

The Labrador fishing establishment is also a general store and when anyone requires supplies the mode of dealing is entirely by barter ... [It] is as follows. A man comes to the office ... and delivers a "weight note" or a "quantity note"- the former for fish, the latter for oil. The price of this is filled into his credit and away he takes it to the warehouseman ... and exchanges it for food (DeBoillieu 1969:17-18).

Thirty years later, the barter or "truck system" still flourished.

The general medium of exchange all through this region is trade. Money is seldom used and its value still less seldom known. Nearly all the trading on the coast is done on the credit system (Stearns 1884:73-4).

These references imply a direct relationship existed between merchants and fishermen for goods and products. Merchants presumably acquired products in Britain or indirectly from there through regional ports. However the Strait of Belle Isle attracted many traders in search of fish and, through them, goods circulated into the local economy. Barter remained the mode of exchange but the type and provenance of goods may have been different.

Legally, liveyeres or stationers were not bound to dispose of a catch to the merchant they owed. In practice however the situation was binding. When a fisherman sold cod to another merchant or trader, he risked losing a line of credit

for the following year. The bondage this created was evident in the medical and social problems of the Labrador settlers; problems Sir Wilfred Grenfell blamed on the "truck system." Quoting Admiral Sir W.B. Kennedy on a visit to the coast in 1881, Grenfell writes:

On part of the Labrador the people were actually starving last winter. These poor people, ground down as they are by the detestable "truck system," live and die hopelessly in debt, living from hand to mouth without a shilling to call their own (Grenfell 1913:244-5).

Fishermen however, always an intelligent lot, found ways around their debt through conspiracy or wiliness; they frequently avoided the merchant and dealt with others. For example, the law precluded merchants from using income earned outside cod fishing to cancel a fisherman's cod fishing debt. In this way, the cod fishery debt increased annually prompting Grenfell to note that merchants never expect to collect in full and fishermen soon considered their debt as nil (Grenfell 1913:309). A fishery officer discussing similar merchant/fishermen debt transactions in the Gaspé of 1872 wrote:

the [fishermen] are so used to being in debt that it becomes almost natural for them ... They don't even believe it's possible to live any other way; their fathers lived like this and they've kept the habit like a tradition (Samson 1984:84).

During a cod season a fisherman employed several ruses to hold back cod. He might deliver part of a catch represented as a whole or deliver a portion of his catch to a friend with credit. In the latter case his fish were not used in payment against his debt. Hiding fish from the merchant enabled fishermen to barter with traders for goods and luxuries; items they would not obtain from a merchant on credit (Grenfell 1913:310).

After 1850, traders coasted freely throughout the Strait. Newfoundland traders operated a "lucrative business" in the Strait of Belle Isle but "the quality of goods and the prices ... obtained for their wares were not always in

accordance with strict business methods" (Browne 1909:80-1). The Fishery Protection Service reported that a sizable volume of smuggling ensued between American and Newfoundland vessels in 1840 (Gosling 1903:375). In 1852, they reported that the dealings of Americans on the Labrador were immense.

The resident population on these coasts draw their supplies principally from these [American] traders, whilst the transient fishermen have an opportunity to dispose of their produce with great advantage to themselves (Gosling 1903:375).

American involvement on the coast peaked in 1840. However with the development of the New England banks fishery and the end of reciprocity in 1866, the American fishery declined, ending completely by 1870 (Candow 1983:27).

Besides merchants and traders from Newfoundland, Britain and America, Nova Scotian and Quebec-based firms carried on a steady trade as well. Jersey and Poole-based merchants complained in 1858 that upwards of ninety trading ships from Nova Scotia and the Magdalene Islands visited the Labrador (Innis 1954:407). Nearby, on the west coast of Newfoundland, they dominated the trade sphere (Mannion 1977b:260). On July 21st, 1859, Pierre Fortin, Commissioner of the Lower Canada Fisheries Protection Service encountered a Halifax schooner illegally discharging goods at Bonne Esperance; a typical incident (Fortin 1858:116). Daniel Cronyn, a Halifax trader, "amassed a large fortune [in Labrador] trading general merchandise for seal skins and oil, salmon, cod liver oil and furs (Candow 1983:32). Another group of enterprising traders induced a comment from DeBoillieu that:

Instead of beershops as in England we had floating hotels where wines and spirits of all sorts could be procured [aboard schooners] from Quebec and Halifax (DeBoillieu 1969:18).

The trade between Nova Scotia and the Strait of Belle Isle was enormous;

many of the province's business firms owed their beginnings to it (Browne 1909:78). Quebec-based traders carried out a similar business and "many accumulated large fortunes in dealing with settlers" (Browne:1909:81).

The Area G artifacts clearly show levels of access, but did occupants have a choice of goods to choose from? Considering Red Bay's frontier location we might assume that settlers had access to tablewares but limited open shelf choice. An 1884 description of an unnamed merchant's store in Bonne Esperance suggests this:

Here are kept a variety of hardware, groceries, dry goods ... clothing, boots, shoes, hats, caps and oilskin suits. The assortment of nicknacks ... is always more or less limited. It is rather a store of necessity than one of choice or amusement (Stearns 1884:71).

In a year-end inventory of 1840, the Slade firm at Battle Harbour listed as unsold goods, beaver hats and silk handkerchiefs (Browne 1909:241). For Slade and other merchants, unsold luxury items remained a consequence of pricing goods 100% above cash value.

Red Bay, like other Strait Area communities, functioned as an outpost of a merchant's domain. In this case, a merchant operated in the community since 1842. In 1896, the Mariners Deep Sea Mission to Labrador, under the direction of Sir Wilfred Grenfell, organized the first Labrador cooperative store in Red Bay. Its purpose: to allow the settlers of Red Bay to "escape the truck system of trade and the consequent loss of independence" (Browne 1909:349).

In 1891, Red Bay's population stood at 152, one of the largest communities on the Labrador coast (Prowse 1895:617). That same year, Rupert Baxter, an American visiting Labrador, described Red Bay as a "little fishing village of twenty or thirty houses" not quite as comfortable or clean as the homes of Battle Harbour (Jackson 1982:21-23). Baxter and other members of the expedition traded "cheap tobacco" to Red Bay settlers at a rate of one pound for twenty

pounds of salmon, commenting "it is very seldom ... a Labradorian has ready money in his possession and often he is in debt to the company" (Jackson 1982:21-22).

Between 1829 and 1880 the annual export of cod from Labrador increased from 70,000 to 400,000 quintals (Gosling 1903:477-79). During that time a stream of cod, salmon, herring, mackerel, whale, seal fur and oil, animal furs, eggs and feathers left Red Bay and other communities for markets throughout the British Dominion, the Mediterranean, Denmark, the United States and the West Indies. In Red Bay, along the Labrador coast, in communities on the Gulf of St. Lawrence and in outport Newfoundland, millions of dollars were generated by the export of these resources.

The primary focus of this thesis is an interpretation of ceramics discarded after 1838 and probably before 1884 on Saddle Island in Red Bay, Southern Labrador. The challenging question is to identify the settlement agency through which the ceramics were deposited. The preceding outline provides examples of the processes leading to the acquisition of goods. In the following chapters, ceramics are used to interpret various aspects of the nineteenth century use of Saddle Island.

CHAPTER 3

Descriptive, Historical and Comparative Ceramic Data

CROCKERY
 BY WHOLESALE
 THE subscribers have now on hand
 a full assortment of Goods suitable
 for the Country trade.
 Painted, Sponged and Printed Teas...
 Dipped and Sponged Jugs, Bowls...
 for sale by the crate or dozen.

(Oct.4, 1862. Montreal Commercial Advertiser)

Methodology

In recent years, ceramics from nineteenth and early twentieth century contexts have been used in various ways to date assemblages, establish socioeconomic status, and delineate pattern in the archaeological record. Generally though, research has proceeded without providing the basic descriptive and quantitative data that are required for comparative analysis. Despite a number of articles that address "the use and misuse of nineteenth-century" ceramics (Price 1979; Miller 1980; Worthy 1982; Majewski and O'Brien 1987) a wide range of interchangeable type, form, attribute, and ware names continue to appear in the literature.

The ceramic classification used in this study is designed to provide a level of detail for comparative use. Although Miller (1980:18) suggests that a ware-based system has little value "beyond chronology" for nineteenth century ceramics, others note that for post-1850 ceramics it is necessary to categorize by ware type even in Miller's decoration-based system (Worthy 1982:330). Even though waretype is the primary category in the Area G ceramic classification, the entire collection of sherds or vessels may be integrated at the sub-levels of decoration or form (Figure 3).

Since a minimum vessel count is more reliable than a sherd total for evaluating site use, all matching sherds were mended and vessels represented by unique patterns, shapes or designs were counted. All plain or undecorated sherds that mended to decorated objects were counted in the latter group.

To establish a minimum vessel count for the high number of similarly decorated wares (plain, moulded and transfer-printed), all rims and bases were measured on a template and grouped by vessel diameter. Within each size group, rims and basal footrim arcs were measured on a template; the summed product was divided by the circumference of one vessel. This "vessel equivalency" method (De Boer 1974:340; Orton 1980:166) proved useful for establishing minimum vessel numbers in collections of identically decorated sherds (e.g. blue willow). The minimum number of vessels in the Area G collection is 388.

The remainder of this chapter presents a description of the Area G ceramic assemblage. Each section concludes with a discussion of the social and temporal contexts of each type. Other analytical or methodological aspects of the ceramic analysis are included throughout the text.

STONEWARES

Albany Slip Glaze

There is one Albany Slip type glaze hollow ware body fragment in the Area G collection (Table 1). Both the interior and exterior surfaces are glazed.

The term Albany Slip is applied to a natural clay slip "wash" produced throughout North America in the nineteenth century. A precise definition refers to the slip first made from a fine clay deposit found near Albany, New York. It is

CLASS	GROUP	TYPE	FORM
FINE EARTHENWARE	PEARLWARE	TRANSFER-PRINTED	PLATE
	REFINED WHITE E/W	HAND PAINTED	SAUCER
	VITRIFIED WHITE E/W	EDGED	CUP
		SLIPPED	TUREEN
		STAMPED	ETC.
FINE STONEWARE	BLACK BASALT	MOULDED	TEAPOT
		ETC.	
		MOULDED	

FIGURE 3. Ceramic Classification: Area G, Red Bay, Labrador.

The hierarchical inventory comprises four levels of ordering that equate to analytical units (Figure 3 illustrates a section of the classification). Class is distinguished by differences in vessel fabric. Group is distinguished by variation in fabric, glaze or style. Type is defined by decorative or design techniques and form is interpreted from vessel shape. The fabric and decoration categories provide useful data for the interpretation of chronology, status, and manufacturing techniques. The form category allows the material to be grouped by functional association.

Standard methods and techniques of artifact analysis were used throughout the research to identify the ceramic material. All sherds were sorted into fabric categories based on material and glaze attributes, paste, temper, degree of vitrification, and colour.

By separating the ceramic decorative types during the group analysis, the collection was reduced to mutually exclusive categories. At that point, ceramics in each decorative type were separated into discrete patterns, styles, colours, or motifs and sub-divided into hollow or flatware sherds. There are 7,283 sherds in the assemblage.

recognized by a smooth and impervious surface texture and a rich brown colour.

Introduced in 1803 (Ketchum 1970:12), Albany Slip provided a more stable and impervious vessel lining than salt-glaze and subsequently dominated the stoneware trade for a century (Webster 1971:40). Before the introduction of Albany Slip, liquids often seeped through container walls. There were two reasons for this. First, many manufacturers used non-vitrifiable stoneware clays. Second, kiln firing technology required the stacking of vessels in such a way that the interiors were sealed and not subjected to the salt-glaze. By 1850, the use of an Albany slip interior glaze and an exterior salt-glaze was considered a "fact of the business" (Greer 1981:197). However, in the last quarter of the nineteenth century, potters applied Albany Slip to both surfaces of containers, a development that became very popular (Greer 1981:197).

Albany Slip is found primarily on large crocks, jars and storage containers. The decline of the stoneware industry in 1910, the exhaustion of clay deposits for Albany Slip by 1920 and the market dominance of glass and tin containers ended the Albany Slip period (Blair 1965:11).

The 1803-1910 production date is divided into distinct phases. The first, characterized by interior glaze only is 1803-1875 and the second phase, 1875-1910, represents its use on both surfaces. A formula date of 1892.5 is suggested. (Note: The methodology used to derive this and other formula dates is explained in Chapter 4)

Black Basalt

There are four sherds from a two inch diameter teapot lid in the Area G collection (Table 1). The vessel design includes a moulded embossed floral decoration (Plate 1).

Black Basalt is the name Josiah Wedgwood gave to a variety of "dry body stoneware" (Noel Hume 1976:121) that Canadians purchased as "Egyptian black" (Collard 1984:109). These were very fine grained, unglazed stone-ware made throughout the eighteenth and nineteenth centuries. After 1850, black basalt forms imitated silver shapes, copying such luxury objects as tea and coffee services, vases and lamps. The decoration of basalt and fine red stoneware (rosso antico) usually consisted of engine turned rouletting and moulded or cast designs of sprigged motifs.

Basalts were introduced in the 1750s and manufactured until 1820 (South 1977:211). A revival of black basalt for export to the Colonial markets occurred between 1850-75 (Gusset 1980:220).

By 1846, black basalt bowls cost six times more than the cheapest cream coloured bowl (Miller 1980:33). This expense may explain the low frequency of excavated basalts in North American contexts.

For sites occupied in the second half of the nineteenth century, an 1850-1875 date is used with a formula date of 1862.5.

Bristol Glaze

This category is represented by two hollow ware sherds of an unknown vessel form (undiagnostic) (Table 1, Plate 1).

The feldspathic Bristol glaze, also known as the "new improved glaze," leadless glaze, or "Bristol Slip" was introduced by a Bristol potter in 1835 (Gusset 1984:2). Because of its opaque to white colour and glossy even surface, it quickly supplanted the production of lead and salt-glazes. Generally, Bristol glaze was used on beverage bottles and commercial containers. A common decorative technique included beaded or rouletted bands. The characteristic

brown and white containers were produced by first dipping half the vessel in a dark slip. In North America, potters used Albany Slip.

Despite an 1835 introduction, Bristol glaze only became popular in Britain after 1860 (Greer 1981:241). The preference in Victorian England for whiter wares, quickly ended the salt-glaze tradition of drab, darker vessels. In North America, the trend toward a feldspathic glaze developed more slowly. The New Brunswick pottery of Joseph White and Sons advertised Bristol glaze ware in an 1867-68 directory (Collard 1984:254). American potters displayed their Bristol glaze at the 1884 New Orleans Exhibition. By 1890, the new glaze dominated the industry (Greer 1981:241).

Although manufactured in 1835, Bristol glaze is closely associated with the late Victorian era, 1860-1900. The London Crockery Manufacturing Company was still exporting large quantities of Bristol glaze in 1900 (Newlands 1979:42). On Canadian sites, Bristol glaze vessels are recovered in 1840-1890 contexts. The suggested formula date is 1867.5.

TABLE 1.
Stoneware: Area G, Red Bay, Labrador

ATTRIBUTE	FORM	SHDS	VESSELS
ALBANY SLIP	UND.H/W	1	1
BLACK BASALT	TEAPOT	4	1
BRISTOL GLAZE	UND.H/W	2	1
BROWN SALT-GLAZE	JARS	1	1
	COLANDERS	3	1
	UND.H/W	3	1
COARSE FABRIC	STORAGE JARS	15	1
UND. BURNED	UND.H/W	1	1
TOTAL		30	8

Brown salt-glaze

Three vessels were identified from seven sherds (Table 1). There are three sherds of one hollow ware container, and three sherds from an eight inch colander (Plate 1). The remaining vessel is a three inch jar with a moulded band on the exterior rim.

As a descriptive type, "brown salt-glaze" includes "Derbyshire" and British brown salt-glaze. Generally, it consists of a uniform brown exterior glaze on a buff to gray coloured fabric. This was achieved by mixing salt with iron based agents before the glazing process (Gusset 1984:1). The interior of brown salt-glaze vessels were rarely glazed and most vessels were undecorated. Frequently, manufacturers' names or trademarks are stamped into the vessel. The typical brown salt-glaze forms include preserve jars, ink and blacking bottles and commercial containers used in the food industry.

Although J.Bourne and Son of Denby, England, manufactured brown salt-glaze vessels in 1809 (Sussman 1979:164), their greatest use and popularity occurred after 1850. This is inferred from the frequency of brown salt-glaze objects in post 1840 archaeological contexts across North America.

Archaeological research places brown salt-glaze in the 1840-1890 period (Noel Hume 1976:79; South 1977:210; Sussman 1979:159; Jacobs 1982:24). The formula date is 1865.

YELLOW WARE and ROCKINGHAM GLAZE

From an analysis of 647 sherds, 31 yellow ware vessels were identified. Three decorative styles are present. They are Rockingham glazed, mocha motif and slip trailed or "dipped" (Table 2, Plate 2).

The minimum vessel count established the presence of fourteen Rockingham

glazed teapots. One open-mouth jar (Plate 2) and three undiagnostic hollow ware vessels were also identified (Table 2).

There are four mocha decorated hollow ware vessels of unknown form and one slip trailed pitcher (Plate 2). In the undecorated category, two serving bowls, two undiagnostic flatwares and four undiagnostic hollow wares are identified. Maker's marks were not found.

Yellow ware and Rockingham glazed ware are ubiquitous ceramics of the nineteenth century. Manufactured and sold as caneware, yellow ironstone, buffware, brownware and yellow Queensware, the vessels arrived in Canada from the United States and Britain in large quantities after 1850 (Collard 1984:141).

The original "Rockingham" was a fine earthenware made in Yorkshire after 1806 and known as Rockingham since 1826 (Goddin 1966:280). While true Rockingham is rarely found on archaeological sites, Rockingham glazed wares are widespread. In North America, Rockingham is often termed "Bennington," after the Bennington Pottery of Vermont which produced it in large quantities.

It is possible as well to confuse yellow ware with either caneware or yellow-glazed earthenware. Caneware is a dry-body fine stoneware introduced by Wedgwood in the eighteenth century (Collard 1984:141) and yellow-glazed earthenware is a creamware or pearlware fabric distinguished by a yellow glaze (Miller 1974:1).

Yellow ware is a buff to yellow coloured fabric covered with a clear alkaline glaze. The mottled and uneven surface of a Rockingham vessel is produced by the application of layers of manganese or iron oxide glazes. Throughout the nineteenth century the same clay was used to fashion both products. Frequently the same moulds were used to manufacture both Rockingham and yellow ware vessels. Yellow ware decoration consisted of slip-bands and mocha motifs.

TABLE 2.
Yellow Ware and Rockingham Glaze

ATTRIBUTE	FORM	SHDS	VESSELS
MOCHA	UND.H/W	19	4
PLAIN UNDEC.	SERVING BOWLS	13	2
	UND.H/W	11	4
	UND.F/W	31	2
ROCKINGHAM	TEAPOTS	117	14
	JARS	28	1
	UND.H/W	417	3
SLIP DECORATED	PITCHERS	11	1
TOTAL		647	31

British potters made yellow ware in the early nineteenth century (Gallo 1985:10). In North America, United States production began in the 1830s (Ramsey 1986:61) and Canadian manufacture in 1860 (Webster 1971:177). According to newspaper advertisements Canadian merchants began selling yellow wares in the 1840s (Collard 1984:141). From then to the end of the century, yellow ware and Rockingham satisfied a market demand for utilitarian wares.

Although available in 1840, yellow ware was most popular after 1850 (Blair 1965:13; Spargo 1972:171; Ramsey 1976:22; Sussman 1979:150, Leibowitz 1985:9). Rockingham production in the United States occurred between 1835-85 (Spargo 1972:171) but the peak was reached after 1850 (Ramsey 1933:22; Sussman 1979:148).

Yellow ware and Rockingham were manufactured in Canada until 1929 (Newlands 1979:156) but the peak years of production occurred in the 1890s (Webster 1971:177). Both wares are common in archaeological contexts between 1850-1900. Canadians imported millions of Rockingham tea and coffee pots after 1840 (Collard:1984:142). In the 1870s, for example, 26,000 Rockingham teapots were made weekly at the Alloa Pottery in Stirling, Scotland

(Goddin 1972:147).

Yellow ware and Rockingham glaze objects occur in Canadian contexts between 1840-1900. A formula date of 1870 is suggested. Specific decorative attributes may refine this date.

WHITE EARTHENWARES

Sponged/Stamped Decoration

The sponged and stamped vessels of Area G account for 12.3% of the fine earthenware total (Table 3, Plates 3,4). Compared to other nineteenth century assemblages the figure is very high. The frequency of sponged or stamped vessels obtained from published reports is usually lower. For example, 2.8% at an 1829-57 period site in Michigan (Linebaugh 1983:267); 2% from the 1875-83 deposits at Fort Walsh, in Saskatchewan (Hamilton 1979:18) and 2% at Signal Hill, Newfoundland (Jelks 1973:101-123).

Forty-three vessels were identified from 344 sherds. The wares represent six diagnostic forms and hollow ware vessels account for 70% of the total (Table 4). The frequencies of sponged/stamped colours are: blue - 30%; green - 19%; blue/brown - 16%; red/green - 12%; purple - 12%; black - 9%; and red - 2%.

Thirteen cups with rim diameters of three to four inches are represented. Other tablewares include four bowls, two probable food serving dishes with six and eight inch diameters, two six inch saucers, one teapot and one creamer. Although sponged/stamped decoration generally appears on cups and saucers and rarely upon flatwares (Price 1979:20, Miller 1980:28), the Area G assemblage includes eleven plates or 26% of the group total. The remaining objects are identified from eleven hollow ware and two flatware forms (Table 4).

Of special note are the presence of four discrete tableware "sets" (Table 17). In set 5, a plate, cup and saucer are stamped with black rosettes on a blue ground (Plate 4). Set 6 includes a plate and cup decorated with stamped blue snowflakes (Plate 3). Set 7 includes a plate and cup with green geometric motifs. Set 8 includes a plate and cup with purple stylized maple leaves. These vessels conform to the style of "Portneuf Wares", a variety of Scottish stamped pottery mistakenly attributed to Quebec manufacture earlier in the century. Additional decoration on sponged or stamped ceramics may include hand-painted floral motifs or painted rim bands.

TABLE 3.
Fine Earthenware Decorative Frequencies and Percentages

Decoration Type	Sherd	Sherd	Vessel	Vessel
	#	%	#	%
UNDIAGNOSTIC WHITE E/W	3365	47.0%		
TRANSFER	1575	22.4%	124	35.5%
PLAIN/MOULDED	1177	16.4%	105	30.0%
SPONGE/STAMP	344	4.8%	43	12.3%
PAINTED	301	4.2%	22	6.3%
SLIP DECORATED	178	2.4%	19	5.4%
EDGED	83	1.1%	18	5.1%
FLOW BLUE	39	.5%	4	1.1%
COLOURED GLAZE	37	.5%	3	.8%
GILDED	32	.4%	3	.8%
LUSTER	4	.05%	3	.8%
MAJOLICA	3	.04%	2	.5%
SPRIG MOULDED	4	.05%	2	.5%
TIN-GLAZE	4	.05%	1	.2%
	7146		349	

An historian of the Scottish pottery industry described the technique of sponging as:

an interesting process of decoration ... by means of portions cut out of the smooth root of a sponge, which are dipped in ... colour and then brought into contact with the ware, leaving a stamp of the pattern ...

repeated probably a dozen times ... It is by far the most rapid and cheapest method [of decoration] (Flemming 1923:65).

Two simpler methods were used as well. In one, a decorator applied an inked sponge to a stencil on the biscuit ware. The second technique required the mere application of a coloured sponge. Although sponged and stamped vessels are frequently listed as separate decorative classes, both share a single manufacturing range and decorative process. For nineteenth century potters, merchants and consumers, the single term "sponged," subsumed any variants of style.

British potters introduced the technique of sponging fine earthenware in the first quarter of the nineteenth century. Used initially as a minor decorative element, by 1840 sponged designs dominated many Scottish fine earthenwares. Recognizing the market potential of sponged ceramic decoration, the Adams Pottery of Staffordshire imported Scottish artisans to instruct their English workers in 1845 (Robacker and Robacker 1978:80).

The first Canadian advertisements for sponged ware occur in Montreal and Niagara newspapers in 1851 (Collard 1984:145). By 1855, the Robert Heron Pottery of Fife, Scotland, recognized the importance of the Canadian market for their sponged vessels and noted the wares cost only slightly more than the cheapest ware (cream coloured) (Finlayson 1972:118-9). In her study of the Canadian pottery market, Collard (1984:144-5) states that sponged vessels were sold in Victorian Canada as "country wares" and maintained a "lasting appeal" in rural areas. In the urban market of Montreal, sponged wares remained popular until at least 1862 (Collard 1984:123).

Although a 1774-1895 date range (Brose 1967:59; Ingersoll 1981:258) includes the manufacturing span for sponged as a decorative style the broad date prevents an investigator from refining the date when body fabric is known. Most researchers assign an 1840-1870 date to sponged ceramics. In Southeastern

Missouri, the contextual date is 1835-1870 (Price 1979:31). At two Canadian military sites the range is 1840-1870 (Grange 1977a:95; Jouppien 1980). In a study of ceramics from Washington, D.C., sponged decorated vessels occurred in 1830-1870 deposits. By contrast, sponged vessels were not located in 1871-1905 deposits at Butler's Barracks in Ontario (Jacobs 1983:11).

TABLE 4.
Sponged and Stamped Vessels

VESSEL FORM	VWE		RWE		TOTAL	
	SHD	VSL	SHD	VSL	SHD	VSL
BOWLS	9	2	46	2	55	4
CREAMER	-	-	7	1	7	1
CUPS	13	5	25	8	38	13
PLATES	11	3	98	8	109	11
SAUCERS	-	-	4	2	4	2
TEAPOTS	-	-	3	1	3	1
UND. F/W	14	-	40	2	54	2
UND. H/W	14	4	60	5	74	1
TOTALS	61	14	283	29	344	43

Although manufactured earlier, the first historical reference to sponged ware in Canada is 1851. At that time it cost slightly more than the least expensive ware. By 1870, the cost of plain undecorated ceramics equaled transfer-printed vessels and sponged ceramics decreased in popularity (Miller 1980:4). In a major study of nineteenth century ceramic price lists the final entry for sponged decoration is 1871 (Miller 1980:30). The suggested date of popular use is 1840-1870 with a formula date of 1855.

Flow Blue Decoration

Thirty-nine flow blue transfer-printed sherds accounting for four vessels, or

2% of the fine earthenware total are identified (Tables 3 and 5). Included are one eight inch moulded wheat pattern plate, one octagonal or paneled three inch cup and two handles assigned to undiagnostic hollow ware forms. The handle sizes suggest the presence of larger table or toilet wares at the site. The paneled cup is a style introduced in 1829 (Williams 1984:928).

TABLE 5.
Flow Blue Decoration

VESSEL FORM	SHD #	VSL #	OTHER
CUPS	2	1	3" RIM
PLATES	33	1	MOULD, 8" BRIM
UND.H/W	4	2	HANDLE FRAGS.
TOTAL	39	4	

After 1850, a flow blue transfer plate cost 60% more than a regular transfer plate and cups were 20% more expensive than transferred counterparts (Finlayson 1972:118-9). The high cost of the ware is very likely the reason for a low frequency in the collection.

Because of the manufacturing process, a flown print often resembles a poorly executed design. The technique of producing a hazy or flowing design required the addition of specific chemicals into the kiln. When fired, the chemicals volatilized causing the underglaze design to run or flow into the surface glaze (Williams 1984:925).

Research shows that most flown wares were produced in the Staffordshire potteries (Williams 1984:929). The standard vessel forms included table, tea, and toilet sets. Although blue is most frequently used, flown designs occur in mulberry and black colours as well.

Flown decoration was introduced 1830 (Williams 1984:924). The first Canadian advertisement occurred in a Montreal newspaper in 1844 (Collard

1984:118). The ware was most popular throughout the 1840s and 50s when Canadian consumers purchased great quantities of it (Collard 1984:118). One investigator suggests attributing flown designs to three phases corresponding to an early, middle and late period (1835-50, 1850-70, 1880-1900) (Mason 1982:10). The flown wares purchased in the late nineteenth century however, and until 1904 in the Simpson's Catalogue (Collard 1984:123), are easily distinguished from the earlier thick bodied ironstones by the inclusion of gold coloured overglaze gilding. (See for example the flown designed "Peach Blossom Pattern" in the 1895 Montgomery Ward and Company Catalogue, facsimile edition No. 57, New York, 1969, Pp.528).

The archaeological context dates of flown transfer-printed wares are between 1840-1870 (Lofstrum 1976:30; Grange 1977b:70; Price 1979:31; Jouppien 1980). Flow blue wares are not recovered in pre-1840 contexts (Garrow 1981:33). The suggested date of popular use is 1840-1870 with a formula date of 1855.

Transfer-Printed Decoration

Transfer-printed ceramics account for 35.5% of the vessels in the fine earthenware class. This is the highest frequency of vessel decoration (Table 3). Within the group of 1,575 sherds, 124 objects representing eleven vessel shapes in seven colours are identified (Tables 6,7; Figure 4 and Plates 5,6,7). For convenience, descriptive information is included in the form categories. Interpretive and historical information is discussed after the descriptive section.

Bowls Three brown transfer-printed bowls are identified in the collection (Plate 5). This is a minimum number of bowls. Two have six inch diameters and one is

seven inch, suggesting a possible use in food serving activities. The pattern of one bowl includes a courtier and horse design.

Cups Seventeen cups were identified from 159 sherds. The highest number of sherds (72) are from a light blue willow pattern indicating the presence of five, three and a half inch diameter cups. The presence of one matching saucer indicates a set (set 15). Five blue transfer cups with unknown patterns are represented by thirteen sherds. Two objects have three and a half and four inch diameters. One blue transfer cup is part of a set (#12, Table 17) with a teapot and an undiagnostic hollow ware (Plate 6). Two brown, two green and one each of purple, red and black transfer cups complete the inventory. Excepting the brown transfer cups, sets (#'s 3,9,11,14) are identified in the remaining colour groups (Table 17).

Ointment Jars The collection includes three ointment jars reconstituted from eight sherds. Two brown printed vessels include the manufacturer's name. The medicine is Holloway's Ointment, a patent medicine of the nineteenth century. The third ointment jar was identified from a blue transfer-printed rim fragment. Each jar has a two inch diameter and string rim.

Plates This form group contains the highest percentage of diagnostic transfer-printed sherds (20.3%) and the highest frequency of transfer-printed vessels (38%). As illustrated in Table 6, there are 321 sherds and 48 plates. Within the group, plate diameters measure between seven and ten inches. Despite the number of vessels only two patterns were identified: the Willow and Asiatic Pheasants (Plate 7)

There are 159 sherds of blue willow equating to at least thirty plates.

TABLE 6.
Transfer-Print Vessels

Vessel Form	Color	Shd #	Vsl #	
Bowls.....	Brown	63	3	63/3
Cups.....	Black	3	1	
	Blue	13	5	
	Blue Willow	72	5	
	Brown	8	2	
	Green	5	2	
	Purple	45	1	
	Red	13	1	159/17
Ointment Jars..	Blue	1	1	
	Brown	7	2	8/3
Plates.....	Black	23	4	
	Blue	24	10	
	Blue Willow	159	30	
	Brown	52	3	
	Purple	63	1	321/48
Platters.....	Blue Willow	7	2	7/2
Saucers.....	Black	34	3	
	Blue	20	9	
	Blue Willow	29	1	
	Brown	25	3	
	Green	3	2	
	Red	2	1	113/19
Soup Plates...	Blue Willow	4	1	4/1
Sugar Bowls....	Brown	3	1	
	Purple	7	1	10/2
Teapots.....	Black	3	1	
	Blue	32	1	
	Brown	1	1	
	Red	6	1	42/4
Tureens.....	Blue	3	1	
	Brown	5	1	
	Red	16	1	24/3
Und. F/W.....	Black	20	1	
	Blue	397	2	
	Blue willow	128	-	
	Brown	67	-	
	Green	13	1	
	Purple	6	2	
	Red	22	1	653/7
Und. H/W.....	Blue	37	9	
	Blue willow	79	-	
	Brown	26	2	
	Green	2	-	
	Purple	3	1	
	Red	5	2	178/14
Wash Basins....	Blue	19	1	19/1
Total		1575	124	

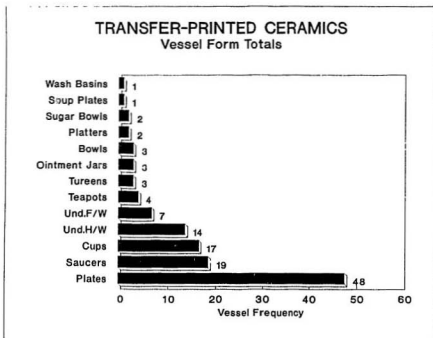


FIGURE 4. Rank of all Transfer-Printed Vessels

Throughout the nineteenth century, potters and merchants referred to willow as a distinct transfer type. Because of this and its frequency in the assemblage, blue willow is categorized separately.

Apart from willow, blue transfer-printed patterns are represented on 24 sherds from ten plates. Two vessels back-marked with blue underglaze prints of the pattern name "Asiatic Pheasants" (Plate 7) date between 1830 and 1900 (Sussman:1978:6). Writing in 1878, Jewitt (1878:425) said of the pattern: "it has become so popular as to be considered one of the standard patterns of this country (Britain) and the colonies."

The remaining plates are identified as follows: 46 black transfer sherds representing eight vessels (Plate 10), 52 brown transfer sherds from three plates (Plate 5) and 63 fragments of one purple transfer plate. The patterns consist of unidentified floral and geometric motifs (Appendix 1). Two sets are identified

(Table 17). Set 3 includes a black transfer plate, cup and saucer. The purple transfer plate matches a cup and sugar bowl in pattern design (set 14, Plate 10).

Platters One blue willow platter is identified from seven sherds (Plate 7).

Saucers Nineteen six inch diameter saucers were identified from 113 sherds. As in the plate group, blue transfer is the predominant colour with combined willow and blue categories accounting for 52.6% of all vessels. Individual frequencies are shown in Table 6 and descriptive information is located in Appendix 1.

Within the black transfer group one child's saucer (or plate) was identified that contained a scene from "Little Red Riding Hood." Besides the willow pattern, one blue "Fibre" pattern was identified. This motif dates to 1840-70 (Sussman 1978:10).

Three saucers matched vessels in other forms. These include a green printed saucer and cup (set 11), a brown saucer, plate and teapot (set 13) and a red cup and saucer (set 9) (Table 17).

Soup Plates Four sherds from a nine inch diameter blue willow soup plate were identified.

Sugar Bowls Two sugar bowls were identified from ten sherds. The identification was based on vessel shape, diameter and interior rim design. The transfer colours are brown and purple, the latter a part of set 14 (Plate 10).

Teapots This group includes 42 sherds representing four vessels (Table 6 and Appendix 1). The red and black teapots are represented by spout fragments while the blue and brown vessels are identified from both cover and body

fragments. The blue and brown printed teapots are part of sets 12 and 13 respectively.

Tureens Three tureens in blue, brown and red transfer designs were identified. Three blue printed sherds from the interior rim of one vessel indicate it had a six inch diameter cover. The red printed vessel includes 16 handle, base, lid, and body sherds. The basal foot ring and lid have four inch diameters. The tureen base is blackened and spalled from use on a stove top (Table 6 and Appendix 1).

Wash Basins Nineteen sherds of a blue printed vessel were identified. In size, the wash basin (Plate 6) has a minimum rim diameter of 11" and a basal foot ring of six inches. Interestingly, the single rim sherd displays evidence of "mending." There is a .03cm diameter drilled hole located along a break line below the rim. It is assumed that the matching sherd was also drilled and wire or lead braces were used to join the pieces. The recovery of mended ceramics from archaeological contexts is rare but the use of drilled holes and wire or lead braces is reported (South 1968a:62-71).

Undiagnostic Flatware The collection includes 652 undiagnostic transfer-printed sherds and it is probable that many are from the identified vessels. In Table 6, for example, the 128 blue willow pattern sherds are body fragments from 34 diagnostic blue willow vessels. The 67 undiagnostic brown printed sherds are body fragments from the six identified brown printed vessels. Seven vessels are identified based on distinctive pattern or vessel shapes. One blue printed sherd is drilled suggesting the vessel was mended before its discard. Descriptive and frequency information are tabulated in Table 6 and Appendix 1.

Undiagnostic Hollow ware Based on vessel shape and pattern uniqueness, seven hollow ware vessels were identified. As in the undiagnostic flatware group, many hollow ware sherds are body fragments from identified vessels (Table 6).

The development of transfer-printing on ceramics was the first technological innovation in the decorative process that led to a fully mechanized industry and mass production. Various introduction dates are given but it is generally believed that over-glaze printing occurred by 1751 (Des Fontaines 1969:123, Little 1969:13). For three decades, the over-glaze transfer process spread through England's porcelain factories and arrived in Staffordshire in 1775 (Des Fontaines 1969:123). By 1783, Staffordshire potters were printing under-glaze patterns on fine earthenware fabric (Des Fontaines 1969:123).

The technique of transfer printing is a multi-stage process (the following is based upon Hughes and Hughes 1968:149-59). First, the print image is engraved on a copper plate. Second, the plate is warmed and covered with ink or coloured paste. The excess colour medium is removed and a nonabsorbent paper pressed to the copper plate receives an impression of the design. The paper is then placed on the unfired ware, the design rubbed onto the vessel, the paper removed and the ceramic given an initial firing to harden the colour. In the final step, the ware is dipped in glaze and baked in the glost oven.

Blue transfer-printed wares dominated the ceramic market in the early nineteenth century, appearing on all table, tea and toilet ware vessels. The designs were innumerable; many were registered but most were nameless. Potters habitually pirated other's designs with perhaps only slight variation in the motif. The range of pattern styles are generally grouped into sequences. The first printed wares copied and imitated the motifs of Chinese export porcelain. Although many patterns endured, British potters turned eventually to classical,

romantic and pastoral landscape designs. Collard (1984:120) indicates that floral patterns reflect designs of the first half of the nineteenth century, religious themes are indicative of the 1840s and asymmetrical Japanese style patterns occur near the end of the century.

From an historical and social perspective, printed wares were aimed at the middle and working class market (Des Fontaines 1969:126). From their introduction in the 1780s until 1850 they were an expensive category of ceramics (Miller 1980:4). For consumers, transfer printing enabled households to acquire matched sets of dishes at a lower cost than hand painted wares. For the manufacturer, transfer printing diminished the adverse market reaction to flawed or poor quality bodies by obscuring the imperfections.

The dominance of transfer-printed ceramics in the first half of the nineteenth century is revealed in both historical and archaeological documents. An examination of nineteenth century trade directories for Staffordshire illustrates the rise and fall of transfer printing through the number of copper plate engraving works. There were twelve in 1818 and twenty-six in 1830; a peak of thirty in 1834 is followed by steadily declining numbers (Des Fontaines 1969:126). This supports the suggestion that production of blue transfer-printed wares in Britain peaked in the years between 1820-1840 (Majewski and O'Brien 1987:143).

In North America, printed earthenware sherds are most often recovered in 1790-1850 contexts (Cotter 1968:13, Noel Hume 1969:396; South 1972: Figure 1). From the 1785-1896 stratified site at Harper's Ferry, in Virginia, the highest frequency of blue printed vessels occur in 1800-1838 contexts (Blee 1983:11). In other areas of the United States the ranges are: 1820-1865 from Missouri (Price 1979:31); 1830-1860 from Washington, D.C. (Garrow 1981:32). In Canada, similar frequencies and dates are encountered. At the 1795-1860 site of Signal Hill, Newfoundland, printed ceramics account for 56%

of decorated sherds (Jelks 1973:101-123).

Although printed vessels declined in popularity after 1850, a substantial number will occur on late nineteenth and early twentieth century sites. Printed sherds for example, account for 30.8% of the collection from an 1871-1905 midden deposit at Butler's Barracks, Ontario (Jacobs 1983:24). These later prints, in blue and other colours, are associated with secondary attributes such as moulded, gilded and hand painted decoration (Majewski and O'Brien 1987:145). Price (1979:19) suggests that over time printed designs became less complex. Initially the decoration covered the vessel surface but this trend was reversed after 1850.

TABLE 7
Frequency and Number of Transfer Print by Colour

TRANSFER COLOUR	SHD #	SHD %	VSL #	VSL %
BLUE	546	35.	39	31.4
BLUE WILLOW	478	30.	39	31.4
BROWN	257	16.	18	15.
PURPLE	124	8.	6	5.
BLACK	83	5.	10	8.
RED	64	4.	7	7.
GREEN	23	1.	5	4.
TOTAL	1575		124	

Transfer prints in colours other than blue began in 1828 (Hughes and Hughes 1968:151). The principle reason for the introduction of new colours was, according to Simeon Shaw's 1829 history of the Staffordshire potteries, because "everyone had [blue vessels] and therefore it was common" (Collard 1984:117). The new colours included black, brown, red, green, yellow and a light blue. In Canada, these lighter colours were in vogue during the 1830s (Collard 1984:118).

The blue willow pattern, accounting for 31.4% of printed vessels in Area G (Table 6) existed throughout the nineteenth century. The pattern's popularity is

supported not only by its frequency in archaeological contexts but by the treatment it received from nineteenth century potters, merchants and consumers. From its inception, willow was separately listed and priced in potters' records, retailing as the cheapest transfer print (Miller 1980:4). In Canada, merchants advertised it by name and by 1862 it had become a staple of the "country trade" (Collard 1984:123). Blue willow was still available in the 1904 Simpson's Catalogue (*Ibid*).

It is important to keep in mind that transfer printing occurs on various ceramic fabrics. Although a formula range of 1788-1895 (Ingersoll 1981:258) properly covers the era of printed ware manufacture, it is inadequate for later nineteenth century sites. These sites may contain for example, printed ironstones or bone china, wares developed in the second half of the nineteenth century. For this reason, temporal ranges for transfer-printed ware should include reference to ware type. In the Area G assemblage, the printed sherds occur on wares developed after the decline of pearlware. Sixty-two percent of the vessels are vitreous, suggesting a manufacture after 1840. The potential range for printed vessels in this assemblage is very likely between 1830 and 1885, although the variables involved in dating transfer-printed vessels are more complex than for other types. The suggested date of popular use is between 1830-1885 with a formula date of 1857.5. The 1857.5 date is derived from the higher frequency of post-1840 vitreous ware types, the known decline of printed wares after 1850 and the presence of substantial quantities of transfer-printed ceramics in other late nineteenth century deposits.

Edge Decoration

This category includes both the handpainted vessels with a modified surface

or moulded edge and vessels with a handpainted edge simulating the moulded edge design (Plate 8). Some researchers (Grange 1977a:88) group painted, simulated edged ware in the category of handpainted rim banded ceramics. The vessels in this collection are included as edge ware for the reason that the handpainted rim so obviously tried to emulate the "look" of edged vessels. Each vessel has a solid painted rim edge and a jagged, irregular line of colour extending .05cm to 1.2cm from the rim toward the brink. Only four of the eighteen identified vessels have an actual moulded edge (Table 8).

Two nine inch plates are decorated in the standard "shell edge" style with scalloped rims and a blue underglaze painted rim. One nine inch plate in a vitreous fabric has a shell edge pattern with a plain rim. The shell edge relief in this latter plate is poorly defined, a consequence of production in a very worn mould. Finally, there is one eight inch moulded shell edge plate with red underglaze painting.

Fourteen vessels are characterized by plain rims and underglaze blue handpainted simulations of moulded relief patterns (Table 8). There are 29 sherds representing ten plates in this group. The plate diameters measure between eight to ten inches. Three vessels with six inch rim diameters are interpreted as saucers. From the archaeological evidence it seems unlikely that edged saucers were manufactured after 1830 (Sussman 1977:109-110, Majewski and O'Brien 1987:152). The final vessel in this group is a ten inch soup plate. There are 24 undiagnostic sherds in the collection.

British potters were producing edge decorated vessels with handpainted rims in considerable quantities by 1783 (Miller 1980:27). The production method was simple. The desired shape was produced in a press mould and minimally skilled workers applied colour to the rim and relief area. Various colours were used throughout the production era but blue, green and red, in that order, seem to

dominate. The moulded relief design occurred in many forms. Apart from shell edge, which occurs in several varieties, other named motifs were feather edge, cord and herringbone, fish scale, and dot and plume edge (substantial discussions of edge decorated wares are found in Sussman 1977 and Majewski and O'Brien 1987).

Edge decorated vessels are generally associated with pearlware fabric. Consequently most archaeological information refers to the 1780-1830 period, an era cited as the peak of popularity (South 1972:Figure 1; Miller 1973:1). Edged decoration does appear on post pearlware fabric though and a later date is required.

TABLE 8.
Edged Decorated Wares

	FORM	SHD	VSL	TYPE
EDGED BLUE (MLD)	PLATES	12	2	(RWE)
	"	10	1	(VWE)
	S/T	22	3	
EDGED BLUE (PTD)	PLATES	15	5	(RWE)
	"	14	5	(VWE)
	SAUCERS	1	1	(RWE)
	"	4	2	(VWE)
	UND. F/W	24	-	(RWE)
	SOUP PLATES	2	1	(RWE)
	S/T	60	14	
EDGED RED (MLD)	PLATES	1	1	(RWE)
	TOTAL	83	18	

PLATES 52/14: SAUCERS 5/3: SOUP PLATES 2/1: UND. 24/0

It is evident that edge decoration decreased in cost and popularity after the middle of the nineteenth century. By 1850, edgewares cost less than plain undecorated ironstones and consumer demand fell (Miller 1973:8). Edged ceramics appear on 1862 price fixing lists (Miller 1980:26) but the frequency in archaeological contexts is low after this point (Kenyon 1982:7). From archaeological data, the popularity range occurs between 1780-1860 (Majewski

and O'Brien 1987:152). On post pearlware fabrics the highest frequency of edge decoration is between 1830-1860 (Price 1979:31; Jouppien 1980:26; Garrow 1981:31). In 1835 for example, Newfoundland merchant James Clift advertised a stock of 41 dozen blue edged dinner, soup, dessert and cheese plates and 23 dozen blue edged flat, covered, baking and salad dishes (Tulloch 1984:10).

Edged decorated sherds are rarely located in any quantity on later nineteenth century sites. At the Custer Road Dump site, in Michigan, "feather edge" sherds account for only 2% of the vessels recovered in 1876-1883 contexts (Brose 1967:59). Edgewares are absent in the later deposits. At a well stratified site in Virginia, edgewares steadily decrease from 15.9% in 1838 to 5% in the post 1896 horizons (Blee 1983:14). There are no listings for edge decorated ceramics in the 1895 Montgomery Ward and Company Catalogue (1895 Montgomery Ward and Company Catalogue, facsimile edition No. 57, Dover Books: New York, 1969)

The edge decorated vessels account for 5.1% of the fine earthenware total in this collection. The suggested date of use is between 1830-1870 with a formula date of 1850.

Handpainted Decoration

The handpainted ceramics of Area G are grouped in three categories; polychrome painted, overglaze polychrome painted and simple monochrome painted rim bands (Table 9). Further division of the painted group into categories such as "sprig-ware," the three tiered "Gaudy Dutch Series" or into "earthen or bright colour" classes (Pilling 1967; Demeter and Lowry 1977; Price 1979) is not formalized but style is discussed. In total, 22 vessels are represented by 301

sherds.

Polychrome painted sherds account for 13 objects. Six of these are cups. One restored cup has a three and a half inch rim diameter and a one and three quarter inch diameter foot ring (Plate 9). The decoration combines pastel green and red leaves with purple stems and single red bands on the interior and exterior rim. Two cups are represented by single pastel coloured sherds. The sherds of one vitreous cup show a possible "all-over" red and blue design. There is one paneled cup with pastel floral decoration and a simple "sprig" decorated cup with black stem, green leaves and a red bud (Plate 9).

The collection includes three ten inch diameter plates with pastel green, red and blue leaves (Plate 9). Two vessels have purple rim and centre bands. The third plate has a yellow centre band.

Two six inch saucers are identified in the polychrome group. One contains a floral sprig similar to the above cup and the second is decorated with pastel red and green leaves.

Two vessels, uniquely different from the identified objects, are represented in the undiagnostic group. These include one bright blue, red and yellow undiagnostic hollow object and a paneled twelve sided hollow ware with a four inch base, pastel red banding and green leaves.

Two cups are decorated with underglaze printing and overglaze handpainting. On one object the print is brown with overglaze bright orange painting. The second cup has a three inch diameter, contains a black print with overglaze bright red, blue, green and brown colour. A 3.0cm wide by 3.0cm high letter "A" is included as part of the decoration (Plate 10).

The third handpainted category includes 149 sherds representing seven objects. One cup and saucer set (set 10) have three red stripes encircling the rim and brim portions (Table 17). A second cup and saucer set (set 4) have a red

stripe over a thin red line (Plate 9). One cup and saucer are decorated with single red lines. An undiagnostic hollow ware vessel is determined from a unique handle fragment.

Handpainted nineteenth century fine earthenware is generally decorated with floral motifs or simple banding. Noel Hume (1976:129) notes the use of handpainted motifs on pre-1775 creamware and 1795-1835 period pearlware. These early examples of handpainting were produced by painting "in" stenciled designs on the biscuit ware.

In the post-1830 era of white earthenware production, handpainted designs fall into several categories. The methodological groupings of "fineline," "sprig," "broadline" and "banded" (Price 1979:20-21) are used in this analysis. Other terms like "thin line," "thick line," "sprigged," "border-lined" (Majewski and O'Brien 1987:157) and divisions into "early, middle or late Gaudy Dutch" (Demeter and Lowery 1977:66-67) are also found in archaeological reports.

Broadline polychrome floral designs are characterized by motifs that occupy most of the vessel surface. Generally, the decoration is painted freehand or is stenciled. This style occurs on pearlware and continues on white earthenware until 1860. Handpainted sprig decoration consists of smaller motifs, for example a stem with two leaves and a bud, repeated two or three times on the ware. Handpainted banded decoration consists of single or multiple painted lines encircling the vessel. Polychrome painted vessels generally include a banded rim as part of the decoration. As noted by Price (1979:21) and others (Majewski and O'Brien 1987:160) this poses a problem since rim banded "sherds" are likely part of handpainted vessels in another group.

The colours used in handpainting range from red to violet and occur in earth and chromium based hues. On 1795-1815 era pearlware, earthen or pastel colours are generally used while brighter blue, orange, green and red are frequent

popularity between 1840-1860.

Painted ceramics persisted throughout the 1800s and became popular again in the twentieth century. At the 1785-1977 period, Harper's Ferry site in Virginia, the frequency of painted ware remains at 21% in 1838-1896 contexts and rises to 27% in the post-1900 era (Blee 1983:14). Based on decorative style and body fabric, the Area G painted ceramics are grouped in an 1840-1870 context. A formula date of 1855 is suggested.

Plain/moulded Decoration

This category includes plain, undecorated and moulded relief decorated sherds (Table 10). Wherever possible, moulded relief vessels are identified. This is indicated in the descriptive inventory (Appendix 2). A total of 4,562 sherds were sorted into rim, base and brim vessel groups. The minimum vessel count was based on various criteria, such as moulded design, vessel diameter, thickness, shape, fabric, and uniqueness. The primary determination is a result of isolating the maximum number of vessel rims, brims and bases and establishing the minimum number of vessels. This is discussed here to explain the listing of 3,365 undiagnostic white earthenware sherds (Table 10). These sherds were neither grouped by porous or vitreous fabric nor by a flatware/hollow ware distinction. They represent body fragments from plain and moulded vessels and sherds from undecorated portions of other objects. The 1,177 sherds in the plain/moulded category are diagnostic of the 105 identified vessels.

Plain undecorated and moulded relief vessels account for 30% of the fine earthenwares, a total of 105 objects (Table 3). Within this group, 77% are tablewares and 23% comprise storage and sanitary wares. The most frequent vessel forms are plates (22.8%), saucers (16.1%), cups (16.1%) and bowls

from then until about 1835 (Noel Hume 1976:129). On the whitewares, brighter chromium based colours occur in the period between 1830-1860 (Price 1979:21). Earth toned colours have a suggested range of 1840-1860 (Majewski and O'Brien 1987:157).

Painted decoration occurs on most vessel forms although tea sets and tablewares are recovered most frequently in archaeological contexts. Similarly, although a class of expensive handpainted ceramics existed in the nineteenth century, the type generally found on excavated sites is the cheaper variety. Throughout the 1800s, painted wares cost less than transfer-printed vessels (Miller 1980:4).

TABLE 9.
Painted Decoration

PAINTED VESSELS	VWE		RWE		TOTAL	TOTAL
	SHD	VSL	SHD	VSL	SHD	VSL
POLYCHROME						
CUPS	6	2	21	4	27	6
PLATES			14	3	14	3
SAUCERS			5	2	5	2
UND.F/W	30	-	36	-	66	-
UND.H/W	21	2	5	-	26	2
					S/T 138	13
OVERGLAZE						
CUPS	14	2			S/T 14	2
RED BANDS						
CUPS	47	2	11	1	58	3
SAUCERS	7	2	11	1	18	3
UND.F/W	49	-			49	-
UND.H/W	24	1			24	1
					S/T 149	7
					TOTAL 301	22

CUPS 11, PLATES 3, SAUCERS 5, UND.F/W 0, UND.H/W 3

The period of popularity for handpainted decoration on white earthenware is between 1820-1875 (Grange 1977a:96; Price 1979:31; Garrow 1981:31; Majewski and O'Brien 1987:159). These researchers suggest an era of peak

(13.1%). The undecorated and moulded vessels are described in their form groups. Fourteen objects with makers marks are discussed in the following chapter.

Bowls Twenty-seven fragments of fourteen plain vessels were identified. The basal diameters measure between two to three inches and the rim diameters between three and a half and four inches.

Cups Seventeen cups were identified from 93 sherds. Six vessels are of moulded design including one "wheat Pattern," a design registered in 1859 and still manufactured (Sussman 1985:7). The cup rim diameters measure three and four inches.

Egg Cup One egg cup was identified from three sherds.

Pitchers Three moulded pitchers were identified from nine spout fragments.

Plates This is the largest group of plain and moulded vessels with 24 objects represented by 202 fragments. The plain and moulded plate rim diameters measure between seven and ten inches. Eleven plates include a moulded relief design. These include the "wheat," and "wheat and daisy" patterns.

Two seven inch vessels were identified as "children's plates" with the alphabet in relief encircling the plate rims (Plate 1). Identical vessels, listed as a child's or advertising plates are illustrated in other studies (Sussman 1979:243; Barber 1981:37; Collard 1982:112; 1984: Plates 23,24,47). In these examples, the plate includes a central transfer-printed design and an educational or religious aphorism. Since the "alphabet" plates of Area G are recognized from rim sherds

it is impossible to determine whether they too contained similar motifs but it is probable. Interestingly, Collard's (1982:112-113) example is a mid-nineteenth century child's plate with "a history of ownership in Newfoundland." The seven inch alphabet plate discussed by Barber (1981:37) is from an 1855-1860 context, corroborating Wills' (1969:180) assertion that childrens plates were popular between 1830 and 1860.

Platters There is one moulded platter in the collection.

Saucers There are seven moulded relief saucers in a total group of seventeen. One "wheat" pattern object is back-marked with the stamp of a Scottish manufacturer. The saucer measurements show a consistent rim diameter of six inches.

Serving Bowls Three plain vessels with ten inch rim diameters are interpreted as serving bowls.

Sugar Bowls One plain sugar bowl is represented by a rim fragment with an interior ledge for supporting the vessel lid.

Containers There are four vessels in this category. One "commercial" container has a three inch diameter and a string rim finish. Two containers include basal moulded relief bands. One is a four inch vessel with a 1.2cm wide area of banding. The second is a three inch container with an 8.0mm. wide banded area. The fourth container is represented by a four inch diameter rim sherd with a decorative but non-functional string rim finish located 2.0cm below the rim.

Ointment Jars Two vitrified plain white ointment jars are identified. One is represented by two basal fragments with a one and three quarter inch diameter. The second object is based on a rim sherd with a two inch diameter.

Wash Basin One ten inch diameter plain wash basin is represented by six sherds.

Undiagnostic Flatware In this group of 470 sherds, 171 are brim and rim fragments and 117 are basal sherds. These fragments are related to the identified flatwares (Appendices 1 and 2).

TABLE 10.
Plain and Moulded Earthenware

VESSEL FORM	VWE		RWE		TOTAL	
	SHD	VSL	SHD	VSL	SHD	VSL
BOWLS	19	9	8	5	27	14
CONTAINERS	39	1	6	3	45	4
CUPS	87	14	6	3	93	17
EGG CUPS	3	1			3	1
OINTMENT POTS	4	2			4	2
PITCHERS	4	2	5	1	9	3
PLATES	183	23	19	1	202	24
PLATTERS	2	1			2	1
SAUCERS	119	15	5	2	124	17
SERVING BOWLS	11	2	3	1	14	3
SUGAR BOWLS			1	1	1	1
UND.F/W	385	-	85	-	470	-
UND.H/W	160	11	17	6	177	17
WASH BASINS	6	1			6	1
					1177	105
UNDIAGNOSTIC	PLAIN WHITE E/W SHERDS				3365	-
					4542	-

Undiagnostic Hollow ware From a total of 177 sherds, 16 are basal fragments, 35 are rim portions and 38 are handle parts. Seventeen objects are identified based on vessel diameter, fabric type and thickness. There are three, three and a

half inch rim diameter objects, one three inch and one five inch diameter vessel. Objects represented by basal fragments include two, two inch bases, two three inch, two four inch, two six inch, and one ten inch diameter base (Appendices 1 and 2).

This category of plain/moulded earthenware combines two technological varieties in one group. From the perspective of technology or decorative technique, plain and moulded wares may be categorized as vessels with a modified or unmodified surface (Majewski and O'Brien 1987:136) or as vessels with a plain or raised decoration (Worthy 1982:341). These distinctions were recorded in the Area G inventory and are identified in Appendices 1 and 2. Although moulded relief sherds can be obviously sorted it is difficult to distinguish non-moulded body sherds of moulded vessels from plain vessel sherds. In this research, both types are grouped into a single category.

The terms "cc ware," "common creamware," undecorated, plain, whiteware, and plain ironstone are commonplace in archaeological literature. In this research, the undecorated and moulded relief objects occur in both vitreous and non-vitreous fabric. Only 22% of the vessels are porous suggesting that most (78%) objects post-date 1840. These are called "ironstone." Miller's (1980:31,32) analysis of ceramic price indices suggests that undecorated ironstone emerged in the 1850s at a price equivalent to printed ware. There is no substantial evidence to suggest that a price difference existed between plain and moulded types (Miller 1980:29).

Plain undecorated and moulded relief vessels are ubiquitous on post-1850 period sites but do occur throughout the century. The range of 1820-1900 (South 1972:Figure 1) has been restricted in recent years to account for differences in paste, glaze and form styles.

In Price's (1979:31) analysis of ceramics from the Ozark Border region, plain undecorated vessels occur in 1850 to 1880 deposits and, moulded objects between 1845-1870. An analysis of "white bodied ironstone" in both plain and moulded varieties from Washington, D.C., indicates an era of popularity between 1840-1885 (Garrow 1981:33). Majewski and O'Brien (1987:154,155) assign more restricted dates based on decorative and shape popularity trends: Gothic hexagonal and octagonal shapes with moulded panels and ribs 1840-1870; nature motifs such as grains, berries, flowers and leaves 1850s-1860s; Greek revival shapes with moulded berry, chain and bud motifs, post-1865; thinner bodied wares with moulded floral and abstract motifs on rounder and less linear vessel shapes, post-1880.

The historical evidence also supports the 1850-1880 era for plain and moulded wares. The raised motif moulded patterns like "wheat" and "wheat and daisy" are typical of ironstone vessels manufactured in this era. Sussman (1985:7) notes that between 1848-1883, twenty "grain-inspired" designs were registered in the British Patent Office. In the same period, 42 factories produced fourteen different wheat motif patterns on ironstone (Sussman 1985:7).

The production history of ironstone indicates growth within the industry after 1850 as well. Jewitt (quoted in Sussman 1985:8) observed that some potters converted their entire factories to the production of ironstone for American and Canadian markets. From the factory listing in Wetherbee's (1980:27-30) study of white ironstone, I constructed a bar graph illustrating the starting date of ironstone manufacture in 110 Staffordshire factories (Figure 5). Based on five year intervals between 1820-1900, the graph illustrates that initial production of ironstone at British potteries increased between 1840-45. The maximum growth however, occurred in the 1850-1855 era when nearly 17% of "new" ironstone production occurred. From the sample of 48 North American ironstone

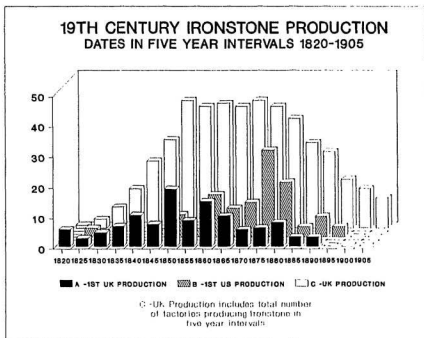


FIGURE 5. Initial and Total Factory Production of Ironstone

producers, the period of highest initial production (29%) is between 1875-1879.

The graph also records the total number of British factories producing ironstone in the same period. From a list of 96 factories, it is clear that most ironstone was produced between 1850-1880 with the greatest increase occurring between 1845-1855.

Collard (1984:131) indicates that ironstone entered Victorian Canada in "quantities which stagger the imagination." Undoubtedly, some of these pieces were manufactured after 1860 by the Britannia Pottery of Glasgow. This firm manufactured ironstone wares solely for the North America market, producing "one thousand dozens of plates, and as many cups and saucers" daily (Flemming 1923:111). For fifteen years the Britannia Pottery maintained 600 workers at the production of wheat pattern vessels (Flemming 1923:112).

Ironstone (decorated or not) owed its immediate success to several conditions. Beginning in 1850 the population of North America increased dramatically and settlement frontiers were pushed further west and north. As North America expanded, sturdier vessels were required to reach the newly settled parts of eastern North America and the prairies. Collard (1984:132,133) suggests that durable, plain ironstones filled the niche in this expanding consumer market because the wares did not break easily and lasted in frontier locations where replacements might not be readily available.

Merchants in Canada marketed ironstone as a ware suitable for the country trade (Collard 1984:132). It was cheap and outsold all other ceramic types (Collard 1984:134). Between 1850 and 1865 the cost of ironstone increased to a point equal to the more expensive printed wares (Miller 1980:32). It decreased in price after this and by 1897 was the least expensive type of dinnerware sold in the T. Eaton Catalogue (Sussman 1985:9).

The popularity of plain and moulded ironstone declined after 1880 (Collard 1984:135; Majewski and O'Brien 1987:123). Manufacturers continued to produce ironstone into the twentieth century but the era of most intensive use had ended. An 1840-1885 date is suggested for plain and moulded wares with a formula date of 1862.5.

MISCELLANEOUS DECORATIVE TYPES

Gilded

Three vessels in two fabrics are identified with gilded decoration (Table 11). A Bone China three inch diameter cup and six inch saucer set (set 1) are decorated with a 1.0mm. wide overglaze bright gilt line encircling the rims. The third object

has a 2.0mm. wide overglaze gilt slip on a vitrified white earthenware cup handle.

Gilded decoration generally includes thin painted gold (gilt) lines or bands encircling vessel rims. The initial production date is unknown, but English potters were using gilt as a decorative element on bone china and earthenware after 1855 (Majewski and O'Brien 1987:153). In the 1894 Montgomery Ward and Company Catalogue, gilded ceramics account for five of nine advertised patterns (Wegers and Carley 1982: 8). A popular gilded design of this era was the "Sprig" or "Clover- leaf" pattern; a single gilt rim band and a central gilt painted "clover-leaf" motif. The Area G vessels are likely of this design.

Gilded vitrified white earthenware has been recovered from 1880 contexts at Fort Walsh, Saskatchewan (Hamilton 1979:22,35) and Sussman (1979:4) notes that the "Clover-leaf" pattern is so common in the late nineteenth and early twentieth centuries that it may be expected on sites of that date. Sussman (1978:134) and others (Majewski and O'Brien 1987:153) record that "bright gilding," the type on the Area G ceramics, has been in use since 1860. An 1860-1900 date is suggested with a formula date of 1880.

Majolica

This decoration is often called Victorian majolica to distinguish it from the earlier eighteenth-century variety or by the descriptive term, green glazed ware. Two undiagnostic hollow ware vessels with exterior moulded lines and possible foliage are identified (Table 11). The exterior surface is decorated with pastel yellow and green colour while the interior is solely green. Both vessels occur on vitrified white earthenware fabric.

Nineteenth century British majolica is an earthenware characterized by a

decoration of brightly coloured semi-translucent glazes (Goddin 1966:xxvi). The process involved multiple coatings of various coloured glazes over pattern moulded vessel bodies. As a style and name, majolica attempted to imitate the earlier Italian maiolica and British "clouded" or "tortoise shell" Whieldon type wares. Whether the title majolica was "absurd" or not (Bemrose 1951:49), it stuck and the ware remained popular throughout the Victorian era.

Majolica appeared on the British market in the second half of the nineteenth century, probably first in 1850 at the Minton pottery in Stoke-upon- Trent (Jewitt 1878:195). From its inception, majolica "style" objects were primarily ornamental with bold relief decoration. Ornaments, spittoons, teapots, shaped platters, cheese stands and cream and sugar sets were the common items. As Collard (1984:153) notes, majolica items were both ornamental and utilitarian, that is, objects primarily functioned as display pieces. In Montreal of the 1880s it was advertised under headings of "New Novelties" and "Bric-a-Brac" (Collard 1984:153).

Although majolica appeared in 1850 the period of consumer popularity occurred in the 1870s and 1880s. The St. Johns Rockingham and Yellow Ware Pottery of Quebec was manufacturing majolica in 1879 (Collard 1984:293) and the American pottery firm Griffen, Smith & Hill won a gold medal for their "Etruscan Majolica" at the 1864 New Orleans Exhibition (Watkins 1968:102).

Majolica is rarely recorded from archaeological contexts but it is present in two late nineteenth century sites: the 1885 midden deposit at Butlers Barracks, Ontario (Jacobs 1983:24) and an 1880-1895 deposit at the Custer Road Dump site in Michigan (Brose 1967:59). A suggested popularity span for the Area G majolica is 1860-1900 with a peak date at 1880.

Sprig Moulded

This decorative style occurs on a vitrified three and a half inch cup and six inch saucer set (#12) (Table 11). The mould is a 1.0cm square pale blue floral sprig of of stem, leaves and berries (Plate 10).

Sprig moulded decoration consists of the application or "sprigging" of a separately moulded relief design to the glaze of a vessel. The occurrence of sprig moulded vessels in nineteenth century fine earthenwares contexts is rare; it is generally associated with dry-body stonewares of the eighteenth and nineteenth centuries. For nineteenth century Canadian merchants, a shipment of "china ornamented with sprigs in blue" presented an opportunity for special advertising (Collard 1984:167).

Garrow (1981:35) refers to the decorative style as "applique" and dates it to 1830-1880. Typical designs include blue to purple moulded sprigs of grapevines, thistles, human figures, and floral baskets that commonly occur on tea sets (Garrow 1981:35). Sprigged decoration is rarely noted in archaeological reports (Garrow's Washington, D.C. site, the only reference located). Garrow's 1830-1880 range is used in this analysis with a formula date of 1855.

Slip Decorated

This decorative category is also known as "dipped" or "industrial slip" ware. Within the group, various terms are used to denote specific decorative styles. These include "annular banded," "mocha," "finger trailed" "cat's eye swirl," "cable," "marbled," "engine turned" and "gravel textured" wares.

As illustrated in Table 11, the greatest number (17) of slip decorated vessels are undiagnostic hollow wares. This is not unusual though since slipped

decoration is rarely (if ever) recovered in flatware forms. From the sample of 105 sherds, 17 objects were identified based on motif, rim/base diameter, shape and vessel thickness.

One vessel is decorated with a 5.0mm. wide blue annular band between raised beaded bands 2.0mm. below the rim. Two objects contain gravel texture decoration. One has an interior white glaze and a primarily white textured exterior decoration that occurs within an engine turned indented band. The second object has an interior and exterior buff coloured glaze with a cobalt blue exterior slip band and an indented textured band of blue and black colour. Fourteen vessels are identified based on unique, annular banded colour and band width characteristics (Plate 10) and the presence of one "cable or worm" motif (Appendix 1).

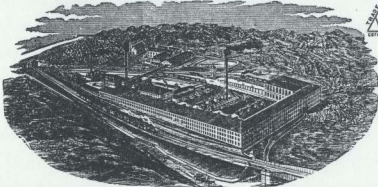
Only two vessels were identified with certainty. One is a gray and brown annular banded bowl with a six inch basal diameter. The second object is a four inch diameter measure cup (jug, mug) represented by sixty-two sherds (Plate 10). This object combines several elements typical of slip decoration. The central design is a black mocha motif slipped over a grayish brown band. Below the vessel rim, 1.0cm wide blue slipped raised bands are confined within brown annular bands. A 2.5cm moulded white crown has been applied to both sides of the vessel at a point 2.0cm below the rim. The restored vessel is similar to the "tall and spoutless" (Figure 6) variety of measure cup illustrated in an 1895 advertisement by Maling and Sons, of Newcastle- On-Tyne (Goddin 1972:212).

As a decorative process, trailed slip annular bands and associated motifs were in use since 1780 (South 1977:212) and persisted throughout the nineteenth century (Noel Hume 1976:131). Consequently, the fabric of slip decorated vessels is an important temporal attribute. For example, the Area G vessels are refined white earthenwares (post-pearlware) and vitrified wares suggesting an

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EASTER SHAPE
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In quarts, pints, and ½-pints.



PEAR SHAPE
In quarts, and pints.



With or without foot.



With or without foot.



In ½-pints.



LASTFIELD PATTERN



DURHAM SHAPE



JARS FOR WHOLESALE JAM MANUFACTURERS.
SANITARY WARE.

Extracts of Meat Pots and Bottles. Potted Meat Pots and Bottles.



Registered "Britannia" Photograph Frame

FIGURE 6. 1895 Maling and Sons advertisement. The Area G mocha measure cup is similar to the tall "with or without spout" type. Plate reproduced from the Pottery Gazette in Goddin 1972:212.

era of manufacture after 1820 and 1840 respectively.

The techniques used in the manufacture of these wares were simple and cost efficient. For the annular design, horizontal bands of colour were trailed around the vessel (Noel Hume 1976:131). Frequently, the bands were in slight relief. An object might be further decorated through an application of coloured slips over the bands. The predominant secondary motifs included a variety of swirled coloured slips descriptively termed "cat's eye swirl," "finger painted," "worm," "cable" "marbleized" and "mocha." Although mocha is a specific decorative attribute, it is often and mistakenly used as a waretype name.

The distinctive mocha pattern is characterized by a brown seaweed or fern design. The technique of application required the mixing of a slip comprised of stale urine, nicotine or hop tea" and an oil such as turpentine (Raybould 1984:41). When the mixture is dripped onto the slipped body it penetrates that surface and spreads into tree, seaweed or frond like designs.

Slip decorated vessels are most frequently found on hollow ware forms. Mugs and bowls are the most frequently discussed vessel shapes but condiment pots, teapots, shakers and beakers were manufactured (Foshee 1981:115).

In nineteenth century Britain, slip decorated wares were produced as inexpensive, functional items for export and local use (Van Rensselaer 1966:340). In North America, slip trailed bowls were the cheapest decorated bowls available (Miller 1980:34).

In Canada, "dipped" wares were advertised most often in the 1840-1870 era with imports continuing into the twentieth century (Collard 1984:144). The years of popular use for slip decorated wares assumed from archaeological contexts generally supports the historical information: 1830-1870 in Quebec (Grange 1977a:102) and 1830-1860 in Washington, D.C. (Garro 1981:30). The frequency of slip decorated vessels decreases after the third quarter of the

nineteenth century; less than 1% in both the 1885 midden at Butler's Barracks, Ontario (Jacobs 1983:24) and the 1875-1881 deposits at Fort Walsh, Saskatchewan (Hamilton 1979:110-124). An 1840-1870 date is suggested with a formula date of 1855.

Lustre Decorated

Three lustre decorated hollow ware vessels are present on non-porous brownish red fabric (Table 11, Plate 1). Two vessels are decorated with an "all over" exterior copper lustre and an interior white slip under a lead glaze. On one object the glaze is similar to the characteristic yellow creamware glaze. The second is identical to the blue toned pearlware glaze. The third vessel is represented by a single fragment with an interior white slip under a creamware type glaze and a dark blue exterior glaze. A minute trace of copper lustre at the sherd edge suggests that it may be a stenciled or "resist" style lustre decorated object.

These vessels are of a style similar to pottery manufactured in the Tyneside Potteries of England in the nineteenth century. A description of vessels made at the Tyne Pottery (1830-1900) states that their "brown ware was made from ... common brick clay [and] after drying was lined inside with white slip, and made waterproof with a lead glaze" (Bell and Gill 1973:34).

Lustre decoration consists of the application of a metallic film to an earthenware fabric. When fired, the vessel imparts a distinctive metal colour or iridescence (Bedford 1966:8). Through experimentation with different metal oxides, potters created a range of unique vessel sheens.

"All over lustre" is as the name suggests, a completely lustred vessel that imitates silver or gold plate objects. Stenciled lustre is created by placing a

pre-cut pattern on the biscuit ware which is then waxed. The pattern is removed and the non-waxed portion is painted with lustre, then fired to fix the paint (Bedford 1966:13). "Resist" lustre is a process in which the design is fixed to a fabric and covered by a solution that "resists" penetration by metallic oxides. The "resist" solution is removed before firing and the design stands out against the ground colour (Miller 1974:14).

Commercial production of lustre decoration in England occurred around 1800 (Keefe 1969:384, Hahn 1971:17). Between then and 1845 most of the Staffordshire potters produced lustred items (Keefe 1969: 384) and according to Bemrose (1951:49) after 1845 most lustre was "without interest or merit." It was most popular in the early 1800s but potters continued to produce it in quantity until the end of the 1850s when its popularity declined (Keefe 1969:386,388). Copper lustre is the most common type recovered from excavations: it generally occurs on red earthenware with an interior white slip. This style is associated with a post-1840 manufacture date and a period of popularity throughout the Victorian era (Goddin 1980:215).

The standard lustre decorated vessels include tea sets, jugs and pitchers. Since most were manufactured for cottage use (the country trade), the forms remained "simple and unsophisticated" (Hahn 1971:17). Canadians imported a great deal of lustre (Hahn 1971:17) and nineteenth century advertisements show it was "particularly admired" in Newfoundland (Collard 1984:xvi). Interestingly, a vessel base from Saddle Island is identical to the base of an 1840 copper lustre jug in the collection of the Newfoundland Museum (illustrated in Collard 1984:Plate 30).

Although lustre wares are not recovered in high numbers they are found in contexts throughout the nineteenth century. In Ontario, lustre was located in 1820-1880 contexts (Jouppien 1980:27) and in Michigan at the Custer Road

Dump site in 1879-1895 contexts (Brose 1967: 59). An accurate method of dating lustre is to isolate style, fabric and colour attributes that may be temporal indicators. For example, purple lustre and a lustre with a bubbly surface are of post-1850 manufacture (Hahn 1971:18). The lustre objects of Area G are from the period after 1840 to 1880. The formula date is 1860.

TABLE 11.
Miscellaneous Decorative Types

Decoration Type	Form	Shd #	Vel #	Ware Type
Colored Glaze	Und.H/W	5	2	(RWE)
" & mould	Jars	32	1	(VWE)
Gilded	Cups	20	1	(B/C)
"	Saucers	9	1	(B/C)
"	Cups	3	1	(VWE)
Lustre	Und.H/W	1	1	(B/W)
Lustre (Copper)	Und.H/W	3	2	(B/W)
Majolica	Und.H/W	3	2	(VWE)
Slip Decorated	Bowls	11	1	(RWE)
"	Measure Cups	62	1	(RWE)
"	Und.H/W	93	15	(RWE)
"	"	12	2	(VWE)
Sprig mould	Cups	2	1	(VWE)
"	Saucers	2	1	(VWE)
Tin Glaze	Und.H/W	4	1	(W/E)
Total		262	33	35
Und.H/W 125:25, Cups 25:3, Saucers 11:2, Bowls 11:1 Measure Cups 62:1, Jars 32:1				

Coloured Glaze

Three vessels are identified in this category (Table 11). One is an undiagnostic hollow ware object with a cobalt blue exterior glaze over a white slip. The interior surface is covered with a buff slip. A second hollow ware object is represented by four sherds with a buff coloured exterior glaze and an interior white glaze. The third vessel is a three and a half inch diameter moulded

embossed jar. This vessel has a buff coloured exterior glaze over a moulded foliate motif and a cable rim band (Plate 1). The vessel interior is white.

Because this decorative process is rarely reported in archaeological literature, the vessels are not used in formula date calculations.

Tin Glaze

Four sherds of an undiagnostic hollow ware form were identified in the collection (Table 11). Although generally associated with the eighteenth century, tin glaze persisted into the nineteenth as a medium for tiles, drug pots and specialized containers. Noel Hume (1976:209) records the presence of French tin-glaze ointment and mustard pots in contexts dating to 1830.

The information presented in this section provided a complete description of the Area G ceramics. The manufacturing range and archaeological context dates of most ceramics were included as well. To some extent, various aspects of the research design were addressed, however the conclusions will be presented in the following chapter.

CHAPTER 4

Interpretation of the Area G Assemblage

In this chapter, the Area G ceramics are used to interpret several aspects of the use of Saddle Island. The chapter is organized into sections that begin with an overview of the ceramics. This is followed by a discussion of the assemblage date, manufacture, trade, socioeconomic value and use on Saddle Island.

General Overview of the Ceramics

The Area G collection includes 7,283 sherds representing 388 vessels. Transfer-printed ceramics comprise 31.9% (Table 12) of the total with plain and moulded vessels ranked at 27%. The fine earthenware class dominates the assemblage (89.2%) in vessel frequency (349) and stonewares are the least represented class at 1.7%. Coarse earthenwares were not recovered in the excavation.

The plain/moulded sherd count of 4,542 is a combined total of three sub-groups within the plain/moulded category. The first group includes vitrified white earthenware or ironstone sherds that represent unique vessels. The second group includes refined white earthenware or plain undecorated nonvitreous sherds that represent unique vessels. The final group consists of 3,365 undiagnostic body sherds from both groups.

The assemblage includes 30 decorative or ware type styles (Table 13) on 22 unique vessel forms (Table 14). Plates are most frequent (101) but the combined cup and saucer count (111) is higher. Additional cups and bowls may be

represented in the count of 84 undiagnostic hollow ware vessels but without identifiable shapes (rims/bases/handles/etc.) a determination of presumed form was not made.

Finally, 13 manufacturer's marks (Fig. 6) and 16 distinct "sets" of dishes (Table 17) were recorded.

TABLE 12.
Decoration Totals and Percentages

WARE/DECORATION TYPE	SHERDS	VESSELS	%
STONEWARE			
BROWN SALT GLAZE	7	3	.7%
ALBANY SLIP	1	1	.2%
BLACK BASALT	4	1	.2%
BRISTOL GLAZE	2	1	.2%
COARSE FABRIC S/W	15	1	.2%
UNDIAGNOSTIC BURNED	1	1	.2%
	30	8	1.7%
FINE EARTHENWARE			
TRANSFER	1575	124	31.9%
PLAIN/MOULDED	4542	105	27.0%
SPONGE/STAMP	344	43	11.0%
PAINTED	301	22	5.6%
SLIP DECORATED	178	19	4.8%
EDGED	83	18	4.6%
FLOW BLUE	39	4	1.0%
GILDED	32	3	.7%
COLORS GLAZE	37	3	.7%
LUSTER	4	3	.7%
MAJOLICA	3	2	.5%
SPRIG MOULD	4	2	.5%
TIN-GLAZE	4	1	.2%
	7146	349	89.2%
YELLOW WARE			
ROCKINGHAM	562	18	4.6%
UNDECORATED	55	8	2.0%
MOCHA	19	4	1.0%
SLIP DECORATED	11	1	.2%
	647	31	7.8%
Total Sherds 7283 Total Vessels 388			

Table 13.
Total Ceramic Tableware Variety: Decoration and Type with Minimum
Vessel Counts

#	TYPE	VESSELS	#	TYPE	VESSELS
1	BLACK BASALT	1	16	SPONGE BLACK	4
2	COLORLED GLAZE	3	17	SPONGE BLUE	13
3	EDGED BLUE MOULDED	3	18	SPONGE BLUE:BROWN	7
4	EDGED BLUE PAINTED	14	19	SPONGE GREEN	8
5	EDGED RED PAINTED	1	20	SPONGE PURPLE	5
6	GILT RIM BAND	3	21	SPONGE RED	1
7	LUSTER	3	22	SPONGE RED:GREEN	5
8	MAJOLICA	2	23	SPRIG MOULD	2
9	MOCHA	4	24	TRANSFER BLACK	10
10	PAINTED O/G POLY.	2	25	TRANSFER BLUE	39
11	PAINTED POLYCHROME	13	26	TRANSFER BLUE WILLOW	39
12	PAINTED RED BANDS	7	27	TRANSFER BROWN	18
13	PLAIN/MOULDED	105	28	TRANSFER GREEN	5
14	ROCKINGHAM	14	29	TRANSFER PURPLE	6
15	SLIP DECORATED	19	30	TRANSFER RED	7
TOTAL VESSELS 363: MATCHED VESSELS 82 / 22.6%: UNMATCHED 281 / 77.4%					

TABLE 14.
Vessel Form Total and Percentage

PLATES	101	26	PLATTERS	3	.7
UND.H/W	84	21.6	TUREENS	3	.7
CUPS	62	15.9	JARS	3	.7
SAUCERS	48	12.3	SOUP PLATES	2	.5
BOWLS	22	5.6	WASH BASINS	2	.5
TEAPOTS	20	5.1	STORAGE JARS	1	.2
UND.F/W	11	2.8	MEASURE CUPS	1	.2
SERVING BOWLS	5	1.2	EGG-CUPS	1	.2
OINTMENT POTS	5	1.2	COLANDERS	1	.2
PITCHERS	4	1.0	CREAMERS	1	.2
CONTAINERS	4	1.0	UNDIAGNOSTIC	1	.2
SUGAR BOWLS	3	.7			
TOTAL VESSELS 388					

Chronology

Manufacturers' Marks and Identified Patterns

In addition to refining the date of an archaeological deposit, makers' marks

and dated patterns may provide information on trade and patterns of activity at a site. It is essential however, that the narrowest manufacturing range is delineated. For example, the "Asiatic Pheasants" pattern (see below) dating from 1830 to 1900 appears on a vitrified white earthenware vessel that was manufactured after 1840. Although George Jones' Pottery manufactured ceramics between 1861 and 1951, the title "and Sons" was not added to the back-mark until 1873 (see below). Since the title does not include "England" in the back-mark a pre-1880 manufacture date is likely.

For years, archaeologists assumed that potters did not incorporate the name of the country of manufacture into their marks until 1891 to comply with the McKinley Tariff Act. This policy required the identification by origin of all United States imports. Ceramics research proves however that country names occurred before 1891 and a post-1880 date is now suggested (Goddin 1972:257; Collard 1984:323-24). Several overviews of back-marks, pattern names, trademarks and registration numbers are discussed in the literature (Goddin 1972:257-259; Collard 1984:323-327; Majewski and O'Brien 1987:165-170).

The following manufacturers' marks and pattern names were identified in the Area G Collection.

Holloway's Ointment

This name is represented on two vitrified white earthenware drug pots containing a "miracle remedy" made by a Mr. Holloway (Plate 11). In England, Holloway's was first produced in 1838 and continued production until 1899 (Lynn Sussman personal communication). The partial address on one Area G. vessel is 80 Malden Lane. A December 27, 1860 advertisement in Nova Scotia's Eastern Chronicle (Vol.xvii, no.51, p.4) states that 80 Malden Lane, New York is

"Professor Holloway's Manufactory." Although a few of Holloway's London vessels are referenced in the archaeological literature, information on the New York vessels is scarce (Deslauriers 1964:24; Lynn Sussman personal communication). In this research, the objects are assigned a date between 1838-1899.

Thompson & [?] Imp[orter] Mont[real]

This black transfer-printed name occurs on the base of a plain ironstone plate (Plate 11). Thompson was a Montreal china importer in the 1840s and 1850s (Lynn Sussman personal communication). There was also a James Thompson of Montreal who acquired the china import firm of Robert Anderson in 1854. Anderson, a former employee of the Verreville, subsequently the Britannia Pottery, had established the most lucrative ceramic import business in Canada. Many of his wares were imported from Scotland (Collard 1984:88).

SB

This basal black transfer occurs on one moulded ironstone plate (Plate 11). Several possible sources exist including: (1) Samuel Bell, Strasbourg, Virginia 1851 (Kovel & Kovel 1953:116), (2) Sefton & Brown, Ferrybridge Pottery, Yorkshire, 1897-1919 (Roebacker & Roebacker 1978:95) and the most likely manufacturer, Sharpe Brothers, Derbyshire, 1838-1895 (Goddin 1972:225). This firm produced a variety of inexpensive wares for the home and American market with large quantities exported to Canada and Nova Scotia (Jewitt 1878:157). Since the country name does not appear in the mark the vessel was manufactured before 1891.

[WILLIAM B]AKER[& CO]

There is one ironstone plate in the collection manufactured in Fenton, Staffordshire (Plate 11). The Baker pottery manufactured printed, sponged, and plain ironstone wares for the British North American market between 1839-1932 (Jewitt 1878:408). This vessel was manufactured before 1891.

Wm ADAMS & [CO] ENGLAND Wm ADAMS & CO ENGLAND

The Adams' firm is represented by two moulded wheat pattern plates (Plate 11). Located in Tunstall, England, the firm's trade was entirely foreign with ironstone specially made for the American market between 1853 (Jewitt 1878:426) and 1900. These vessels are of post-1880 manufacture.

MELL[OR, TAYLOR, BURSLEM, ENGLAND] R.D. NO. 42831

MELLOR, [TAYLOR,BURSLE]M ENGLAND [MELL]OR, TAYLOR, [BURSLE]M ENGLAND

This firm operated between 1883 and 1904 specializing in durable ironstone wares for the American market (Goddin 1972:38). Three marked vessels are represented (Plate 11). Two ironstone plates include "England" in the mark suggesting a post-1880 manufacture. The third object is an undiagnostic hollow ware, probably a teapot. It has an oblong base with the impressed mark: RD.NO. 42831. This number was registered between January 1st, 1886 and January 1st, 1887 (Goddin 1972:259) and illustrates that the Mellor, Taylor firm included the country name before the 1891 Tariff Act.

[J & G M]EAKIN, BUR[SLEM]

The Eagle Works Pottery of brothers James and George Meakin (1852-1930s) specialized in the production of white granite-ware (ironstone) (Goddin 1972:75). Because the Meakin Firm included "Burslem" in their mark since 1869

(Weatherbee 1980:21), the manufacturing date of this vessel (Plate 11) is between 1869 and 1891 (Plate 11).

[GEOR]GE JONES & [SO]NS ROYAL PATENT IRONSTONE

The collection includes one ironstone plate made by this firm (Plate 11) between 1861-1951 at Stoke-Upon-Trent. The title "& Sons" was added to the mark after 1873 (Goddin 1966:187) and since "England" does not appear in the mark the vessel probably dates between 1873 and 1891. This firm manufactured white granite wares (ironstones) for the United States and the colonies (Goddin 1972:126).

GJ & Co, STOKE-UPON-TRENT, SUTHERLAND

One vessel includes the brown printed monogram "J" and "G" (Plate 11), the mark used by George Jones and Co., between 1861 and 1873 (Goddin 1966:187). Sutherland is the pattern name.

[FORD, CHALLIN]OR & CO. STONE CHINA

This firm is represented by a single ironstone plate manufactured between 1862-1880 in Tunstall, England. The firm produced earthenwares for the domestic and foreign markets (Goddin 1972:141).

Glasgow, Great Britain

One wheat pattern saucer includes this transfer-printed name. It may be a vessel marked by the Britannia Pottery of Glasgow, Scotland. The inclusion of "Scotland" in the name implies a manufacture of 1880 or later.

MANUFACTURING DATE BRACKETS

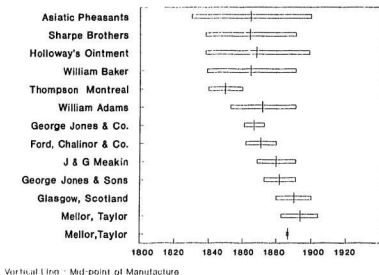


FIGURE 7. Manufacturing Date Brackets for Marked Vessels

Asiatic Pheasants (Pattern Name)

This transfer-printed pattern (Plate 11) was produced by countless potters between 1830-1900 (Sussman 1978:6) so an exact identification is unlikely. One ceramic historian noted in 1878 that the pattern "has become so popular as to be considered one of the standard patterns of this country (Britain) and the colonies (Jewitt 1878:425)."

The date after which the most recent object could have entered the archaeological context (terminus post quem) is January 1st, 1886. The earliest deposit date (terminus ante quem) for a marked vessel is 1838. The 1830 date for the "Asiatic Pheasants" pattern is discounted because the vessel fabric is of post-1840 manufacture.

Based solely on manufacturing dates (Figure 7) the marked vessels were made

between 1838-1886. The mid-date is 1862.

Other Ceramic Dating Methods

South's (1972) "mean ceramic dating formula" produces a ceramic assemblage date that is derived from individual waretype mid-manufacturing dates and their frequency or absence within an assemblage. As a methodological tool it assumes that ceramics are "roughly contemporary on all sites at which they are found and ... the midrange date of manufacture approximates the modal date of popularity (Majewski & O'Brien 1987:170).

Although South devised this method for use with eighteenth century ceramics and noted (1974:249) its inapplicability to later periods, he did encourage archaeologists to extend the formula's temporal application by adding nineteenth century ceramic types (South 1977:213). In practice however, the application of formula dating to nineteenth century ceramics has "produced uneven results" (Majewski & O'Brien 1987:171).

These "uneven results" are in part a consequence of using ware-based manufacturing ranges that cover a broad period of time. Although nineteenth century fine earthenwares are limited to four or five ware-types, potters introduced dozens of new decorative techniques throughout the century. Since the manufacturing range for many of these are known the dates may be used to extend South's formula into the nineteenth century.

The use of the mean ceramic date formula on later sites has been limited as well by a dearth of chronological and comparative data and confounded by an inconsistent terminology. These problems contribute to the inability to test or even assess the results of formula dating on nineteenth century ceramics. An attempt has been made in this analysis to establish a consistent ware- and decoration-based typology. In addition, a chronological profile for each ceramic

Criticism of the mean ceramic date formula has focused upon the underlying assumption that a ware's mid-manufacture date corresponds to its period of maximum popularity. Several archaeologists questioned the representation of an artifact's life history as a normal unimodal curve through time (Cleland 1972:186; Walker 1972:131; Grange 1977a:11). The recognition that most types show their greatest popularity soon after inception (and not at a manufacturing mid-point) suggested that a mean or modal date of popularity provided a more reliable assemblage date.

Although several studies (Grange 1977b; Lofstrum et al.; Jacobs 1983) have incorporated popularity ranges, the results are preliminary and inconclusive. The date ranges are presented in this study as an aid to refining the nineteenth century ceramic chronology for sites in Atlantic Canada. The mean ceramic date formula provides only a median date of occupation.

Figure 8 illustrates the concurrent popularity of many ware and decoration types in the Area G assemblage. The earliest ceramic date is 1830 and the most recent is 1910. The median date of occupation based on sherd counts is 1861.2. The median date of occupation based on vessel frequency is 1859.4. The median date based on makers' marks is 1862. These are shown in Figure 9.

Although the historical record indicates that stationers from Carbonear fished from Red Bay as early as 1825 (Thornton 1977:170), the general occupation dates are between 1837-1884. The first phase of family settlement occurred between 1837 and 1848. In 1848, a Carbonear merchant established premises in Red Bay (Gosling 1903:409) and "freighted" one hundred stationers to his fishing rooms. Forty of this group remained for the winter seal fishery (Thornton 1977:170). The second phase of settlement by family units occurred later,

"type" was compiled from site reports and historical documentation.

The resulting date ranges are based primarily on ware-type or decoration manufacturing eras. Whenever possible, the production bracket is supported by dates that reflect a "type's" frequency and temporal range in other archaeological deposits. The chronology is refined or supported by inclusion of ceramic data from potters' price lists, newspaper advertisements, and other documents. The median or mid-point of the ceramic range is used in the formula calculation. The date ranges are derived from archaeological and historical data that were presented in Chapter 3. The formula calculations are illustrated in Table 15 and may be expressed as follows:

- 1 The sherd number (frequency) of each type is multiplied by the median date.
- 2 The sum of the products of each calculation are divided by the sum of the total sherd frequency.

TABLE 15
Ceramic Types Used in Formula Dating

TYPE	DATE RANGE	MEDIAN	FREQUENCY	PRODUCT
ALBANY SLIP	1875-1910	1892.5	1	1892.5
BASALT	1850-1875	1862.5	4	7450
BRISTOL GLAZE	1835-1900	1867.5	2	3735
BROWN SALT-GLAZE	1840-1890	1865	7	13055
YELLOW WARE	1840-1900	1870	647	1209890
SPONGED/STAMPED	1840-1870	1855	344	638120
FLOWN	1840-1870	1855	39	72345
TRANSFER-PRINTED	1830-1885	1857.5	1575	2925562.5
EDGED	1830-1870	1850	83	153550
PAINTED	1840-1870	1855	301	558355
PLAIN/MOULDED	1840-1885	1862.5	4542	8459475
GILDED	1860-1900	1880	32	60160
MAJOLICA	1860-1900	1880	3	5640
SPRIG	1830-1880	1855	4	7420
SLIPPED	1840-1870	1855	178	330190
LUSTRE	1840-1880	1860	4	7440
		TOTALS	7766	14454280.0
$14454280.0 / 7766 = \text{MEDIAN DATE } 1861.2$ $(\text{VESSELS SUBSTITUTED FOR SHERDS } 1859.4)$				

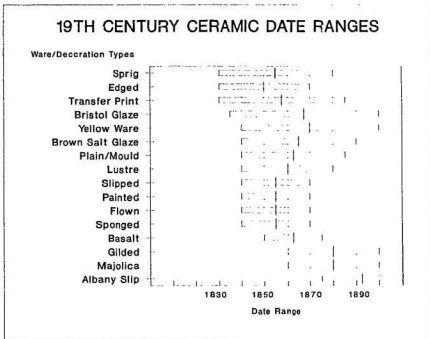


FIGURE 8. 19th Century Ceramic Date Ranges
between 1865 and 1870.

The peak years of the Labrador cod fishery, 1860-1875, correspond to the peak years for Newfoundland-based Labrador settlement (Thornton 1977: 177). In 1863, the northern Labrador cod fishery began (Gosling 1903:413) and by 1870 a large "floater" fishery was established on the northern coast. From 1880 to 1900, the annual Labrador cod export steadily declined from a high of 398,000 to 178,000 quintals (Gosling 1903:478-479). These facts suggest that after 1880, the cod fishery was not a settlement factor (Thornton 1977:177). In 1880, Red Bay's resident population consisted of 131 persons in twenty-one families (Dyke 1969). According to a resident questioned in 1884, this number was never larger (at least until 1884) except in summer (Stearns 1884:242).

The median site occupation date of 1859.4 corresponds to both the peak era of Newfoundland-based Labrador settlement and the peak era of Newfoundland

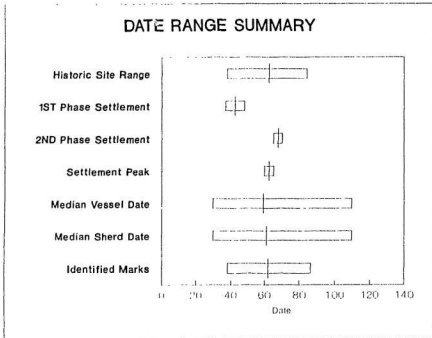


FIGURE 9. Summary of Historical and Archaeological Date Brackets

transient or stationer occupation on the southern Labrador coast. Even though the median dates cluster at 1860, the presence of more recent ceramic objects suggests the use of the Area G midden area until at least 1886.

It is probable the Area G artifacts accumulated near the tilts and fishing rooms in an annual cycle. The practice of rubbish or waste disposal across yards or into gullies and depressions is a pattern dating to antiquity. Browne (1909:64) records the activity at a stationer tilt in the 1890s and it doubtless occurred at many of the seasonally occupied fishing rooms. Archaeological deposits of this nature are characterized by numerous small fragments. These occur when discarded items are stepped upon or modified by other activities. The number and smaller fragment size of most Area G ceramics suggests that discarded items were exposed for some time. The presence of rounded and eroded sherds imply that refuse was exposed to water as well.

Although it is probable that Saddle Island's most intensive use as a summer base occurred after 1837 and before 1884, the presence of more recent objects in the collection must be explained. It is known from Red Bay's oral tradition that after several decades of settlement in the basin, the community shifted to the outer harbour and several dwellings were built on Saddle Island (Tuck 1984:73). This occurred in the 1880s and the more recent ceramic objects are attributed to this latter occupation.

The ceramic assemblage date of 1859.4 reflects only the median date of occupation. The ceramic data convey an impression that seasonal occupants of Saddle Island disposed of trash in at least one area (Area G) next to their living quarters and this location was used throughout the second half of the nineteenth century. The size of family units or number of persons occupying Saddle Island is unknown, although the median date of 1859.4 corresponds to the peak years (1860-75) of the Labrador stationer fishery and to the second phase of permanent settlement (1860-65) in Red Bay.

Whether the ceramics were deposited by stationers or liveyeres is unknown. Both groups lived on Saddle Island between 1830-90 and the median date can only be used to suggest a probable occupation in 1859.

Trade and Commerce in Red Bay

During their occupation of Saddle Island in the second half of the nineteenth century, Area G settlers acquired products in exchange for cash or barter in the local economy. Unlike many communities in the Strait of Belle Isle, the economy of Red Bay was organized around a single Newfoundland merchant and not directly involved with a British mercantile firm. Documents record that regional centres (St John's, Halifax and Quebec City) traded into and supplied adjacent

areas like Newfoundland's West Coast but the evidence for trade and supply into Red Bay is scant. It is almost certain however that Red Bay's merchant firm acquired British-made goods in Carbonear and St John's and distributed these products from the Red Bay premises. Red Bay however, existed on the periphery of several trade and supply routes functioning within larger national and international market economies. As a result, opportunities to obtain goods from a source other than the local merchant must have arisen. Similarly, there were opportunities for a merchant selling direct to European markets to obtain products beyond the regional or local markets of Atlantic Canada.

Manufacturers' marks on Area G vessels indicate the dominance of Staffordshire potters in nineteenth century ceramic trade. Of twelve marked vessels, ten are from Staffordshire, one is from Glasgow and one is stamped Montreal. Nineteenth century ceramic firms rarely marked wares for foreign trade (Robacker 1978:81) however, and this was especially true of Scottish potters who were reluctant to mark cheaper wares destined for Canada (Finlayson 1972:55). "Back-marks" are obvious sources for the provenance of vessels but other methods may determine origin as well. Shipping lists, merchants' inventories, diaries and potter's records also provide clues to trade and supply patterns. The following section examines several sources as an aid to identifying one group of unmarked ceramics.

Only the wheat-patterned saucer of Glasgow's Britannia Pottery can be attributed to the Scottish potteries with certainty but inferential evidence may connect the sponged and stamped wares to Scotland. The 43 vessels in this group comprise 12.3% of the fine earthenware total, a higher than normal ratio of sponged ceramics in nineteenth century contexts. By comparison, sponged

wares account for 2% of the Signal Hill, St John's collection (Jelks 1973:101-123), 2% in the 1875-83 deposits at Fort Walsh, Saskatchewan (Hamilton 1979:18) and 3.1% in an 1840-80 deposit in Northeastern Missouri (O'Brien and Majewski 1989:81).

The high number of discarded sponged vessels on Saddle Island may be interpreted two ways. Either the occupants desired sponge decoration or it was available in higher quantities than in other regions. Regardless of the immediate answer, the frequency implies that a unique trade pattern or acquisition of goods occurred in Red Bay during the occupation of Saddle Island.

It is evident from several sources that trade links existed between Scotland and Newfoundland throughout the nineteenth century. This trade brought considerable quantities of Scottish tableware to Newfoundland as well.

In the four year period between 1806-1810, 23 tons of Scottish pottery cleared the ports of Glasgow and Greenock for Newfoundland (Light 1986). By comparison, only 11 tons were shipped to Montreal and Quebec (Light 1986). At mid-century, an historian of the Scottish pottery industry wrote that "Greenock was an important market for the Newfoundland seal-fishers, who carried large quantities of crockery ... back in payment for their oil" (Flemming 1923:211). Jewitt (1878:518), in his history of British Ceramics, states that in 1857, the Clyde Pottery of Greenock acquired the adjoining "Blubber Yard" (from the fact that formerly the blubber obtained at the whale-fishing was boiled there)." The important Scottish whale fishery out of Greenock was in decline by 1850 (Flemming 1923:209), however the Dundee Seal and Whale Fishing Co. still sent boats to the Labrador in 1862, 1867, 1876 and 1881 (Candow 1985:33). This two-way traffic is no doubt a factor in Jewitt's (1878:518-9) observation that the Clyde Pottery produced "various kinds of ware to suit particular foreign markets ... and considerable business is done abroad with ... Newfoundland and

Canada." A Canadian pottery authority has noted that it is still possible to "find nineteenth century wares typical of the potteries of the Clyde" in Newfoundland (Collard 1984:10).

There is further evidence of Scottish ceramics in Newfoundland recorded in 1832 by a Scottish immigrant en route from Aberdeen to Montreal. Driven out of the Gulf by high winds, the ship made for the west coast of Newfoundland where Walter Callum Sr. spent the night visiting houses ashore. He wrote:

And then proceeded to the houses ... all built of wood and thatched with the same ... the people are very mannerly and civil ... and have expressly clean houses but scarcely any furniture to be seen but a table and plate rack full of all kinds of crockery peculiar [my emphasis] to Scotland some fine crystal tumblers and China tea dishes with all other instruments necessary for cooking below (Callum 1832:5).

There is also evidence linking the Scottish potteries to merchants and settlers in eastern Canada. The brightly coloured sponged and banded pottery called "Portneuf," arrived in Canada from potteries in Britain and particularly Scotland between 1840-1860 and was distributed primarily along the St. Lawrence River from Quebec and Montreal (Finlayson 1972:52-3). In the same study, Finlayson (1972:54) noted that although sponge decorated pottery was manufactured throughout Great Britain, most was manufactured in the Scottish potteries after 1850. Robacker (1978:83) even suggests that sponged wares made in England were destined for export to the United States while Scottish sponged wares were produced for the Canadian trade. This was certainly true in 1855 at the Robert Heron Pottery, in Fife, which recorded the importance of sponged ware in the Canadian market (Finlayson 1972:145).

J. Arnold Flemming, a potter and historian of Scottish ceramics, believed that mass emigration from Scotland to Canada in the 1850s created a ready market for Scottish wares (1923:108). It is known as well that many successful pottery

importers in Canada were Scots who maintained connections with Scottish firms (Collard 1984:229). In Canada, Scottish ceramics competed with Staffordshire wares throughout the nineteenth century and several firms maintained Canadian agents to distribute their crockery. For example, the Britannia Pottery of Glasgow, 1857-1896, distributed pottery from a warehouse in Montreal (Flemming 1923:111). A specific case of this distribution is represented by the Area G plate imported by Thompson of Montreal. In all likelihood Thompson acquired Robert Anderson's ceramic import firm which had traditionally purchased most wares from Scotland (Collard 1984:88).

Although it cannot be said with certainty that sponged ceramics from Saddle Island were made by Scottish potters it is difficult to avoid the conclusion that many probably were. The trade links between Newfoundland and Scotland were well established after 1850 and the potential to acquire goods in Glasgow or Greenock was high. It is clear from the clay pipe data, for example, that Scottish products did circulate to Red Bay in substantial numbers. The marked pipe stems indicate production by four Glasgow pipe makers: William Christie, William White, Duncan McDougall and William Murray. A single Montreal-made pipe is the only non-Scottish pipe identified in the collection.

Besides Scotland, goods arrived in Red Bay from Lower Canada and Nova Scotia. The ceramic plate and clay pipe from Montreal support documents suggesting that high numbers of Quebec-based traders operated in the Strait of Belle Isle (Brown 1908:81; Innis 1954:407). A pharmaceutical bottle embossed, J.R. GORDON, HALIFAX indicates that Red Bay received goods from Nova Scotian suppliers as well.

The Saddle Island assemblage is predominantly of British origin. The Albany slip decorated container is North American and it is assumed that some yellow ware, Rockingham and plain or moulded vessels are as well. Scotland and

England however, produced printed, painted, sponged, yellow ware, rockingham and plain/moulded vessels in immense quantities for export. These products are ubiquitous in all nineteenth century horizons.

The ceramic analysis confirms that Red Bay participated in overlapping trade spheres. In general, settlers obtained goods from a local merchant who outfitted his store from regional suppliers in St. John's. Generic evidence points out however, that Newfoundland merchants purchased goods directly from exporters in overseas ports and this is likely a factor in the composition of the Area G assemblage. Residents of Saddle Island received items from Nova Scotian and Quebec-based traders as well. It is unclear if residents acquired these directly or bartered all goods from the local merchant. Either way, Montreal or Halifax derived goods suggest that regional markets other than St John's were available to merchants and fishermen in nineteenth century Red Bay.

Social and Economic Interpretation

In the past decade, many studies have focused upon the interpretation of socioeconomic behaviour from ceramic artifacts (Miller 1980; De Cunzio 1982; Dyson 1982; Otto 1984; Spencer-Wood 1984,1987; Baugher and Venables 1987; O'Brien and Majewski 1989). Although several analytical approaches have developed, the use of Miller's (1980; 1991) ceramic price indices have become a primary research tool.

Ceramic price scaling or economic scaling is based on the assumptions that: (1) socioeconomic status of a ceramic object is related to its cost and (2) that the value of a ceramic assemblage is more a product of the owner's status than of other factors. The scale indices were devised by Miller (1980) and are based on nineteenth century potters' price fixing lists, invoices, and other documents.

The indices measure values that relate to the cost of purchasing decorative varieties of cups, saucers, plates and bowls relative to the least expensive type, undecorated white earthenware. For example, the index value of a decorated ware is calculated with reference to a fixed value of 1.00 for an undecorated vessel. The 1875 index value of 1.17 for a hand painted cup is only slightly higher than the value of 1.00 assigned to an undecorated cup. A transfer-printed cup however, with an index value of 4.00, cost four times more than the cheapest cup available in 1875.

To calculate form indices, the number of vessels of each form within each decorative group is multiplied by the ratio value for that group to the year closest to the site occupation (Miller 1980:12). The form totals (cup and saucer, plate, bowl) are summed and the product is divided by the total number of vessels. The resulting index number is a measure of a site's ceramic buying power or expenditure level; it is not in itself an indication of status or even costliness.

During the course of this thesis I undertook an assessment of the Area G assemblage that included a calculation of the mean ceramic index value. Recently published information however, has led to the abandonment of this approach. In order to complete the initial calculations for an assemblage spanning at least 5 decades, it was necessary to use multiple scale years, a practice that Miller (1991:3) and others (Klein 1991:81) show is unworkable. More important, Miller (1991:4) has stated that "Generating average CC index values for lumped assemblages representing over 20 years of occupation seems to be a meaningless exercise."

Although economic scaling is not applicable to the Area G assemblage, individual vessel/decoration indices have been used to examine specific objects within the collection.

Settlers on the Labrador coast were as likely to display ceramic objects as they were throughout Newfoundland. A description of an 1880s Labrador house recorded the presence of open shelving "holding the plates, cups and saucers, a platter, a bowl and one or two pitchers" (Moyle 1975:130). Walter Callum's 1832 diary noted a house interior with a "plate rack full of all kinds of crockery ... some fine crystal tumblers and China tea dishes" (Callum 1832:5). In a generalized description of a pre-1870 Irish Newfoundland kitchen, Mannion (1974:153) records that on the "upper section of the [kitchen] dresser ... the large willow patterned plates were stacked, all standing on edge and facing out ... lustre jugs were hung on pegs." It may be significant to note that willow pattern dishes and lustre jugs are prominent in the Area G collection.

Three vessels, an 11" blue transfer-printed wash basin (Plate 6), an undiagnostic blue printed flatware, and a green transfer-printed saucer show clear evidence of repair before their final discard. In each, a small (3.0mm.) drilled hole next to the break line was probably matched by a similar hole on the corresponding sherd. With wire or lead braces between the points the mended vessel remained functional, at least in a display context. The process of mending however, is less important than what it implies. It is possible that expensive non-tableware objects like transfer-printed wash basins were unavailable to the residents of Area G. It is equally reasonable to assume that occupants could not afford a replacement vessel. Either way, it suggests that socioeconomic status prevented occupants from acquiring replacement items and that curation and reuse practices occurred among Red Bay's fishermen.

The sale of expensive ceramic tea and tableware sets began in the early nineteenth century (Miller 1980:13). But with improvements in pottery manufacturing technology and a trend toward mass production, matched ceramic pieces became available at lower costs in three basic sets. A tableware set

consisted of plates, platters, cups, saucers and more specialized forms such as tureens, pitchers and teapots. Chamber pots, wash basins, soap dishes and large ewers were produced in sets of sanitary ware. Tea sets consisting of cups and saucers often included functionally related objects like teapots, creamers and sugar bowls.

TABLE 16.
Identified Ceramic "Sets"

SET 1	PAINTED GILT RIM BAND	1 CUP, 1 SAUCER
SET 2	SPRIG MOULD, BLUE STEM, LEAVES AND BERRIES	1 CUP, 1 SAUCER
SET 3	BLACK TRANSFER, FLORAL MOTIF	1 CUP, 1 SAUCER, 1 PLATE
SET 4	PAINTED RED BANDS, INTERIOR AND EXTERIOR OF RIM	2 CUPS, 2 SAUCERS
SET 5	SPONGED BLACK ROSETTES ON BLUE GROUND	1 CUP, 1 SAUCER, 1 PLATE
SET 6	SPONGED BLUE SNOWFLAKE DESIGN	1 CUP, 1 PLATE
SET 7	SPONGED GREEN GEOMETRIC DESIGN WITH GREEN RIM BAND	1 CUP, 1 PLATE
SET 8	SPONGED PURPLE STYLIZED MAPLE LEAFS	1 CUP, 1 PLATE
SET 9	RED TRANSFER, FLORAL MOTIF	1 CUP, 1 SAUCER
SET 10	PAINTED RED BANDS, THREE ON CUP EXTERIOR, SAUCER INTERIOR	1 CUP, 1 SAUCER
SET 11	GREEN TRANSFER PASTORAL MOTIF	2 CUPS, 2 SAUCERS
SET 12	BLUE TRANSFER FLORAL MOTIF	5 CUPS, 1 TEAPOT, 1 UND.H/W
SET 13	BROWN TRANSFER, GEOMETRIC CABLE BORDER DESIGN	1 SAUCER, 1 TEAPOT, 1 PLATE
SET 14	PURPLE TRANSFER CABLE MOTIF	1 CUP, 1 PLATE, 1 SUGAR BOWL
SET 15	BLUE TRANSFER WILLOW PATTERN	5 CUPS, 1 SAUCER, 30 PLATES, 2 PLATTERS, 1 SOUP PLATE
SET 16	BLUE TRANSFER ASIATIC PHEASANTS	2 PLATES

The presence of identified sets in archaeological contexts is interpreted as an indication of socioeconomic status (Garrow 1980; De Cunzio 1987:288; Shephard 1987:192). A study by De Cunzio (1987:288-291) illustrated that families of higher socioeconomic levels acquired larger sets and often complete dinner services while families with lower purchasing power acquired quantities of diverse ceramic types and decorative varieties.

During analysis of the Area G assemblage, recurring decorative patterns were

individually grouped leading to the identification of at least 16 sets (Table 16). For this analysis a set is defined by two or more vessel shapes with identical decorative designs.

The Red Bay assemblage contained six cup and saucer sets and ten tableware sets. The 39 blue willow pattern objects (set 15) account for 31% of the transfer-printed vessels and represent 10.7% of the tableware group. The remaining sets (#1 to #16) consist of two to seven vessel remnants and account for 22.6% of the total tableware assemblage. Cup and saucer sets represent 33.6% of the total cup and saucer vessel count.

Four of the six cup and saucer sets were very likely acquired and used as teawares on Saddle Island. The painted gilt rim banded porcelain cup and saucer (Set 1), the sprig moulded cup and saucer (Set 2) and both painted sets (Sets 4,10) are minimally decorated but moderate to expensive in cost. These wares are primarily white in colour and may have complemented a transfer-printed table service. The remaining sets (Sets 3,5,6,7,8,9,11,12,13,14,16) indicate the use of nine additional tea and table services on Saddle Island.

The table sets date between 1840 and 1870. Only set #15 and possibly #12 can be interpreted as being from full table sets in use on Saddle Island. The remainder must be considered as set remnants, especially in view of Saddle Island's seasonal occupation. Presumably, other objects associated with Red Bay sets might be located in refuse deposits in Carbonear, in middens of the liveyere winter quarters in the Basin, or at other stationer locations on the Southern Labrador coast. In his analysis of several Washington D.C. sites, Garrow (1980:24) noted that presence of multiple ceramic sets on a site may be an indication that several families contributed to the deposit. This is certainly the case on Saddle Island.

There are at least 30 decorative styles occurring on 363 vessels in the

tableware collection (Table 13). The 16 sets account for only 82 or 22.6% of these objects. If the 105 plain and moulded vessels functioned as matched pieces in table setting contexts then 48.5% or nearly half the total assemblage was comprised of unique vessels.

This implies that plates, cups, saucers, bowls and other forms in the latter group were acquired by piece and not in sets. It suggests that function and not decoration was an important factor in ceramic acquisition. Additionally, the Area G ceramics conform to several observations that contrast assemblage differences between sites of documented high and low socioeconomic status. The profile of a lower class assemblage is characterized by a greater quantity and variety of ceramic types with fewer matched sets, fewer numbers of matched pieces and lower numbers of expensive objects and specialized table ware forms (Otto 1977:Appendix C; De Cunzio 1987:291; Shephard 1987:192).

Although the blue willow service acquired by occupants of Area G was the least expensive transfer-printed ware available (Miller 1980:24), it cost more than a plain set. The Asiatic Pheasants set, so popular in the nineteenth century that potters considered it a standard pattern (Jewitt 1878:425) illustrates that Red Bay consumers were aware of and participated in the international marketing milieu. The quantity of low to moderately priced sponged, printed and painted vessels implies that families regularly spent more on ceramics than was necessary. The 1871 cost of two children's plates was almost seven times the expense of an undecorated plate (Miller 1991:13).

The purchase of expensive items occurred less but interestingly two of Area G's higher cost objects are teasetts and a teapot (Set 1, Set 2, black basalt). The porcelain teasetts cost three times more than the least expensive ware in 1871 and the basalt teapot was six times the cost of an undecorated vessel in 1846 (Miller 1991). The presence of higher cost teawares in Area G corresponds to a

range of North America sites where teawares functioned as status objects (Miller 1984:47; Spencer-Wood and Heberling 1987:78; Shephard 1987:182). In the tilts and fishing rooms of Labrador, tea drinking and its equipage, presumably functioned in a similar context.

Functional Analysis

There are 20 identified vessel forms in the Area G assemblage (Table 14, Figure 10). Two categories, undiagnostic flatware and hollow ware account for 95 discrete vessels. The thickness and shape of sherds in both undiagnostic groups indicate that most vessels are cups, saucers, plates and bowls and not larger table, storage or toilet wares.

In studies where ceramic artifacts are grouped into functional or behavioural categories, the objective is to assess site variability in view of economic status, ethnicity or site function (Otto 1977; Baker 1980; Cressey *et al* 1982; Worthy 1982). These approaches build on South's (1972:99) observation that ceramic analysis by shape "would seem to be a more sensitive indicator of function and possible socioeconomic level" than an analysis by type. In many studies of this nature two or more deposits are contrasted from dissimilar ethnic, status associated or functionally different sites.

The interpretation of "foodways" is another benefit of vessel function analysis. Foodways is defined as the conceptualization, procurement, distribution, preservation, preparation and consumption of food shared by a particular group (Blanchette 1981:10). This model defines ceramic presence as a variable of four factors: availability, need, function and status (Deetz 1973:19). In a study of foodways, vessel function is used to interpret the use of "wet or dry foods" and to provide information on food storage, preparation and

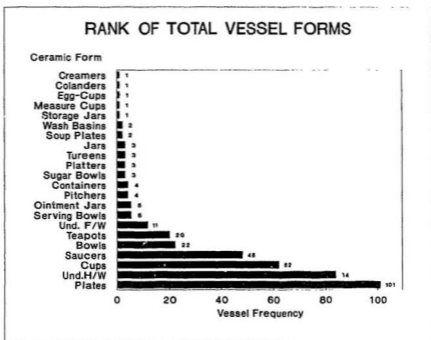


FIGURE 10. Rank of all Vessel Forms

consumption habits.

The Area G deposit is the result of different processes that should result in specific ceramic patterns. To begin with, the accumulation of discarded objects occurred during seasonal occupations. The residents, either stationer or liveyere families, were members of a single occupational group who traveled by boat from a home base to temporary quarters and home again each year. The ceramic needs of a group in this situation should differ from those of groups in similar socio-economic circumstances occupying a full time residence.

The relative vessel frequencies of ceramic functional groups in Area G are: tableware 58.4%, teaware 36.3%, storage ware 2.6% and chamberware .6%. (Note: chamberware includes wash basins. Undiagnostic hollow ware vessels are not included in any category) The combined table and teaware group comprises 94.7% of the assemblage (Table 17).

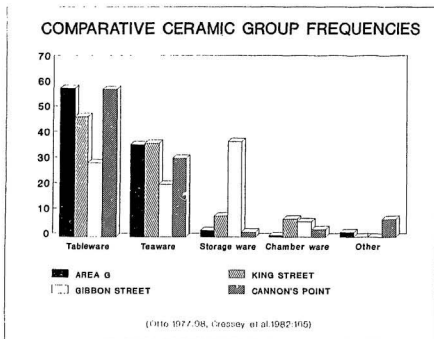


FIGURE 11. Comparative Ceramic Group Frequencies

The Area G assemblage exhibits a similarity and divergence to data from other sites (Figure 11 and Table 17). The sites chosen for comparison contrast sharply to Red Bay. The King and Gibbon Street assemblages represent mid-nineteenth century occupation in Alexandria, Virginia. King Street, in the urban core of the city, is occupied by white, middle status families and Gibbon Street occupied by poorer Black residents exists on the city's periphery (Cressey *et al* 1982: 159). The third site is the Overseer's House at Cannon's Point, Georgia, dating to the middle of the nineteenth century (Otto 1977). Due to a lack of baseline data from similar Atlantic Canadian sites these very dissimilar geographic and site function contexts are used strictly as a contrast to the Saddle Island data.

The percentage of Red Bay tableware is similar to percentages from the King Street and Cannon's Point Overseer house and higher than the Gibbon Street tableware percentage. The same holds true for the teaware assemblage. When

comparing chamberware and kitchen storage vessels though, the Red Bay assemblage exhibits marked variation. In the Saddle Island data, the chamberware group of two washbasins comprise only .6% of the collection. This is lower than the reported 7.1% and 6.2% for the King and Gibbon Street assemblages. The low 2% frequency at the Cannon's Point overseer's house is likely a result of sampling bias since the kitchen refuse area was not excavated. Similarly, Red Bay's kitchen storage group at 2.6% is considerably lower than the percentage at both King (8.3%) and Gibbon Streets (37.5%).

Table 17.
Comparative Ceramic and Tableware Group Frequencies

CERAMIC GROUPS	AREA G	KS*	GS*	CANNON'S POINT*
TABLEWARE	58.4	47.2	29.2	58.
TEAWARE	36.3	36.8	20.8	31.
STORAGE WARE	2.6	8.3	37.5	2.
CHAMBERWARE	.6	7.1	6.2	2.
OTHER	1.9			7.
TABLEWARE GROUP	AREA G	KS	GS	
SERVING VESSELS	11.9	31.9	7.1	
BOWLS	15.4	7.7	57.1	
PLATES	72.5	60.4	35.8	
* KING / GIBBON STREETS, ALEXANDRIA, VIRGINIA. MID-19TH C. (CRESSEY ET.AL. 1982:163). *CANNON'S POINT, GEORGIA MID-19TH C. (OTTO 1977:98).				

There are further differences within the tableware group (Table 18). Almost one third of the tableware discarded at the middle status site in King street were serving vessels while on Saddle Island just over one tenth of the tableware discards were of this form. Although the Saddle Island tableware assemblage includes 7.7% more bowls than the King Street collection, bowls accounted for

more than half of the tablewares at the Gibbon Street site. In contrast, plates accounted for three quarters of the Red Bay tableware but less than half at Gibbon Street.

The documentary evidence illustrates that Saddle Island residents were in the lower end of the Atlantic Canadian socioeconomic scale. Their plate, bowl and teaware discards however, correspond to percentages for higher status sites. The occurrence of moderate numbers of serving vessels (11.9%) and low frequencies of storage vessels (2.6%) is also associated with more affluent sites (Shephard 1987:193) but in this context vessel frequencies are the result of specific needs and activities.

The seasonal occupation of Saddle Island and the nature of that occupation are factors in the divergent ceramic patterns. For example, the kitchen storage group comprises eight vessels. Only one is a large container; there are three small jars and four commercial food or condiment containers. Three important attributes of kitchen storage vessels inhibit their use and availability during Red Bay's seasonal occupation. These are size, shape and fabric quality. Utilitarian containers are large and bulky; fragile when potted from earthen-ware, sturdier in stoneware but susceptible to breakage because of their size and shape.

The historical record shows that ships carrying families to the Labrador summer fisheries were over packed and crowded. Browne (1909:65) recorded that in one "freighter" the holds "were stacked to within four or five feet of the deck with barrels, boxes ... and the various etcetera which families require." Another ship carried "130 ... men, women, and children ... and provisions for the whole party" (Moyles 1975:123). In conditions like these it is presumed that large storage containers became liabilities.

This type of ceramic pattern is rarely encountered in historic sites. Prehistorians on the other hand consistently interpret data relative to

pre-industrial pottery manufacture and exchange. As a result, the property of ceramic transportability is often discussed. Renfrew (1977:77) formalizes the process by stating that a ceramic object's transportability is a ratio of its value to both weight and breakage rate in transit.

In nineteenth century Atlantic Canada, a storage vessel's value derived primarily from its function in the storage and preservation of home processed foods. But in the fishing rooms of Labrador, many traditional roles of women and children were replaced by time-consuming participation in the fish preparation process. The author of an 1858 article in Harper's Weekly wrote that besides "preparing meals [and] mending clothes" women repaired fishing tackle, processed the cod oil and most important, salted and dried the cod (De Volpi 1972: Plate 60). In this situation, a decreased reliance on home processed food during the period of residence would decrease the need for storage containers as well. In addition, food preservation and storage would occur when families returned to their winter homes. Using Renfrew's equation as a guide it seems reasonable that storage containers, larger table and chamber vessels and possibly bowls would rank lower than plates, cups and saucers in transportability.

The low number of chamber vessels (2) results from specific site occupation behaviour as well. The summer homes were temporary and functional. Historical references imply that chamber objects were minimal. Browne (1909:63) wrote that "a tin pan and ... soap" were the only items he saw in one tilt. But outdoor privies existed and it is probable that specific ceramic forms such as chamber pots, washbasins, ewers, soap dishes and shaving mugs were replaced by available and functionally equivalent vessels in wood or tin.

Lambert DeBoillieu was in charge of operations on the Labrador coast for a British merchant house between 1850 and 1855. During that time he kept a

diary and his observations provide a useful illustration of how the barter system may have contributed to a material culture pattern unique to Labrador. He wrote:

The mode of barter is as follows. A man comes to the office of the house and delivers a "weight note" or a "quantity note" - the former for fish, the latter for oil. The price of this is filled in to his credit and away he takes it to the warehouseman (who on the coast is a very independent sort of fellow) and exchanges it for food. Such a system, I need scarcely say, is clumsy and inconvenient. Should the man want tea or sugar, he must buy a canvas frock and convert the sleeves into bags in which to carry it ... if rum is bought it entails the additional purchase of a new tea-kettle (jars and bottles are rare and priceless) (DeBoillieu 1969:18).

Tea-kettles are commonly made from metal but an 1857 use reference in the Oxford English Dictionary discusses the problem of shipping "fragile tea-kettles" across the ocean to Australia. Regardless of whether tea-kettles were pottery or metal, the statement illustrates that a different model of acquisition, need and availability occurred on the Labrador coast. If the system demanded that residents acquire a container with each purchase then besides selecting one that "contained" the item, they presumably chose items based on cost.

In the Area G collection, teapots account for 5.1% of the assemblage, ranking sixth in vessel frequency in a collection of 22 forms (Table 14). Tea or coffee drinking is amply represented (37.8%) in the assemblage but the number of teapots is higher than expected. Only four teapots are white earthenware; fourteen are inexpensive Rockingham glaze vessels. In the context of a seasonal occupation in Labrador it is probable that teapots also functioned as liquid containers. In an 1871 print for example, (Figure 12) one member of a Newfoundland handlining crew is shown drinking from the spout of a teapot. In this context the beverage is cold; the teapot may have contained tea or other liquids such as water or rum. The vessel shape, particularly the long spout,

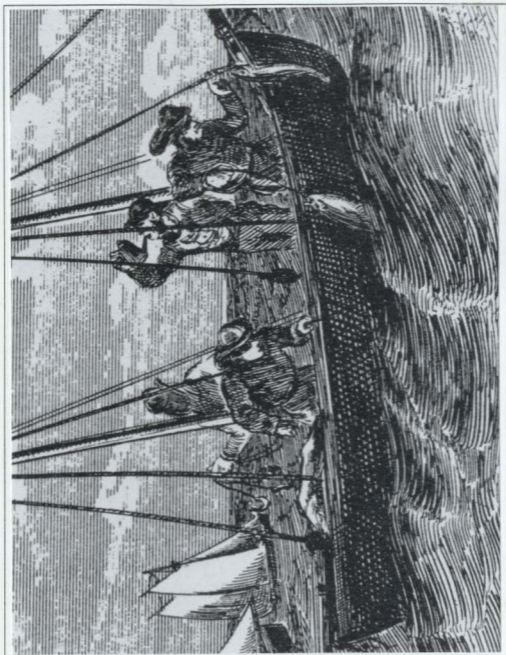


FIGURE 12. The Newfoundland Cod Fisheries, From The Canadian Illustrated News, November 18, 1871. Reproduced in De Volpi, 1972, Plate 120. Note the fishermen drinking from a teapot.

suggests a similarity to the brown Rockingham tea or coffee pots found in the Area G deposit. Whether these parallels apply to Red Bay it is evident in the historical context that teapots functioned as liquid containers in the fishing stations of Newfoundland and Labrador.

The Red Bay data imply that most meals prepared on Saddle Island were consumed from plates and approximately a sixth of the meals were served in bowls. Socioeconomic status is often inferred from a high plate / low bowl site ratio on the assumption that meat or fish and vegetable meals are more expensive than soups or stews. The basic dichotomy between wet and dry food consumption however should not automatically result in a dichotomy between plates (dry foods) and bowls (soup and stew) (Otto 1977:104; Worthy 1982:348; Blanchette 1981:29). Nor should there be an unqualified association between plates and more costly types of meals. It is probable for example that during the occupation of Saddle Island residents ate stews from plates. More important though, the occupants were employed at fishing and acquired fish daily. This food was free in the sense that families acquired fish without purchase or credit. As a result, fish was the primary food available to residents and, excepting soup or chowder, fish meals are consumed from plates. Because of the seasonal reliance upon and availability of fish, there was a greater need for plates than bowls.

The table of a Saddle Island residence was set with serving dishes as well. Tureens, platters, pitchers, sugar bowls and creamers are represented (4.1%) in the assemblage. The base of one tureen is blackened from use on a stove top. There is one egg-cup and a stoneware colander (Plate 1). The occurrence of two children's plates indicate that vessels were acquired for both a child's enjoyment and use. The presence of small containers (7) is an indication that some commercially manufactured foods were acquired.

CHAPTER 5

Conclusion

The historical record indicates that Saddle Island was occupied between 1830 and 1890. The occupation occurred over many years but was seasonal in nature and corresponded to the summer cod fisheries. The oral history of Red Bay suggests that full time residents (liveyeres) may have occupied Saddle Island in the 1880s and it is possible that liveyeres moved from winter homes on the inner harbour to a summer home on the Island at any time after 1830. It is also very likely that Carbonear stationers to Red Bay occupied Saddle Island.

Whether artifacts were deposited by stationer or liveyere families could not be resolved by the ceramic analysis. The median site occupation of 1859 only suggests that the ceramic assemblage was probably in use and discarded at that time. Although this date corresponds to both the peak years of the Labrador stationer fishery and the peak years for Newfoundland-based Labrador settlement (1860-75), the ceramic evidence does not preclude the possibility of a liveyere occupation before the 1880s. The ceramic vessels dating to the post-1880 era however, can be interpreted as evidence of a late nineteenth century liveyere occupation. Based on historical and archaeological evidence it seems likely that both stationers and liveyeres lived at various times on Saddle Island.

The ceramic data represent tea and tablewares discarded by the summer residents of Saddle Island. In general, the ceramics are typical of post-1830 wares and styles found throughout North America. The Saddle Island assemblage

conforms to the profile of wares distributed by British potters to the "middle and working classes" in the "foreign markets" (Jewitt 1878:2,16) of the world. In Red Bay, and in all "outmarkets of the world" (Jewitt 1878:564), low income families that lacked funds for expensive tablewares acquired instead, sponged designed ceramics marketed for "the rank and file of working folks" (Flemming 1923: 65). These ceramics were manufactured for the kitchen and sold to the country trade.

The ceramic evidence indicates as well that residents acquired tablewares that by cash or credit, cost more than the cheapest types. They acquired dishes at a higher cost despite the fact that all the wealth inherent in the Labrador fisheries seems not to have enriched their lifestyle. The historical record includes frequent accounts of indebted fishermen for whom "money [was] seldom used and its value still less seldom known" (Stearns 1884:73-4). In the summer fishing camps however, at the end of work or when families gathered in tilts, teawares costing three times more than the cheapest kind were set on tables.

At least some of the time, families consumed their meals from matched sets of dishes. They owned "willow pattern" tableware; it was the least expensive pattern but it provided the same elements of colour and design as more expensive ones. Historical records suggest that lustre jugs and "willow pattern" dishes were displayed in nineteenth century Newfoundland kitchens and these are both represented on Saddle Island. In addition, tureens, sugar bowls, platters, pitchers and creamers were included in table settings.

Because each family member had a clearly defined role in the seasonal fishing station and due to the nature of the occupation, specific ceramic patterns have resulted. The high number of plates and the contrasting low frequency of bowls is a result of the kind of meals eaten. Since it was both readily available and free, fish was the primary food item.

In the fishing station, women and children worked long hours in the preparation of fish and oil for market. These activities hindered and perhaps eliminated traditional activities such as berry picking, preserving and preparation of home processed foods. This is reflected in the assemblage by a low number of storage vessels and a higher number of commercial food containers. The fact that families transported their household requirements to the seasonal location is significant in this regard too.

The historical evidence suggests that containers were scarce on the Labrador coast and that fishermen consumed liquid beverages from teapots. A low number of the former and a high frequency of the latter support this view.

The residents of Saddle Island accessed the Colonial market through regional distribution centres at St John's, Halifax and Quebec. It is probable that residents acquired all ceramic objects on credit from a merchant or through barter with a coastal trader. In this situation, it is unlikely that residents had access to the range and quantity of vessels available in urban or less remote locations. The repaired vessels may be an indication that ceramics were not always available or affordable. In addition, a portion of the ceramic assemblage was probably acquired in a stationers' home port and transported to Saddle Island. This may explain the diverse range of types and decorative styles present on Saddle Island.

In the context of nineteenth century ceramic study, this thesis has presented a preliminary ceramic chronology and inventory of ceramic types, decorations, and forms in use at one location in the north east Atlantic. The data is presented as an initial step toward standardizing frames of reference for the examination of nineteenth century sites in Atlantic Canada.

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Abbreviations used in Appendices 1 and 2

B/C	Bone China
F/W	Flatware
H/W	Hollow ware
RWE	Refined White Earthenware
SHD No.	Sherd Number
S/W	Stoneware
VWE	Vitrified White Earthenware
VRE	Vitrified Red Earthenware
VSL No.	Vessel Number
Y/W	Yellow ware

pat.	pattern
Und.	Undiagnostic
undec.	undecorated
ext.	Exterior
int.	Interior
u/g	under glaze
o/g	over glaze
frag.	fragment

red	rd
green	gr
blue	blu/bl
brown	br
purple	prpl
yellow	ylw

In the label "OTHER", information listed as - 3:1,9"; 8:1,9" - means three sherds of one 9" diameter vessel and eight sherds of one 9" vessel.

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: edged blue moulded MARKS MOTIF OTHER 9"	Plates	10	1	(VWE)
TYPE: edged blue moulded MARKS MOTIF OTHER 3:1,9"; 8:1,9";	Plates	12	2	(RWE)
TYPE: edged blue painted MARKS MOTIF OTHER 2:1,8"; 8:1,10"; 4:2,10"; 1:1,10"	Plates	15	5	(RWE)
TYPE: edged blue painted MARKS MOTIF OTHER 6:1,9"; 1:1,10"; 2:1,8"; 3:1,9"; 2:1,9";	Plates	14	5	(VWE)
TYPE: edged blue painted MARKS MOTIF OTHER 6"	Saucers	1	1	(RWE)
TYPE: edged blue painted MARKS MOTIF OTHER 3:1,6"; 1:1,6";	Saucers	4	2	(VWE)
TYPE: edged blue painted MARKS MOTIF OTHER 10"	Soup Plates	2	1	(RWE)
TYPE: edged blue painted MARKS MOTIF OTHER	Und.F/W	24	-	(RWE)
TYPE: edged red painted MARKS MOTIF OTHER 8"	Plates	1	1	(RWE)
TYPE: flow blue MARKS MOTIF OTHER 3";	Cups	2	1	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: Albany slip MARKS MOTIF OTHER	Und.H/W	1	1	(S/W)
TYPE: Black Basalt MARKS MOTIF OTHER	Teapots	4	1	(S/W)
TYPE: Bristol glaze MARKS MOTIF OTHER	Und.H/W	2	1	(S/W)
TYPE: brown salt glaze MARKS MOTIF OTHER 8", rim glazed only	colanders	3	1	(S/W)
TYPE: brown salt glaze MARKS MOTIF OTHER 3", rim moulded	Und.H/W	1	1	(S/W)
TYPE: brown salt glaze MARKS MOTIF OTHER	Und.H/W	3	1	(S/W)
TYPE: coarse fabric MARKS MOTIF peacock/sun/flowers OTHER mould embossed ext.	Storage Jars	15	1	(S/W)
TYPE: colored glaze MARKS MOTIF brown glaze OTHER brown ext./white int.	Und.H/W	4	1	(RWE)
TYPE: colored glaze MARKS MOTIF cobalt blue glaze OTHER ext:cobalt blue over white slip; int:brown slip	Und.H/W	1	1	(RWE)
TYPE: colored glaze MARKS MOTIF mould foliage and cable rim OTHER 3 1/2" rim, buff exterior - white interior	Jars	32	1	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: flow blue MARKS MOTIF moulded brim OTHER 26:1,8" mould brim; 4-1:1 base frags	Plates	30	5	(VWE)
TYPE: flow blue MARKS MOTIF OTHER	Und.F/W	3	-	(VWE)
TYPE: flow blue MARKS MOTIF OTHER handle frags.	Und.H/W	4	1	(VWE)
TYPE: gilded MARKS MOTIF overglaze gilded stripe OTHER (SET 1), 3" rim	Cups	20	1	(B/C)
TYPE: gilded MARKS MOTIF overglaze gilded stripe OTHER (SET 1), 6" rim	Saucers	9	1	(B/C)
TYPE: gilded MARKS MOTIF overglaze gilded line OTHER handle frag.	Cups	3	1	(VWE)
TYPE: luster blue MARKS MOTIF OTHER blue ext. creamware int.	Und.H/W	1	1	(VRE)
TYPE: luster copper MARKS MOTIF OTHER 2:1, int.pearlware glaze; 1:1,interior creamware glaze	Und.H/W	3	2	(VRE)
TYPE: majolica MARKS MOTIF rim moulded OTHER 2:1; 1:1,2"rim	Und.H/W	3	2	(VWE)
TYPE: mocha MARKS MOTIF OTHER blue	Und.H/W	17	3	(Y/W)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: mocha MARKS MOTIF green mocha OTHER brown annular bands	Und.H/W	2	1	{Y/W}
TYPE: painted polychrome MARKS MOTIF floral OTHER	Cups	6	2	(VWE)
TYPE: painted polychrome MARKS 1-gr,rd,blu MOTIF 1-rd,grn,prpl floral; 1-rd,ylw,blu,grn floral; OTHER 15:1,3 1/2"; 1:1; 2:1,	Cups	21	4	(RWE)
TYPE: painted polychrome MARKS MOTIF blue,yellow,red,green floral OTHER 2:1 base; 7:1,10"; 5:1,10"	Plates	14	3	(RWE)
TYPE: painted polychrome MARKS MOTIF 1-floral,red/green;1-floral sprig OTHER 2:1,6"; 3:1,6"	Saucers	5	2	(RWE)
TYPE: painted polychrome MARKS MOTIF OTHER und.body shds	Und.F/W	30	-	(VWE)
TYPE: painted polychrome MARKS MOTIF OTHER und. body sherds	Und.F/W	36	-	(RWE)
TYPE: painted polychrome MARKS MOTIF OTHER und. body sherds	Und.H/W	15	-	(VWE)
TYPE: painted polychrome MARKS MOTIF 1-floral,4"base,panelled; 1-red,yellow,blue OTHER 3:1; 3:1;	Und.H/W	6	2	(VWE)
TYPE: painted polychrome MARKS MOTIF OTHER und. h/w	Und.H/W	5	-	(RWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: painted red bands MARKS MOTIF painted bands int/ext OTHER 38:1,3 1/2" - (SET 4); 9:1,3 1/2";	Cups	47	2	(VWE)
TYPE: painted red bands MARKS MOTIF 3 red ext.rim bands, 1 int. OTHER 3" (SET 10)	Cups	11	1	(RWE)
TYPE: painted red bands MARKS MOTIF OTHER 6:1, 6" (SET 4); 1:1,6";	Saucers	7	2	(VWE)
TYPE: painted red bands MARKS MOTIF 3 int.brim bands OTHER 6" (SET 10);	Saucers	11	1	(RWE)
TYPE: painted red bands MARKS MOTIF OTHER	Und.F/W	49	-	(VWE)
TYPE: painted red bands MARKS MOTIF OTHER 2 distinct handle frags/ 22 und.body shds	Und.H/W	24	1	(VWE)
TYPE: painted overglaze MARKS MOTIF 1-contains letter"A" as decoration OTHER both printed u/g with o/g bright painting	Cups	14	2	(VWE)
TYPE: plain undec. MARKS MOTIF OTHER	Serving Bowls	13	2	(Y/W)
TYPE: plain undec. MARKS MOTIF OTHER	Und.F/W	31	2	(Y/W)
TYPE: plain undec. MARKS MOTIF OTHER	Und.H/W	11	4	(Y/W)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: plain/mould	Bowls	19	9	(VWE)
MARKS				
MOTIF				
OTHER see vitrified table				
TYPE: plain/mould	Bowls	8	5	(RWE)
MARKS				
MOTIF plain				
OTHER 2", 2 1/2", 3"; bases				
TYPE: plain/mould	Container	6	3	(RWE)
MARKS				
MOTIF 2= raised annular bands				
OTHER 3"; 4"				
TYPE: plain/mould	Container	39	1	(VWE)
MARKS				
MOTIF				
OTHER 3"; string rim				
TYPE: plain/mould	Cups	87	14	(VWE)
MARKS				
MOTIF				
OTHER see vitrified table				
TYPE: plain/mould	Cups	6	3	(RWE)
MARKS				
MOTIF				
OTHER 2" base; 2:1;3:1;1:1				
TYPE: plain/mould	Egg Cups	3	1	(VWE)
MARKS				
MOTIF				
OTHER				
TYPE: plain/mould	Ointment pot	4	2	(VWE)
MARKS				
MOTIF 1=(rim), 2=(base)				
OTHER 2"rim; 1 3/4" base;				
TYPE: plain/mould	Pitchers	5	1	(RWE)
MARKS				
MOTIF plain				
OTHER spout frag.				
TYPE: plain/mould	Pitchers	4	2	(VWE)
MARKS				
MOTIF				
OTHER 2-spouts				

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: plain/mould MARKS MOTIF plain OTHER 9"	Plates	19	1	(RWE)
TYPE: plain/mould MARKS MOTIF OTHER see vitrified table	Plates	177	21	(VWE)
TYPE: plain/mould MARKS MOTIF OTHER see vitrified table	Platters	2	1	(VWE)
TYPE: plain/mould MARKS MOTIF plain OTHER 4:1,6"; 1:1,6";	Saucers	5	2	(RWE)
TYPE: plain/mould MARKS MOTIF OTHER see vitrified table	Saucers	125	17	(VWE)
TYPE: plain/mould MARKS MOTIF OTHER rim 10"	Serving Bowls	3	1	(RWE)
TYPE: plain/mould MARKS MOTIF OTHER 1:1,10";10:1,10"	Serving Bowls	11	2	(VWE)
TYPE: plain/mould MARKS MOTIF OTHER	Sugar Bowls	1	1	(RWE)
TYPE: plain/mould MARKS MOTIF OTHER und. sherds	Und.F/W	85	-	(RWE)
TYPE: plain/mould MARKS MOTIF OTHER see vitrified table	Und.F/W	385	-	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: plain/mould	Und.H/W	70	11	(VWE)
MARKS				
MOTIF				
OTHER see vitrified table				
TYPE: plain/mould	Und.H/W	90	-	(VWE)
MARKS				
MOTIF				
OTHER see vitrified table				
TYPE: plain/mould	Und.H/W	17	6	(RWE)
MARKS				
MOTIF bases				
OTHER 2"=(2) 1:1; 3"=(2) 2:1; 6"=1:1; 10"=10:1;				
TYPE: plain/mould	Und.	3365	-	(WE)
MARKS				
MOTIF				
OTHER undiagnostic body sherds, (RWE) (VWE)				
TYPE: plain/mould	Wash Basins	6	1	(VWE)
MARKS				
MOTIF				
OTHER 10"				
TYPE: Rockingham	Jars	28	1	(Y/W)
MARKS				
MOTIF				
OTHER				
TYPE: Rockingham	Teapots	117	14	(Y/W)
MARKS				
MOTIF				
OTHER				
TYPE: Rockingham	Und.H/W	417	3	(Y/W)
MARKS				
MOTIF				
OTHER				
TYPE: slip decorated	Bowls	11	1	(RWE)
MARKS				
MOTIF annular banding grey/brown				
OTHER 6";				
TYPE: slip decorated	Measure Cups	62	1	(RWE)
MARKS				
MOTIF black mocha/blue-white-brown annular bands				
OTHER 4", mould applied white crowns				

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: slip decorated MARKS MOTIF OTHER brown/white	Pitchers	11	1	(Y/W)
TYPE: slip decorated MARKS MOTIF annular banding blue; blue/brown OTHER 4", 6";	Und.H/W	12	2	(VWE)
TYPE: slip decorated MARKS MOTIF gravel texture ware OTHER 4:1; 1:1,4";	Und.H/W	5	2	(RWE)
TYPE: slip decorated MARKS MOTIF annular banding/cats eye swirl/various colors OTHER 50 sherds und.; 1;1;1;1;1;2;2;4;5;6;6;6;	Und.H/W	86	12	(RWE)
TYPE: slip decorated MARKS MOTIF beaded rim OTHER blue banding	Und.H/W	2	1	(RWE)
TYPE: sponge/stamp black MARKS MOTIF black on blue ground OTHER 4"; (SET 5)	Cups	8	1	(RWE)
TYPE: sponge/stamp black MARKS MOTIF OTHER 8" (SET 5)	Plates	9	1	(RWE)
TYPE: sponge/stamp black MARKS MOTIF black on blue ground OTHER 6"; (SET 5)	Saucers	1	1	(RWE)
TYPE: sponge/stamp black MARKS MOTIF OTHER	Und.H/W	2	1	(RWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER 3 1/2";	Cups	2	1	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: sponge/stamp blue MARKS MOTIF OTHER 4"; (SET 6)	Cups	2	1	(RWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER 4:1,4"; 2:1,3 1/2"; 2:1,4";	Cups	8	3	(RWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER 14:1,10"; 8:1,8";	Plates	22	2	(RWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER 10"	Plates	1	1	(VWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER 7"; (SET 6)	Plates	33	1	(RWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER 6"	Saucers	3	1	(RWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER	Und.F/W	31	-	(RWE)
TYPE: sponge/stamp blue MARKS MOTIF OTHER 6:1; 14:1; 1:1,3"	Und.H/W	21	3	(RWE)
TYPE: sponge/stamp bl:br MARKS MOTIF OTHER 4:1,6"; 5:1,6";	Bowls	9	2	(VWE)
TYPE: sponge/stamp bl:br MARKS MOTIF OTHER 6";	Bowls	42	1	(RWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: sponge/stamp bl:br MARKS MOTIF OTHER 3";	Cups	3	1	(RWE)
TYPE: sponge/stamp bl:br MARKS MOTIF 9:1=fleur-de-lis pattern OTHER 9:1,8"; 6:1,8";	Plates	15	2	(RWE)
TYPE: sponge/stamp bl:br MARKS MOTIF OTHER	Und.H/W	2	1	(RWE)
TYPE: sponge/stamp bl:br MARKS MOTIF OTHER	Und.H/W	31	-	(RWE)
TYPE: sponge/stamp bl:br MARKS MOTIF OTHER	Und.H/W	5	-	(VWE)
TYPE: sponge/stamp green MARKS MOTIF OTHER 3 1/2";	Cups	1	1	(VWE)
TYPE: sponge/stamp green MARKS MOTIF OTHER 3 1/2"; (SET 7)	Cups	3	1	(RWE)
TYPE: sponge/stamp green MARKS MOTIF OTHER 8"; (SET 7)	Plates	15	1	(RWE)
TYPE: sponge/stamp green MARKS MOTIF OTHER	Und.F/W	14	-	(VWE)
TYPE: sponge/stamp green MARKS MOTIF OTHER	Und.F/W	1	1	(RWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: sponge/stamp green MARKS MOTIF OTHER 3:1,4"; 4:1,4"; 2,1:1	Und.H/W	9	4	(VWE)
TYPE: sponge/stamp green MARKS MOTIF OTHER	Und.H/W	4	-	(RWE)
TYPE: sponge/stamp purple MARKS MOTIF OTHER 8";	Bowls	4	1	(RWE)
TYPE: sponge/stamp purple MARKS MOTIF int/ext red band OTHER 3 1/2"	Cups	1	1	(RWE)
TYPE: sponge/stamp purple MARKS MOTIF OTHER 4"; (SET 8)	Cups	2	1	(VWE)
TYPE: sponge/stamp purple MARKS MOTIF OTHER 8"; (SET 8)	Plates	1	1	(VWE)
TYPE: sponge/stamp purple MARKS MOTIF OTHER 8";	Plates	4	1	(RWE)
TYPE: sponge/stamp red MARKS MOTIF OTHER	Und.F/W	2	1	(RWE)
TYPE: sponge/stamp red:gr MARKS MOTIF OTHER 3";	Creamer	7	1	(RWE)
TYPE: sponge/stamp red:gr MARKS MOTIF OTHER 7:1, 1:1,4";	Cups	8	2	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: sponge/stamp red:gr MARKS MOTIF OTHER 10";	Plates	9	1	(VWE)
TYPE: sponge/stamp red:gr MARKS MOTIF OTHER	Teapots	3	1	(RWE)
TYPE: sponge/stamp red:gr MARKS MOTIF OTHER	Und.F/W	6	-	(RWE)
TYPE: sprig mould MARKS MOTIF OTHER 3 1/2", (SET 2);	Cups	2	1	(VWE)
TYPE: sprig mould MARKS MOTIF OTHER 6", (SET 2)	Saucers	2	1	(VWE)
TYPE: tin-glaze MARKS MOTIF OTHER	Und.H/W	4	1	(WE)
TYPE: transfer black MARKS MOTIF OTHER 3"; (SET 3)	Cups	3	1	(RWE)
TYPE: transfer black MARKS MOTIF cable border pattern OTHER 9"; (SET 3)	Plates	12	1	(RWE)
TYPE: transfer black MARKS MOTIF OTHER 5:1'10"; 2:1; 4:1,9";	Plates	11	3	(VWE)
TYPE: transfer black MARKS MOTIF OTHER 6"; (SET 3)	Saucers	26	1	(RWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: transfer black MARKS MOTIF 6:1/Little Red Riding Hood Pattern OTHER 6:1,6"; 2:1'6";	Saucers	8	2	(VWE)
TYPE: transfer black MARKS MOTIF OTHER spout frag.	Teapots	3	1	(VWE)
TYPE: transfer black MARKS MOTIF OTHER	Und.F/W	18	-	(VWE)
TYPE: transfer black MARKS MOTIF Fibre pattern, 1840-70, Sussman, 78, p.10, 41 OTHER	Und.F/W	2	1	(VWE)
TYPE: transfer blue MARKS MOTIF OTHER 3:1 (SET 12); 1:1,4"; 2:1,3 1/2"; 6:1,4"; 1:1,3 1/2";	Cups	13	5	(VWE)
TYPE: transfer blue MARKS MOTIF OTHER 2"; string rim	Ointment pot	1	1	(VWE)
TYPE: transfer blue MARKS MOTIF two Asiatic Pheasants OTHER 4:1,10"; 4:1,9"; 6:1,9"; 2:1,9"; 2:1,8"; 1:1 (SET 16)	Plates	19	6	(VWE)
TYPE: transfer blue MARKS MOTIF OTHER all 9", (3)1:1; 2:1;	Plates	5	4	(RWE)
TYPE: transfer blue MARKS MOTIF one coral pattern OTHER all 6"; (4)1:1; (2)4:1; 6:1,	Saucers	18	7	(RWE)
TYPE: transfer blue MARKS MOTIF OTHER both 6"	Saucers	2	2	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: transfer blue MARKS MOTIF floral pattern OTHER (SET 12) 4" lid, 6" base,	Teapots	32	1	(VWE)
TYPE: transfer blue MARKS MOTIF 6"lid OTHER	Tureens	3	1	(VWE)
TYPE: transfer blue MARKS MOTIF one has a drill hole, evidence of repair OTHER 3:1; 1:1; 195 und.sherds	Und.F/W	200	2	(RWE)
TYPE: transfer blue MARKS MOTIF OTHER	Und.F/W	197	-	(VWE)
TYPE: transfer blue MARKS MOTIF OTHER 2:1; 1:1; 1:1; 10 und. sherds	Und.h/w	14	3	(RWE)
TYPE: transfer blue MARKS MOTIF OTHER 1:1 (SET 12); 2:1,4"; 1:1; 2:1; 5:1; 1:1; 11 und.	Und.H/W	23	6	(VWE)
TYPE: transfer blue MARKS drill hole for repair MOTIF OTHER 6" foot rim	Wash basins	19	1	(VWE)
TYPE: transfer blue willow MARKS MOTIF OTHER 3 1/2" (SET 15)	Cups	72	5	(VWE)
TYPE: transfer blue willow MARKS MOTIF OTHER 8"- 7:1,3:1,4:1,2:1; 9"-(4)2:1;10:1,3:1; (3)1:1; 3:1,4:1 45 Und.F/W sherds (SET 15)	Plates	92	10	(RWE)
TYPE: transfer blue willow MARKS MOTIF OTHER 10"-28:1, (2)1:1,3:1,4:1; 9"=(2)1:1, (2)4:1, (2)3:1; 8"-4:1,5:1; (SET 15)	Plates	67	15	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: transfer blue willow MARKS MOTIF OTHER (SET 15)	platters	1	1	(RWE)
TYPE: transfer blue willow MARKS MOTIF OTHER	Platters	6	1	(VWE)
TYPE: transfer blue willow MARKS MOTIF OTHER 6"; (SET 15)	Saucers	29	1	(VWE)
TYPE: transfer blue willow MARKS MOTIF OTHER 9" (SET 15)	soup Plates	4	1	(VWE)
TYPE: transfer blue willow MARKS MOTIF OTHER und. sherds	Und.F/W	128	-	(VWE)
TYPE: transfer blue willow MARKS MOTIF OTHER	Und.H/W	79	-	(VWE)
TYPE: transfer brown MARKS MOTIF Courtier & Horse pat. OTHER 52:1,7"; 1:1,6"; 10:1,6";	Bowls	63	3	(VWE)
TYPE: transfer brown MARKS MOTIF OTHER 4:1,3"; 4:1,2"	Cups	8	2	(RWE)
TYPE: transfer brown MARKS Holloway's ointment MOTIF OTHER both are 2", string rim	Ointment pot	7	2	(VWE)
TYPE: transfer brown MARKS MOTIF both geometric OTHER 17:1,10"; 26:1,9";	Plates	43	2	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: transfer brown MARKS MOTIF floral OTHER 10"	Plates	3	1	(RWE)

TYPE: transfer brown MARKS MOTIF floral OTHER 6"	Saucers	2	1	(VWE)

TYPE: transfer brown MARKS MOTIF OTHER 6" (SET 13)	Saucers	1	1	(VWE)

TYPE: transfer brown MARKS MOTIF OTHER 6"	Saucers	22	1	(RWE)

TYPE: transfer brown MARKS MOTIF OTHER 2" base	Sugar Bowls	3	1	(RWE)

TYPE: transfer brown MARKS MOTIF OTHER lid frag. (SET 13)	Teapots	1	1	(VWE)

TYPE: transfer brown MARKS MOTIF floral OTHER lid frag.	Tureens	5	1	(RWE)

TYPE: transfer brown MARKS MOTIF OTHER	Und.F/W	67	-	(VWE)

TYPE: transfer brown MARKS MOTIF 2:1-willow pattern OTHER	Und.H/W	25	1	(VWE)

TYPE: transfer brown MARKS MOTIF OTHER 3 1/2" base frag.	Und.H/W	1	1	(RWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: transfer green MARKS MOTIF OTHER 3:1,3" (SET 11); 2:1	Cups	5	2	(RWE)
TYPE: transfer green MARKS MOTIF OTHER 1:1, (SET 11)	Saucers	3	2	(RWE)
TYPE: transfer green MARKS MOTIF pastoral OTHER 2:1	Und.F/W	13	1	(VWE)
TYPE: transfer green MARKS MOTIF OTHER	Und.H/W	2	-	(VWE)
TYPE: transfer purple MARKS MOTIF cable pattern OTHER 3 1/2"; (SET 14)	Cups	45	1	(VWE)
TYPE: transfer purple MARKS MOTIF cable pattern OTHER 8"; (SET 14)	Plates	63	1	(VWE)
TYPE: transfer purple MARKS MOTIF cable pattern OTHER 4", (SET 14)	Sugar Bowls	7	1	(VWE)
TYPE: transfer purple MARKS MOTIF OTHER	Und.F/W	6	2	(VWE)
TYPE: transfer purple MARKS MOTIF octagonal shape OTHER 3";	Und.H/W	3	1	(VWE)
TYPE: transfer red MARKS MOTIF OTHER 3 1/2"; (SET 9)	Cups	13	1	(VWE)

APPENDIX 1. DESCRIPTIVE INVENTORY: AREA G, CERAMICS

	VESSEL FORM	SHD No.	VSL No.	WARE TYPE
TYPE: transfer red MARKS MOTIF OTHER 6"; (SET 9)	Saucers	2	1	(VWE)
TYPE: transfer red MARKS MOTIF OTHER spout frag.	Teapots	6	1	(VWE)
TYPE: transfer red MARKS MOTIF base blackened from stove top OTHER body/base/lid/handle frags. base&lid 4";	Tureens	16	1	(VWE)
TYPE: transfer red MARKS MOTIF OTHER 2:1; 18:0	Und.F/W	22	1	(VWE)
TYPE: transfer red MARKS MOTIF OTHER	Und.H/W	5	1	(RWE)
TYPE: und. burned MARKS MOTIF OTHER	Und.H/W	1	1	(S/W)

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

	Sherd No.	Vessel No.
FORM: bowls	1	1
MARKS		
MOTIF plain (base)		
OTHER 3 1/2"		
FORM: bowls	1	1
MARKS		
MOTIF plain (base)		
OTHER 3"		
FORM: bowls	1	1
MARKS		
MOTIF (base)		
OTHER 2 1/2"		
FORM: bowls	2	1
MARKS		
MOTIF plain (base)		
OTHER 2"		
FORM: bowls	1	1
MARKS		
MOTIF (base)		
OTHER 3 1/2"		
FORM: bowls	4	1
MARKS		
MOTIF plain (base)		
OTHER 3"		
FORM: bowls	7	1
MARKS		
MOTIF (base)		
OTHER 4"		
FORM: bowls	1	1
MARKS		
MOTIF plain (base)		
OTHER 3"		
FORM: bowls	1	1
MARKS		
MOTIF (base)		
OTHER 3"		
FORM: cups	3	1
MARKS		
MOTIF plain (rim)		
OTHER 4"		

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

	Sherd No.	Vessel No.
FORM: cups	8	1

MARKS

MOTIF plain (base)

FORM: cups	26	1
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MARKS

MOTIF mould (rim)

OTHER 3"

FORM: cups	3	1
------------	---	---

MARKS

MOTIF plain (rim)

OTHER 3"

FORM: cups	3	1
------------	---	---

MARKS

MOTIF mould (rim)

OTHER 3"

FORM: cups	3	1
------------	---	---

MARKS

MOTIF plain (rim)

OTHER 3 1/2"

FORM: cups	1	1
------------	---	---

MARKS

MOTIF plain (rim)

OTHER 3"

FORM: cups	7	1
------------	---	---

MARKS

MOTIF plain (rim)

OTHER 3 1/2"

FORM: cups	7	1
------------	---	---

MARKS

MOTIF plain (rim)

OTHER 3 1/2"

FORM: cups	9	1
------------	---	---

MARKS

MOTIF mould (rim)

OTHER 3"

FORM: cups	8	1
------------	---	---

MARKS

MOTIF mould (rim)

OTHER 3 1/2"

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

	Sherd No.	Vessel No.
FORM: cups	3	1
MARKS		
MOTIF plain (rim)		
OTHER 4"		
FORM: cups	2	1
MARKS		
MOTIF mould wheat (rim)		
OTHER 3 1/2"		
FORM: cups	4	1
MARKS		
MOTIF mould (rim)		
OTHER 4"		
FORM: plates	44	1
MARKS		
MOTIF mould wheat and daisey		
OTHER 8"		
FORM: plates	9	1
MARKS		
MOTIF plain		
OTHER 9"		
FORM: plates	18	1
MARKS: SB		
MOTIF mould		
OTHER 9"		
FORM: plates	7	1
MARKS		
MOTIF plain		
OTHER 9"		
FORM: plates	2	1
MARKS		
MOTIF plain		
OTHER 10"		
FORM: plates	1	1
MARKS		
MOTIF mould		
OTHER 9"		
FORM: plates	3	1
MARKS		
MOTIF mould daisey pattern		
OTHER 8"		

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

FORM: plates

14

1

MARKS

MOTIF mould

OTHER 7"

FORM: plates

1

1

MARKS: Thomson, Montreal

MOTIF plain

OTHER 10"

FORM: plates

2

1

MARKS

MOTIF mould

OTHER 9"

FORM: plates

6

1

MARKS

MOTIF plain

OTHER 10"

FORM: plates

16

1

MARKS

MOTIF mould

OTHER 8"

FORM: plates

4

1

MARKS

MOTIF plain

OTHER

FORM: plates

10

1

MARKS

MOTIF plain

OTHER 9"

FORM: plates

10

1

MARKS

MOTIF mould

OTHER 10"

FORM: plates

14

1

MARKS

MOTIF mould

OTHER 10"

FORM: plates

8

1

MARKS

MOTIF mould

OTHER 10"

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

	Sherd No.	Vessel No.
FORM: plates	5	1
MARKS		
MOTIF plain		
OTHER 9"		
FORM: plates	1	1
MARKS		
MOTIF plain		
OTHER 9"		
FORM: plates	1	1
MARKS		
MOTIF plain		
OTHER 10"		
FORM: plates	1	1
MARKS		
MOTIF mould		
OTHER 9"		
FORM: platters	2	1
MARKS		
MOTIF mould		
OTHER		
FORM: saucers	12	1
MARKS		
MOTIF mould		
OTHER 6"		
FORM: saucers	2	1
MARKS		
MOTIF mould		
OTHER 6"		
FORM: saucers	1	1
MARKS		
MOTIF mould		
OTHER 6"		
FORM: plates	6	2
MARKS		
MOTIF mould alphabet		
OTHER both 7", 4:1,2:1		
FORM: saucers	21	1
MARKS		
MOTIF plain		
OTHER 6"		

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

	Sherd No.	Vessel No.
FORM: saucers	12	1
MARKS		
MOTIF plain		
OTHER 6"		
FORM: saucers	1	1
MARKS		
MOTIF plain		
OTHER 6"		
FORM: saucers	5	1
MARKS		
MOTIF plain		
OTHER 6"		
FORM: saucers	34	1
MARKS: Glasgow, Britain		
MOTIF mould wheat pattern		
OTHER 6"		
FORM: saucers	2	1
MARKS		
MOTIF plain		
OTHER 6"		
FORM: saucers	4	1
MARKS		
MOTIF mould		
OTHER 6"		
FORM: saucers	4	1
MARKS		
MOTIF mould		
OTHER 6"		
FORM: saucers	6	1
MARKS		
MOTIF plain		
OTHER 6"		
FORM: saucers	5	1
MARKS		
MOTIF plain		
OTHER 6"		
FORM: saucers	4	1
MARKS		
MOTIF mould		
OTHER 6"		

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

FORM: saucers

6

1

MARKS

MOTIF plain

OTHER 6"

FORM: serving bowls 11

2

MARKS

MOTIF plain

OTHER 10:1,10"; 1:1,10"

FORM: und.f/w 171

-

MARKS

MOTIF

OTHER brim frags.

FORM: und.f/w 40

-

MARKS

MOTIF

OTHER body frags.

FORM: und.f/w 117

-

MARKS

MOTIF

OTHER basal frags.

FORM: und.h/w 16

-

MARKS

MOTIF

OTHER basal frags.

FORM: und.h/w 36

-

MARKS

MOTIF

OTHER rim frags.

FORM: und.h/w 1

1

MARKS

MOTIF (base)

OTHER 11"

FORM: und.h/w 6

1

MARKS

MOTIF mould (rim)

OTHER 3 1/2"

FORM: und.h/w 3

1

MARKS

MOTIF (base)

OTHER 5"

APPENDIX 2.**DESCRIPTIVE INVENTORY: Plain/Moulded White Earthenware
AREA G, CERAMICS**

FORM: und.h/w

22

1

MARKS

MOTIF (rim)

OTHER 3 1/2"

FORM: und.h/w

26

1

MARKS

MOTIF (rim)

OTHER 3 1/2"

FORM: und.h/w

7

1

MARKS

MOTIF (rim)

OTHER 3"

FORM: und.h/w

1

1

MARKS

MOTIF (base)

OTHER 3"

FORM: und.h/w

1

1

MARKS

MOTIF (base)

OTHER 4"

FORM: und.h/w

1

1

MARKS

MOTIF (base)

OTHER 6"

FORM: und.h/w

1

1

MARKS

MOTIF (base)

OTHER 3"

FORM: und.h/w

1

1

MARKS

MOTIF (base)

OTHER 4"

FORM: und.h/w

38

-

MARKS

MOTIF

OTHER handle frags.

PLATE 1. Miscellaneous Ceramics from - EkBc-1: Area G, Saddle Island.

- a - three brown stoneware colander rim fragments
- b - brown stoneware, undiagnostic hollow ware vessel
- c - black basalt teapot lid fragment
- d - copper lustre undiagnostic hollow ware basal fragment
- e - two copper lustre undiagnostic hollow ware fragments
- f/g - two rim fragments of childrens' plates: f contains a raised, capital "M N O" and g contains "O P"
- h/i - exterior and interior portions of an undiagnostic, mould relief container
- j - undiagnostic Bristol glaze type hollow ware

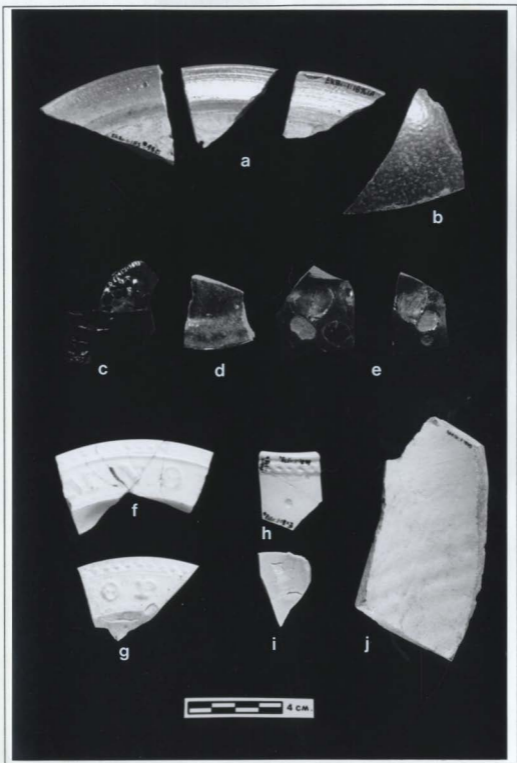


PLATE 2. Yellow ware and Rockingham glazed ware from -EkBc-1: Saddle Island.

- a - complete Rockingham glaze teapot lid
- b - Rockingham glaze teapot lid fragment
- c - Rockingham glaze teapot lid fragment
- d - Rockingham glaze teapot basal fragment
- e - undiagnostic Rockingham glaze hollow ware fragments
- f - yellow ware with blue mocha decoration, undiagnostic hollow ware fragments
- g - yellow ware with green mocha decoration, undiagnostic hollow ware fragments
- h - yellow ware bowl, rim fragment
- i - annular banded yellow ware pitcher fragment

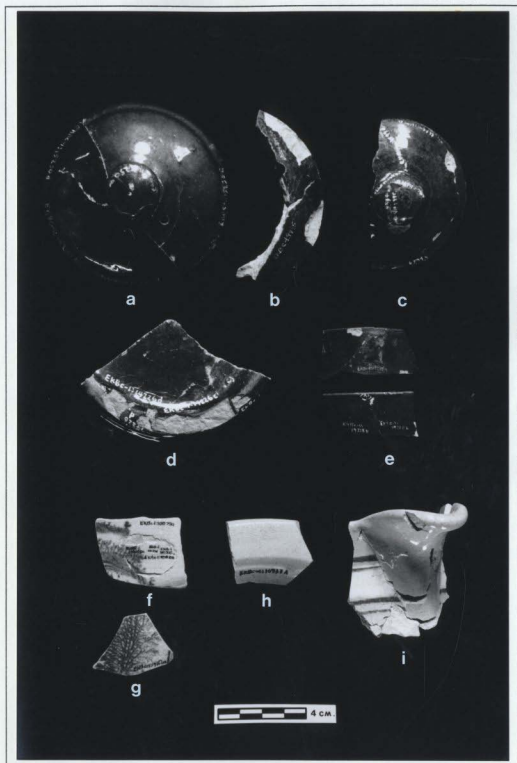


PLATE 3. Sponged and Stamped Earthenware from -EkBc-1: Saddle Island.

- a - blue sponged plate rim
- b - blue stamp decorated, cup rim exterior
- c - blue stamp decorated, cup rim exterior: part of set 6
- d - blue stamp decorated saucer rim with red interior rim band
- e - blue stamped and handpainted plate rim
- f - stamped blue rosettes, green leaves, and red lines: cup rim
- g - two brown stamped "fleur de lis" saucer fragments
- h - brown stamped and blue handpainted cup fragment

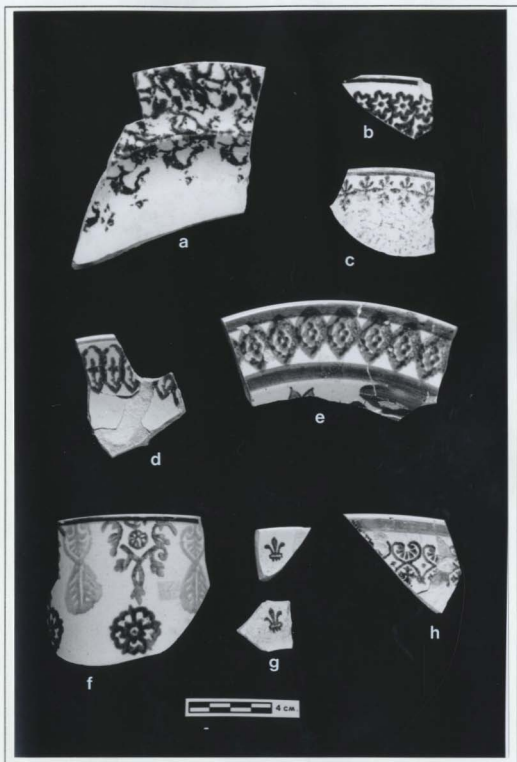


PLATE 4. Sponged and Stamped Earthenware from -EkBc-1: Saddle Island.

- a - purple stamped plate rim
- b - stamped black rosettes on a blue ground: saucer and plate fragments part of set 5
- c - blue stamped snowflake design with red rim band, cup fragment
- d - brown stamped rosettes on two cup rim sherds
- e - purple stamped cup fragment
- f - purple stamped saucer fragment
- g - brown stamped dot and cable motif on cup rim fragments
- h - green stamped cup fragment
- i - purple stamped and banded cup fragment
- j - green and red stamped plate fragment
- k - stamped green rosettes on an undiagnostic hollow ware

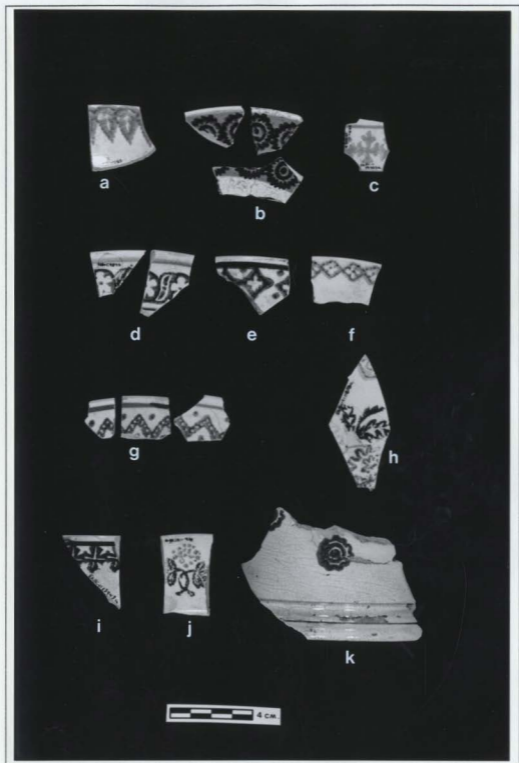


PLATE 5. Brown Transfer-Printed Earthenware from -EkBc-1: Saddle Island.

- a - two brown transfer-printed plate rim fragments, set 13
- b - brown transfer-printed saucer rim fragment
- c - brown transfer-printed bowl fragment
- d - brown transfer-printed bowl fragment
- e - brown transfer-printed plate rim fragment
- f - brown transfer-printed bowl fragment, Courtier and Horse pattern



PLATE 6. Blue Transfer-Printed Earthenware from -Ek8c-1: Saddle Island.

- a - blue transfer-printed teapot or sugar bowl rim fragment, set 12
- b - blue transfer-printed teapot or sugar bowl base fragment, set 12
- c - blue transfer-printed cup or bowl rim fragment, set 12
- d - blue transfer-printed wash basin body fragment
- e - blue transfer-printed wash basin body fragment
- f - blue transfer-printed wash basin rim fragment with evidence of mending

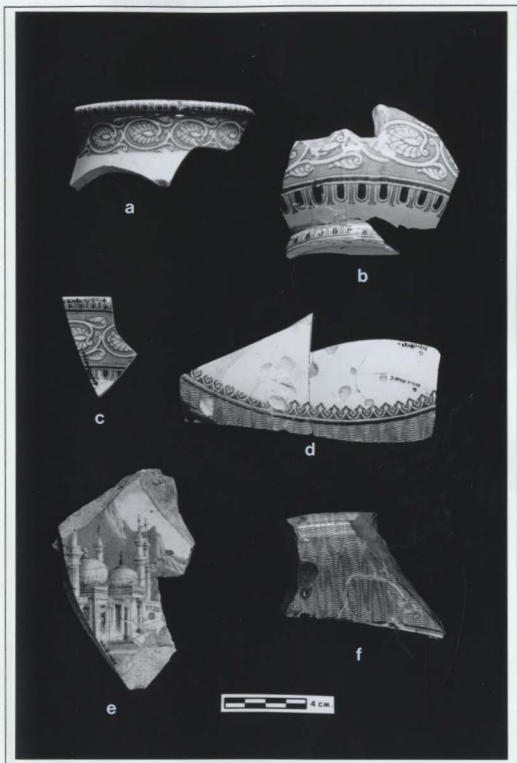


PLATE 7. Miscellaneous Blue Transfer-Printed Earthenware from -EkBc-1:
Saddle Island.

- a - blue willow pattern plate fragment
- b - blue willow pattern platter fragment
- c - blue willow pattern plate fragment
- d - blue willow pattern plate fragment
- e - unidentified blue transfer-printed saucer fragment
- f - Asiatic Pheasants pattern



a



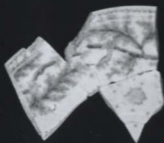
b



c



d



e



f

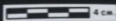


PLATE 8. Edge Decorated Ceramics from -Ek8c-1: Saddle Island.

a,b,c,d,e - simulated or hand painted edged plates

f,g,h - moulded edge, painted blue

i,j,k - simulated or hand painted edged plates

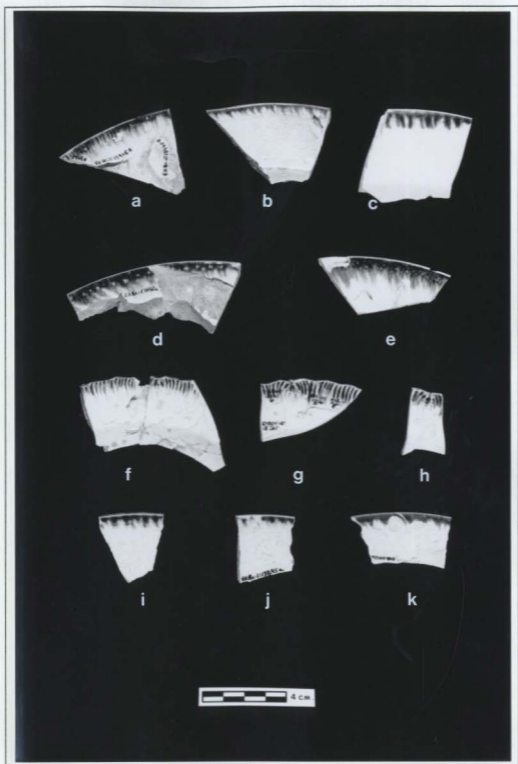


PLATE 9. Miscellaneous Hand Painted Earthenware from -EkBc-1: Saddle Island.

- a - polychrome: red, green, purple and blue plate fragment
- b - cup, exterior red rim bands, set 4
- c - hand painted sprig decoration, red, green, black
- d - saucer, exterior red rim bands, set 4
- e - polychrome: red, green, purple cup fragment



a



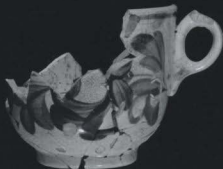
b



c



d



e

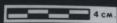


PLATE 10. Miscellaneous Ceramic Earthenware from -EkBc-1: Saddle Island.

a,b,c - slip decorated mocha measure cup fragments

d,e,f - slip decorated, annular banded, undiagnostic holloware,

g - blue sprig mould saucer fragment, set 2

h - cup basal fragment, letter "A" decoration

i - unidentified black transfer saucer fragment

j - unidentified purple transfer sugar bowl rim, set 14

k - unidentified purple transfer saucer rim, set 14

l - unidentified purple transfer cup rim, set 14

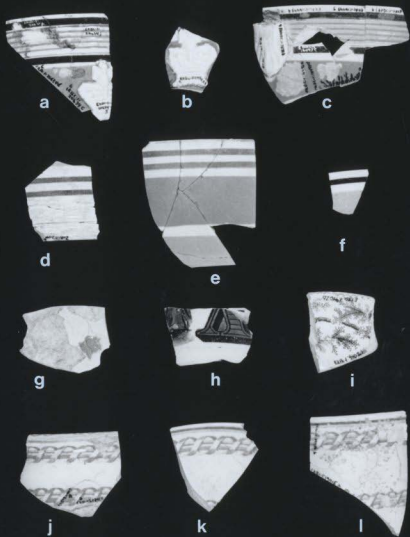


PLATE 11. Identified Makers' Marks from -EkBc-1: Saddle Island.

- a - MELLOR, TAYLOR, BURSLEM, ENGLAND
- b - GEORGE JONES & SONS ROYAL PATENT IRONSTONE
- c - Holloway's Ointment
- d - Wm ADAMS & CO ENGLAND
- e - GJ & Co, STOKE-UPON-TRENT, SUTHERLAND
- f - J & G MEAKIN, BURSLEM
- g - Wm ADAMS & CO ENGLAND
- h - WILLIAM BAKER & CO
- i - Thompson & [?] Importer Montreal
- j - Sharpe Brothers & Co.

