

**Shadows of the Things That Have Been:
An Analysis of and
Identification Guide to Ceramics
From the Chapel Complex Excavation
of the
San Diego Presidio**

**Volume 4:
The Fractured Frontier:
Analysis of Old World Ceramics**

Susan D. Walter
Stephen R. Van Wormer

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Cover Design by Susan D. Walter

About the Cover

Volume 4:

The Fractured Frontier:

Analysis of Old World Ceramics

This assemblage includes, starting on the inside bottom and moving clockwise, a representation of some of the imported ceramics that are in the Chapel Assemblage and treated in Volume 4. The rim sets are spliced together with black and blue artist's tape and transparent scotch tape.

The wide pink colored areas show the artist Susan Walter's reconstruction of the rim of *Boy in Window* pattern – a Chinese Export Porcelain plate. The lighter pink segments are the original sherds photo copied on a running out of ink copier. The darker pink segments are examples of the pattern, illustrated by me. The small floral inserts in the cloud forms of those dark pink sections are snips (a snip is a piece I snipped from a photo or illustration to show specific information) of true color copies from a photograph.

Next (following the Chinese Export rims) is the set of sherds and pencil sketch of the *Sun Drops* and what I call *Ochre Rose* (on graph paper) polychrome painted English pearlware. There is a space so you can notice the yellow edge decorated pearlware platter that encircles nearly the entire image.

Then, there is the rooster of the lead glazed bocage statuette of St. John, followed by a Chinese Brown Ware wine jar mouth rim sherd. The blue on white rim sherds, and the blackish indigo stamped Sino Arabic patterned rim sherds are both Chinese Native Folk Wares. Finally, the blue transferware rim snip is from an English chinoiserie called *Italian* that was inspired by an original Chinese pattern. That little blue grid hanging off the yellow edge decorated rim near the 7 o'clock position is part of my practice for the diaper background of the *Boy in Window* pattern.

These items are not to scale on this cover.

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Stephen R. Van Wormer

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ENGLISH CERAMICS

By Susan D. Walter and Stephen R. Van Wormer

ENGLISH CERAMIC PRODUCTION AND TRADE HISTORY

Let us cast our minds back to the time when, like the pall of a Victorian funeral, masses of black smoke poured from the bottle-kiln ovens a multitude of which dotted the Six Towns of Stoke-on-Trent. Drifting slowly through the mean streets, the gusts of smoke seemed to give movement to these strange sentinels until, in unending procession, they merged into the deepening sky of a winter twilight, epitomizing the staple industry of the district (Warrillow 1996:1).

Between these three main centers of light—the houses, the train, and the burning county towards Chobham - stretched irregular patches of dark country, broken here and there by intervals of dimly glowing and smoking ground. It was the strangest spectacle, that black expanse set with fire. It reminded me, more than anything else, of the Potteries at night (Description of destruction by alien invaders from *The War of the Worlds* by H.G. Wells, 1897).

The greater the output of wares, the more the number of artists required to decorate by hand. Even the mechanically prepared lithograph transfers had to be applied individually and separately on each article thus decorated. Despite all the power-driven machinery,

there is a good deal of real skilled hand-craftsmanship and artistic skill displayed on a pot-bank (Thomas 1936:533).

Staffordshire ceramics had a profound influence upon the world market. In the nineteenth century, consumers had access either to Staffordshire wares or to wares made in other centers within Britain that exactly paralleled them in form, decoration, and method of manufacture. To study ceramics and ceramic use in America, one must take into account the developments within the Staffordshire potteries (Barker 2001:91).

An understanding of British ceramic manufacturing during the early nineteenth century must be based on a review of development of the industry in Staffordshire England. Although pottery has been made throughout the British Isles for thousands of years, it was during the Eighteenth century and the onset of the Industrial Revolution that the Staffordshire potteries rose to become the dominant manufacturers of ceramics, setting standards for production that were emulated by factories in other parts of England, while consumption of their wares expanded dramatically in Britain, Europe, and the Americas (Barker 2001:73), and ultimately brought English manufactured goods to the San Diego Presidio.

Before the Industrial Revolution, ceramic production in England was a cottage industry. Often members of a single family produced what they and their neighbors needed. From 1720 through the 1740s expansion and growth of potteries at Staffordshire transformed the region into a major manufacturing center, with changes in scale, organization, and fabrication methods that ultimately set the standards for ceramic production throughout the rest of Great Britain and beyond (Barker and Majewski 2006:214).

Ceramic manufacturing in the Staffordshire District developed during the middle 1600s in Burslem, a small Staffordshire County village in the central western portion of England midway between Manchester and Birmingham, where peasant artisans made wares in shops and kiln ovens attached to their cottages (Allbut and Son 1802:30; Wedgwood 1913:1-11; Thomas 1936:525). From here production spread to the

neighboring settlements of Fenton, Hanley, Longton, Stoke-on-Trent and Tunstall, which collectively became known as The Six Towns, The Potteries, or Stoke, and now make up

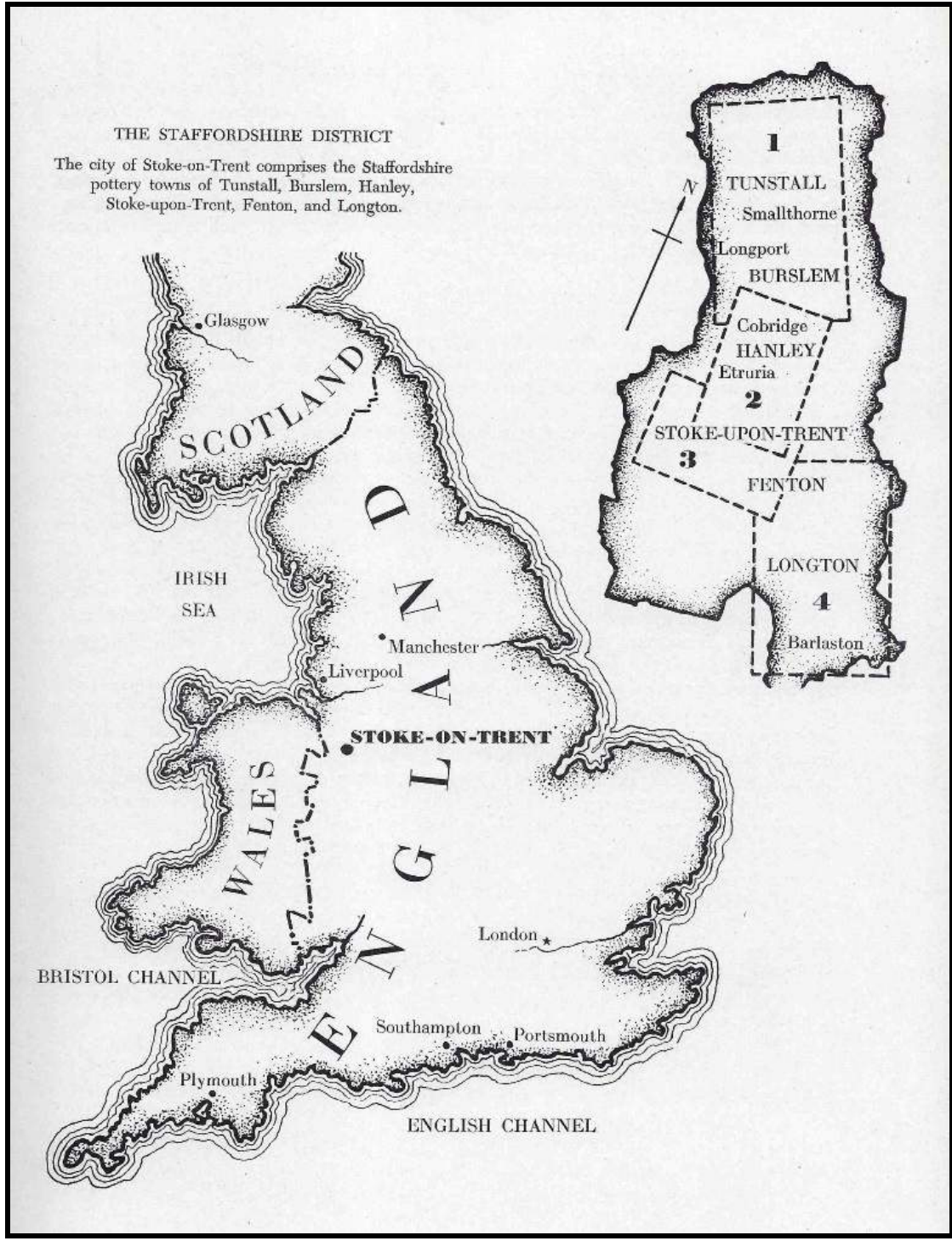


Figure 1: The Staffordshire District (Larsen 1950:5).

the modern city of Stoke-on-Trent ¹ (Shaw 1829:1-2; Clark 1995:38; Barker 2001:92) (Figure 1). These potters produced enough lead glazed earthenwares to fill and fire one kiln a week (Shaw 1829:111).

Described as “. . . handy men of many trades. They made their pots in sheds at the ‘backsides’ of their dwelling houses, alongside the cow-shed. They dug their own clay, often in front of their own front doors.... It was a peasant industry, carried on by the family, among the pigs and fowls” (Wedgwood 1913:13). Products included butter pots, along with vessels of coarse red, mottled, cloudy, black, yellow, marbled, and slip-decorated wares (Figure 2) (Plot 1686:123; Allbut and Son 1802:33; Shaw 1829:102, 104-105, 109, 122; Jewitt 1878 I:96-97; Wedgwood 1913:24). They were principally purchased by “the poor crate men who carried them *on their backs* all over the country!” (Plot 1686:124).²

Development and production of salt-glazed wares provided the catalyst that transformed these communities into England’s foremost industrial ceramic manufacturing center. The region benefitted from abundant deposits of coal, and a variety of clays, as well as the inhabitants’ traditional knowledge of pottery production, which allowed for the inexpensive fabrication of good quality wares that were highly competitive in British markets even after the cost of transportation was added (Plot 1686:121-122; Allbut and Son 1802:29-30; Shaw 1829:3-5; Clark 1995:39; Barker 2001:74-75).

From the mid-seventeenth century, Staffordshire potteries expanded by making good quality earthenwares and salt-glazed stonewares that were exported throughout Britain. Limited overseas trade also occurred. By the 1690s ceramics from The Six Towns could

¹ The Six Towns cited in the text are from Barker (2001:92). These are the communities that in 1910 “were ‘federated’ under the name ‘Stoke-on-Trent’” and are shown in Figure 1 (Larson 1950:4-5). Clark (1995:38) gives the following community names for The Six Towns: Longport, Renton, Cobridge, Shelton, Lane Delph, and Lane End. Shaw (1829:17-77) lists Tunstall, Burslem, Hanley and Shelton, Stoke, Penkhull, and Lane End as the major communities within The Potteries.

² Also quoted in Allbut and Son 1802:33, and Wedgwood 1913:20, as well as others.

be found in the Caribbean and North America (Barker 2001:74-75; Barker and Majewski 2006:214). At the beginning of the eighteenth century, the fifty workshops in the area constituted a major regional industry (Barker 2001:75-76).

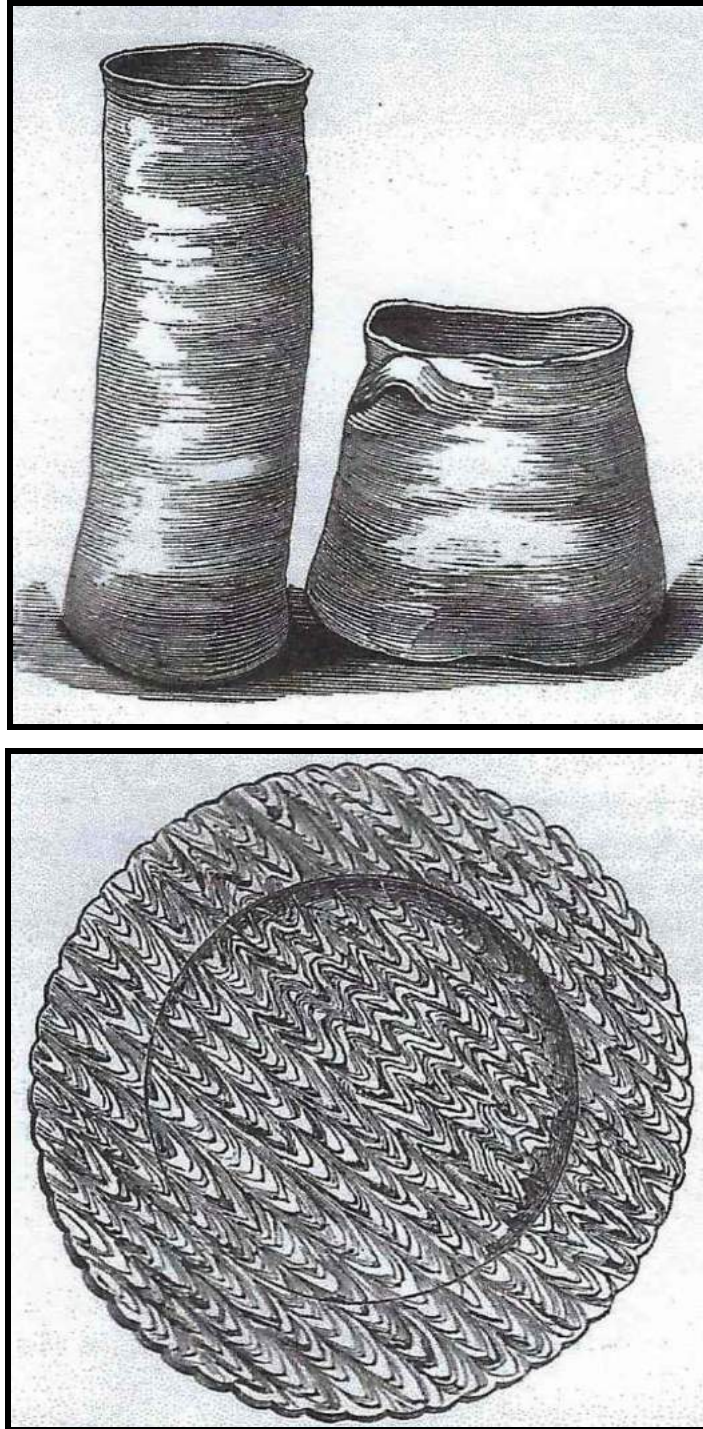


Figure 2: Fifteenth Century Wares. Top - butter pots (Jewitt 1878 I:96). Bottom – “A round dish of the ‘combed ware,’ or marbled or mottled ware” (Jewitt 1878 I:98).

Although produced in England since the 1670s, it was in the 1720s at Staffordshire that white-bodied salt-glazed stonewares and refined red earthenwares evolved into fine quality ceramics suitable for tea sets and tablewares that appealed to a large body of the population (Shaw 1829:166; Barker 2001:76; Barker and Majewski 2006:214). These developments brought the “all-important break with the past and traditional wares,” that transformed the Staffordshire industry (Barker 2001:76). The increased popularity of tea at this time encouraged a demand for locally manufactured teawares that could compete with Chinese porcelain. Around 1720, Staffordshire potter Robert Astbury combined iron-free white clay imported from Devonshire with ground flint to produce a white stoneware (Allbut and Son 1802:37-38; Shaw 1829:129; Wedgwood 1913:46). By the 1740s, The Potteries’ true white salt-glazed stonewares competed in price and quality with pewter and fragile tin-glazed earthenware tablewares (Figure 3). The full power of industrialization had not yet occurred at this time. These “finely potted wares” were “produced in small factories by master potters [many from families who had been potters for generations] working with a team of between seven and eight assistants and decorators” (Clark 1995:39).

New wares were constantly added. Refined whitewares were developed, and by the 1760s Staffordshire creamwares challenged the role of porcelain at the higher end of the market on the tables of the well to do ³ (Clark 1995:40; Barker and Majewski 2006:214). By the end of the century pearlware had become the district’s most popular product. Both creamware and pearlware were sold in a variety of hand painted, edge decorated, and transfer printed styles (Miller and Hunter 2001). In addition to these whitewares the potters made “terra cotta, basalt, white porcelain biscuit (bone china), jasper, and bamboo (cane) wares ⁴ (Allbut and Son 1802:45-48), as well as utilitarian mocha and slip decorated dipped wares (Rickard 2006).

³ For a detailed late eighteenth/early nineteenth description of creamware see Allbut and Son 1802:42-45.

⁴ Allbut and Son (1802:45-48) lists “porcelain biscuit” twice. The difference between the two listings is not clear.



Figure 3: Staffordshire Salt-Glazed Teapot with Applied Sprig Relief Decoration, Circa 1760. Image courtesy Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 – White Salt-Glazed).

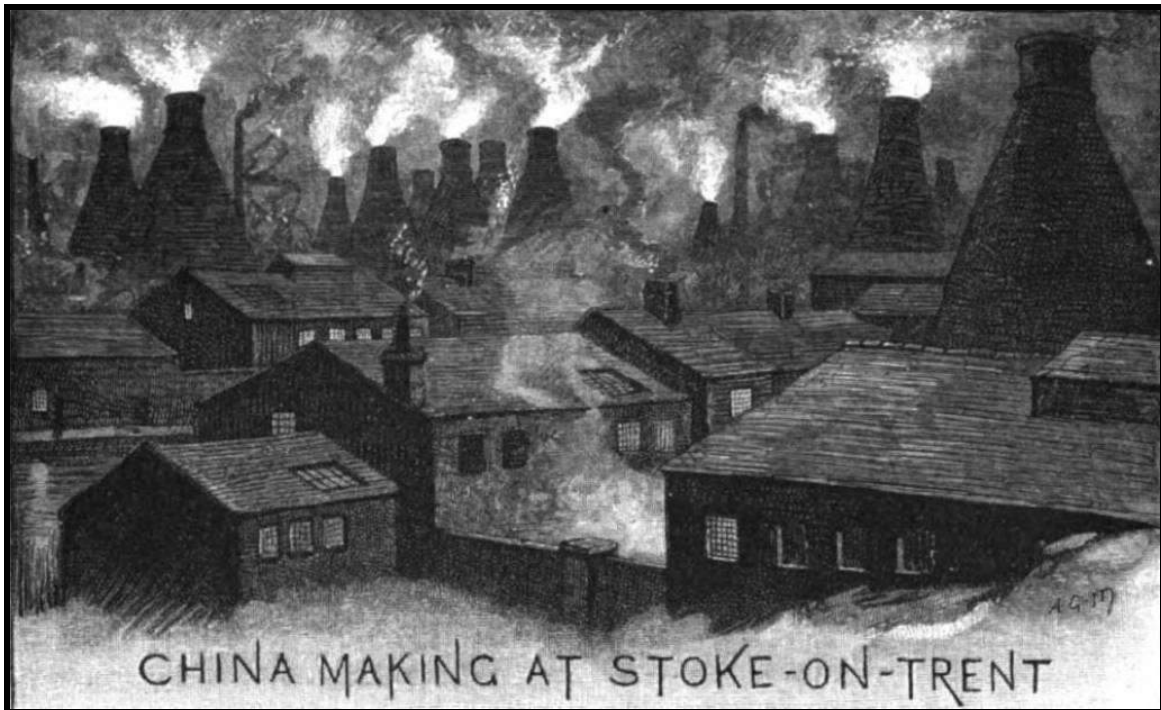


Figure 4: Staffordshire Bottle Kilns Belching Smoke. Image from the 1884 *English Illustrated Magazine*, courtesy the *Hathi Trust* and Pennsylvania State University, <https://victorianweb.org/art/illustration/morrow/9.html>.

In 1750 “no fewer than sixty factories” made salt-glazed ware “in the Potteries, and every Saturday, for five hours at the time of firing up, the whole country was black with the smoke of the burning salt - so black . . . that people groped their way through the streets of Burslem” (Wedgwood 1913:65-66) (Figure 4). By 1762 the Staffordshire District had approximately 150 pottery factories that employed 7,000 people.⁵ In 1785 Joshua Wedgwood testified that “Through the manufacturing part alone, The Potteries and their vicinity, give bread to near thirty thousand people, including the wives and children of those who are employed in it” (Allbut and Son 1802:49). By 1800 the number of workers had grown to between 15,000 and 20,000, and continued to increase throughout the nineteenth century (Barker 2001:75-76). This dramatic growth in production and exportation resulted from gradual but steadily increasing industrialization at multiple levels. Industrialization of The Potteries was a continuing process that began in the late Seventeenth century. In the words of Staffordshire historian John Thomas (1936:524) “the changes were unbroken and continuous.” Major elements of this transformation included:

1. The rise of the factory from the manufactory, due to the introduction of steam powered driven machinery.
2. The application of science to the industrial process.
3. Transportation changes effected on road, river, canal, and later rail.
4. Parallel with, if not preceding these, were commercial or marketing changes, which enlarged the scope of the manufactory market from the local fair to national and international sales required by the factory.

⁵ There is a discrepancy between this figure given by Allbut and Son (1802:49) and Wedgwood (1913:91) who quotes a petition from 1762 stating that “in Burslem and its neighbourhood (sic.) are near 500 separate potteries” that employed “near 7000 people.”

5. Lastly, these changes affected the consumer. Commodities originally made in small manufactories and sold at high prices, so that they were accessible to only a privileged few, soon came to be available to the middle classes, and ultimately were affordable to even the lower strata of the community (Thomas 1936:524).

Some of the earliest improvements were introduced in the 1690s by two brothers from Amsterdam, David and John Philip Elers. These included salt glazes,⁶ sifting to refine common red clay, the finishing of vessel forms by turning them on a foot-powered lathe, casting in plaster molds,⁷ and the use of brass molds to produce relief ornamentation. The brothers achieved acclaim with their decorative teapots of a dense, hard, fine textured red stoneware (Figures 5 - 6) (Allbut and Son 1802:35-36; Shaw 1829:117-122; Jewitt 1878 I:99-101; Wedgwood 1913:27-44, 60; Clark 1995:37).

As the seventeenth century progressed, other advancements were gradually introduced, cumulating in the rapid transformation of the industry during the industrial revolution of the eighteenth century. Water and wind provided the earliest energy sources beyond humans and beasts of burden. Water-powered flint grinding mills were first used in the 1720s, followed by wind-powered mills. Both types were weather dependent, a problem that was not overcome until the introduction of steam engines later in the eighteenth century (Jewitt 1878 II:233; Thomas 1936:525; Clark 1995:39).

With adaptation of the Watts rotative steam engine to pottery production the industry began to be truly mechanized. These engines could not only run a single mill, but had a belt drive that powered overhead shafts with multiple drive wheels that ran various pieces of equipment throughout one factory, including flint and enamel pigment grinders, stamps and crushers, temper and clay mixers, throwing and turning wheels, and

⁶ By 1720 most of the twenty-two kilns in Burslem were given over to saltglazing (Clark 1995:39).

⁷ Wedgwood (1913:29) contends that the Elers did not introduce casting in molds, and that this technique was not used until after 1730.

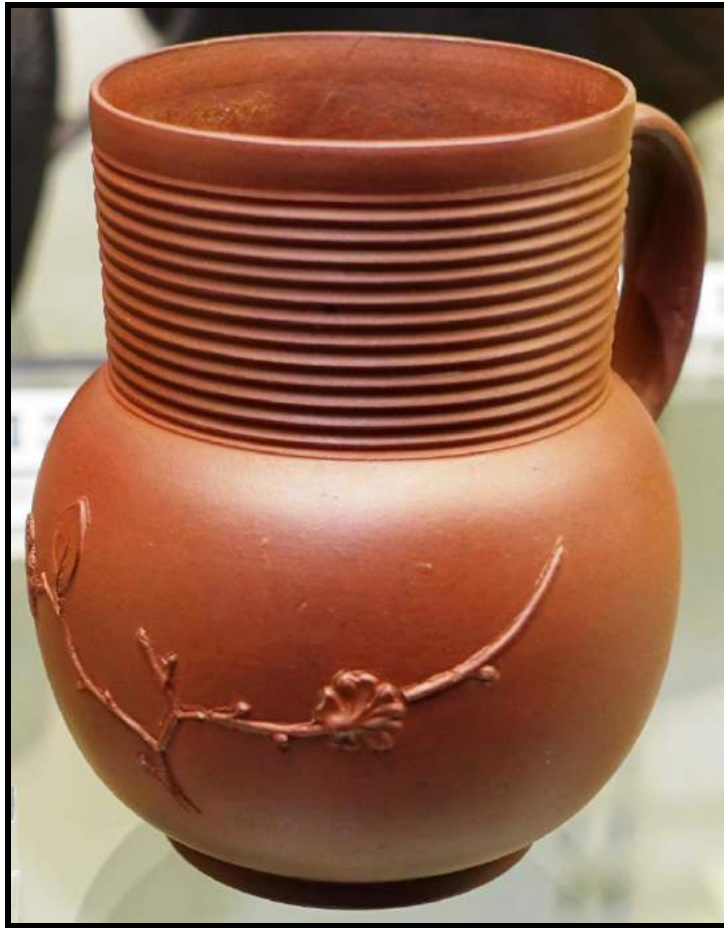


Figure 5: Unglazed Red Stoneware Mug by David and John Philip Elers, Circa 1693-1698. Image courtesy Wikimedia Commons Public Domain, [Creative Commons CC0 1.0 Universal](https://en.wikipedia.org/wiki/Elers_brothers#/media/File:Mug,_David_&_John_Philip_Elers,_Staffordshire,_England,_1693-1698,_unglazed_red_stoneware), Public Domain Dedication, https://en.wikipedia.org/wiki/Elers_brothers#/media/File:Mug,_David_&_John_Philip_Elers,_Staffordshire,_England,_1693-1698,_unglazed_red_stoneware.

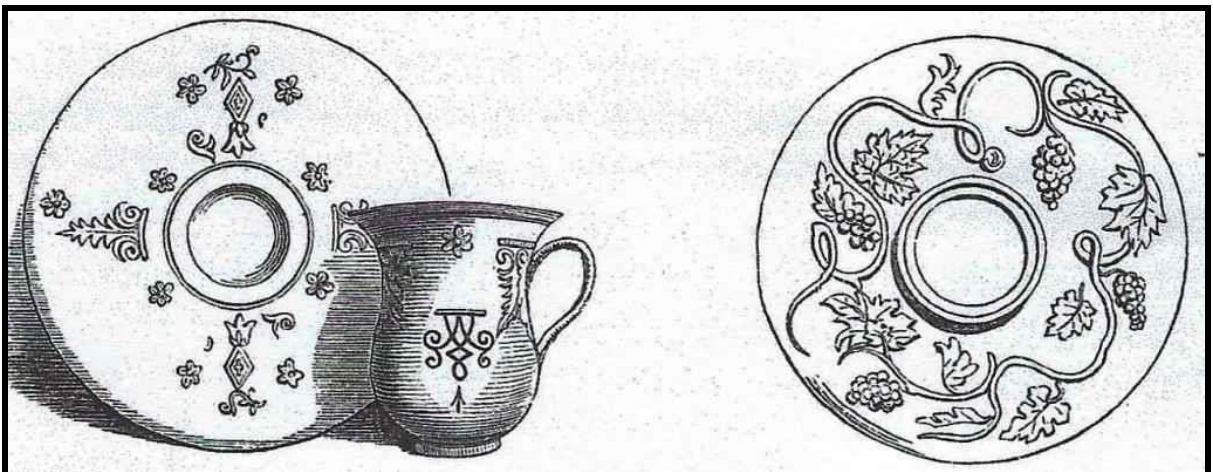


Figure 6: An Engraving of "Elers Ware" (Jewitt 1878 I:100).

mechanical jollyes.⁸ The earliest record of a pottery using a Watts engine is in 1782 at Joshua Wedgwood's factory at Etruria (Thomas 1936:528-532; Clark 1995:53). Others who are credited as among the earliest to use steam power are Thomas Wolfe and Joshua Spode, both of whom employed engines in their factories to drive flint and glaze mills around 1793 (Wedgwood 1913:139).

Growth of manufacturing in Staffordshire gave rise to an industrial infrastructure that supported the factories (Barker 2001:77-78). These included local coal mines and clay pits, importers of raw materials, "millers who prepared flint and clays for factory use, freelance decorators and engravers, toolmakers and engineers, and . . . crate makers in whose willow crates the wares were transported," as well as teamsters who brought in raw materials and took away finished products (Barker 2001:76).

A major infrastructure obstacle to be overcome was transportation. Originally, products traveled in crates on packhorses over appalling unimproved roads, to be traded at country market-towns or fairs, or to the nearest coastal ports to be shipped to other points in Britain and overseas (Shaw 1829:101, 148-149, 169; Wedgwood 1913:26, 81-82, 94; Thomas 1936:533; Clark 1995:51). This prompted master potters in The Six Towns to become enthusiastic advocates for improved roads and turnpikes during the 1760s, such as the one that led from Newcastle through Cobridge to Leek, and another from Staffordshire to the seaport of Chester. Carts and wagons could travel on these enhanced thoroughfares, replacing pack animals. Under the leadership of Joshua Wedgwood, these entrepreneurs also promoted funding for the Grand Trunk (Trent and Mersey) Canal, which opened in 1777, and provided the Staffordshire potteries direct access to the seaports of Bristol, Hull, and Liverpool (Shaw 1829:13, 148-149, 169; Wedgwood 1913:91-98; Thomas 1936:533; Clark 1995:51; Barker 2001:81; Deike and Deike 2005:5). During the early nineteenth century railways augmented Staffordshire's transportation networks (Thomas 1936:534; Deike and Deike 2005:7).

⁸ Mechanical jollyes refer to a set of tools for shaping ceramic vessels in which a shaped tool is slowly brought down onto the plastic clay body that has been placed on top of a rotating plaster mould (<https://gotheborg.com/glossary/jiggerandjolly.shtml>).

Part of the extensive infrastructure was a community of specialists that provided services and products to the potteries (Barker and Majewski 2006:215). This concentration of “technical and creative talent” included engravers, mold makers, engineering companies that specialized in the equipment and machinery used in the industry, and specialist manufacturers of kiln furniture. The “comparatively small size” of most Staffordshire factories required this type of auxiliary support by independent contractors (Barker 2001:76-77).

As English ceramics scholar David Barker (2001:77) explained:

The nature of production in north Staffordshire, and the comparatively small size of most of its factories, necessitated extensive external support to provide raw materials, tools, and equipment. While the best-known firms of the late eighteenth and nineteenth centuries generally employed in excess of five hundred workers, the vast majority of factories operated with far fewer. As late as 1851, more than 60 percent of the north Staffordshire earthenware factories had a workforce of fewer than twenty. Production on such a scale could not have survived without specialist suppliers for most of its needs.

Increasing standardization and uniformity of products were the unavoidable results of industrialization and dependence upon independent contractors. The proliferation of specialists and suppliers that served not only The Six Towns but other manufacturers throughout England greatly expanded the influence of The Potteries’ methods, so that by the close of the eighteenth century Staffordshire-type wares had become the industry standard and were produced by factories in many parts of the country (Barker 2001:77-78; Barker and Majewski 2006:215).

The adoption of certain consistent processes in all factories was the other major factor that led to overall industry homogeneity, even though these processes remained dependent upon skilled workers. “The widespread use of the lathe, for example, reduced the individuality of the thrower and the variations that might occur in throwing. From the 1720s all hand-thrown wares were lathe turned, adding to the uniformity of a factory’s products” (Figure 7) (Barker 2001:78; see also Rickard and Carpentier 2004). Other adopted processes that increased standardization in finished products between ceramic producers included plaster of Paris molds, which replaced plaster molds made of gypsum and alabaster in the 1740s, liquid glazes, introduced around 1745, and transfer printing decoration, invented in 1751 (Shaw 1829:146, 169; Wedgwood 1913:61, 66-67; Clark 1995:40-41; Barker 2001:78-81; Barker and Majewski 2006:215).

The continued quest for efficiency and standardization of product production ultimately resulted in establishment of the world’s first modern ceramics factory with the opening of Joshua Wedgwood’s Etruria pottery in 1769 (Figure 8). Located on 350 acres adjacent to the Trent and Mersey Canal, the enterprise included a village of employees’ dwelling houses (Shaw 1829:189; Jewitt 1878 II:354-355; Wedgwood 1913:90), and featured systematic training of workers, methodical planning of production lines with efficient divisions of labor, and greatly improved management of raw materials and kilns (Clark 1995:53). An 1802 directory “listed fourteen different hands” not including “those engaged in inferior capacities such as turners on the wheel and lathe,” responsible for production of a single vessel such as “a common enameled tea-pot, mug, jug etc.” (Allbut and Son 1802).⁹ Common for the period, this factory employed “as many as 300 children” (Deike and Deike 2005:27). As already noted, Etruria is the earliest known pottery to have installed a Watts rotative steam engine in 1782 (Clark 1995:53).

By the end of the eighteenth century English ceramics production had been industrialized and Staffordshire products dominated local markets, much of Europe, and had made

⁹ For a detailed description of Staffordshire ceramic production see Allbut and Son 1802:54-59 and Deike and Deike 2005:26-41.

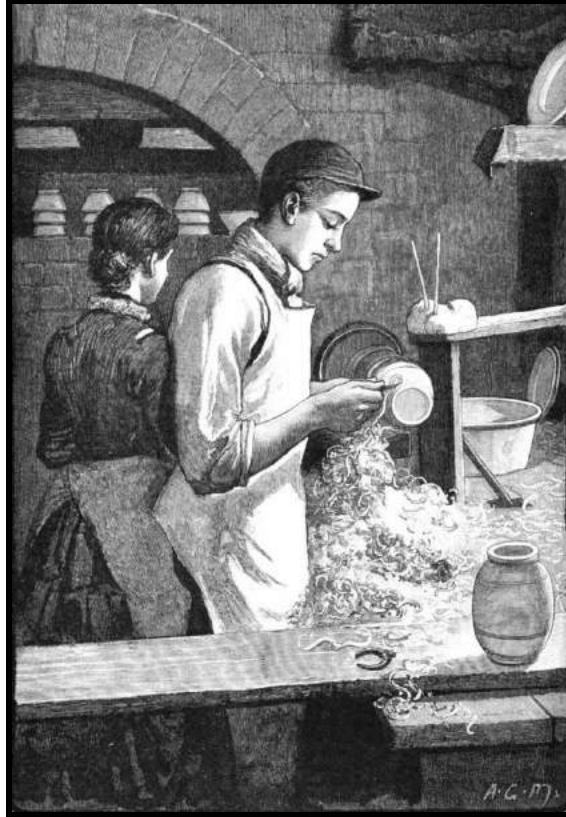


Figure 7: “Turning on the Lathe” from “China-Making at Stoke-on-Trent.” Image from the 1884 *English Illustrated Magazine*, courtesy the *Hathi Trust* and Pennsylvania State University, <https://victorianweb.org/art/illustration/morrow/9.html>.

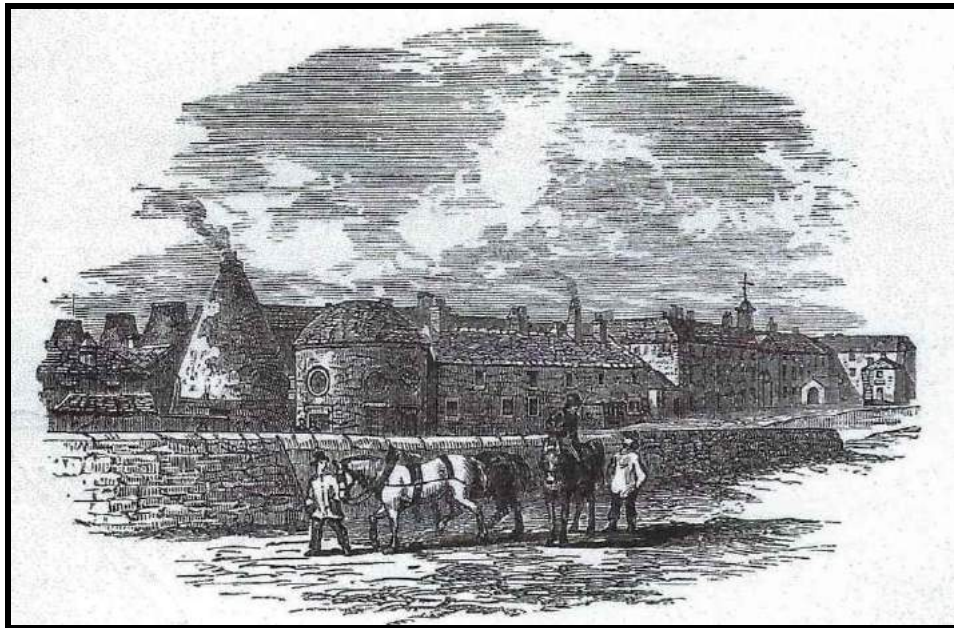


Figure 8: The Etruria Factory. The Trent and Mersey Canal is in the far right foreground emerging from behind the wall in the central foreground that blocks its view (Jewitt 1878 II:355).

major inroads into North and South America. Most of The Potteries' factories engaged in long-distance trade. By the late eighteenth century five-sixths of their commerce consisted of foreign markets. These wider mercantile venues became necessary in order to maintain the expanding growth of the industry (Wedgwood 1785 in Allbut and Son 1802:53; Thomas 1936:534; Barker 2001:75-76, 81).

The key to the triumph of Staffordshire's products rested largely in their attractive aesthetics (Clark 1995:55), and prices that appealed to the "mass-consuming lower, lower-middle, and middle sections of the market." These wares had less popularity with the upper end of the consuming public for whom Chinese and European porcelains remained popular (Barker 2001:81).

By the second decade of the nineteenth century English ceramics were flooding overseas markets and had radically changed trade patterns from earlier Colonial periods. No longer did production within a specific empire dominate each nation's territories (Barker and Majewski 2006:222). In Mexico the influx of refined European whitewares on a massive scale severely reduced the manufacture of Mayolica and other local earthenwares (Fournier 1990; Gavin 2003:95; Fournier and Blackman 2007, 2008). Similar marketing occurred throughout the Caribbean and Latin America including the ports of Bermuda, Bahia, La Guaira, Pernambuco, Rio de Janeiro, Valparaiso and Lima, as well as Veracruz in Mexico (Barker and Majewski 2006:222).

Obviously, the glut of British wares into the Americas brought English manufactured goods to the San Diego Presidio. With liberalization of Spanish trade policies in the late eighteenth and early nineteenth centuries, English wares began to appear in the Western Pacific. Development of the coastal trade along the Pacific coast of North and South America at this time integrated California into a commercial network involving Mexican, Central and South American ports, the Hawaiian Islands, the northwest coast of the American continent, and China (Iglar 2004; Bonialian 2017:21). It ultimately resulted in the California hide and tallow trade in which U.S. and British ships, among others, supplied California not only with English merchandise but commodities from around the

world (Morrison 1921:167-169; Ogden 1941; Dallas 1952; Archibald 1978:115; Griffin and Drummey 1988:128-129; Whitehead 1992:158-159; Hackel 1997:119, 130-131; Iglar 2004) (See Volume 2, Trade and Economics).

SCHOLARSHIP

Unlike studies of Mexican Colonial ceramics and Native American wares, the historical scholarship on English ceramics is much more extensive and dates back several hundred years. This section will highlight some of the works of the last 340 years but will not attempt a comprehensive discussion of anything close to the thousands of titles that exist. Luckily, Barker and Majewski (2006:206-209) along with Miller and Earls (2008:67-69) have provided discussions on the evolution of English Ceramics scholarship, which this section uses as a framework.

The earliest description of manufacturing in the Staffordshire district was published in 1686 by Dr. Robert Plot in his *The Natural History of Staffordshire*. He recorded details of peasant pottery manufacturing at Burslem, from which the later ceramics industry of The Six Towns evolved (Plot 1686:121-123). Manufacturers of the late eighteenth century also contributed to documentation of the trade's history. Josiah Wedgwood compiled a list of potters operating in Staffordshire between 1710 and 1715 that he based on interviews conducted in 1776 with older potters. Enoch Wood collected early Staffordshire wares along with documents related to The Potteries (Miller and Earls 2008:67).

Two early nineteenth century works include the *Staffordshire Pottery Directory*, published in 1802 by J. Allbut and Son, and *History of the Staffordshire Potteries* by Simon Shaw, which was released in 1829. The directory included a history from the time

of Dr. Plot through the seventeenth and eighteenth centuries, detailing the contributions of the Elers, the evolution of white salt-glazed stoneware, and the later development of creamware and other products. It described the manufacturing process and gave descriptions of the wares produced in the district at the time of its publication (Allbut and Son 1802:29-60). Shaw's history was even more detailed and included biographical information on a number of Staffordshire potters (Shaw 1829). He relied on "the memories of potters and workers for information regarding when and by whom innovation occurred" (Miller and Earls 2008:67).

"The serendipitous" recovery "of a massive assemblage" of Josiah Wedgwood's records, offered for sale as "scrap paper" in the 1840s, ultimately resulted in the 1865 publication of a two volume biography of this industry pioneer by the established novelist and non-fiction author Eliza Meteyard (Miller and Earls 2008:67-68). Another biography of Wedgwood by artist, author, and, historian Llewellyn Jewitt came out the same year (Jewitt 1865). This was followed a little over 15 years later, in 1878, by Jewitt's classic two-volume work *The History of Ceramic Art in Great Britain* (Jewitt 1878).

By the mid-nineteenth century, an interest in the study of English Ceramics had evolved among the general public. Museums and individuals held pieces dating from the period of Roman occupation through the production of the Elers and other early Staffordshire potters. Written for this audience, Meteyard's (1865) and Jewitt's (1865, 1878) works provided concise and thorough histories of the Staffordshire potteries and the individual manufacturers, as well as referencing numerous individual specimens with in depth descriptions and abundant finely detailed illustrations (See Figures 2 & 6). The latter were possible due to the same advancements in engraved printing that had allowed the development of transfer decoration on ceramics.

Meteyard continued to write for the collecting community with publication of *Wedgwood and His Works: A Selection of his Plaques, Cameos, Medallions, Vases, etc.* (1873), *Memorials of Wedgwood: A Selection From His Fine Art Works in Plaques, Medallions, Figures, and Other Ornamental Objects* (1874), *The Wedgwood Handbook: A Manual*

for Collectors (1875), and *Choice Examples of Wedgwood Art: A Selection of Plaques, Cameos, Medallions, Vases, etc.* (1879). Some of these later volumes had photographs to augment the engraved illustrations.

As Miller and Earls (2008:68) have stated: “Information provided by Meteyard and Jewitt is the foundation of much of our ceramic knowledge, providing a road map for collecting English ceramics that spurred interest in the subject. Following these early publications, collectors and antiquarians generated a flood of books on English ceramics that has not yet crested.”

During the latter nineteenth and early twentieth centuries numerous volumes for collectors were produced in the British Isles and the United States, including the often cited *A History and Description of English Earthenware and Stoneware to the Beginning of the 19th Century* by William Burton (1904), as well as *Transfer Printing on Enamels Porcelain and Pottery* by William Turner (1907), and the very readable *Staffordshire Pottery and its History* by Josiah C. Wedgwood (1913). An article by John Thomas (1936), “Pottery in England’s Industrial History,” provided a nice summary of the history of The Potteries and the effects of the Industrial Revolution on the trade.

Collectors, decorative artists, and art historians continued to dominate ceramic studies through the mid twentieth century, and are still producing in proliferation today. Their works provide important guides to identification along with “sound empirical research and classification schemes.” This body of work tends to approach its subject from the art historian’s point of view, and is not as much concerned with the social and economic contexts in which ceramics were utilized (Barker and Majewski 2006:206). The expansion of these collector’s volumes on numerous periods and subjects, along with establishment of online resources such as the Friends of Blue, formed in the 1980s (<https://www.fob.org.uk/>), the Transferware Collectors Club,¹⁰ founded in 1998 (Siddall

¹⁰ The Transferware Collectors Club Database of Patterns and Sources (TCC DB) (<https://www.transferwarecollectorsclub.org/>) is a valuable resource for the identification of Transferware patterns. As of 3/19/2023 there were 17,925 patterns listed and more (around 50 a month) are still being added (Hoexter and Siddall 2023 Personal Communication to Stephen R. Van Wormer).

2022 personal communication, <https://www.transferwarecollectorsclub.org>), or Staffordshire Figures 1780 to 1840 (<http://www.mystaffordshirefigures.com/>), have made it possible to identify almost any type of ceramic object produced from the eighteenth through the twentieth centuries at a level, and with an ease, that could not have been conceived of fifty years ago. This fact is attested to by their numerous citations in this study.

In the area of museum studies, “new approaches to ceramics research by social historians, museum curators, and historical archaeologists began to develop in the 1930s” at locations such as “Colonial Williamsburg in Virginia, Plymouth Plantation in Massachusetts, and Henry Ford’s Greenfield Village in Michigan.” These scholars “began to rigorously research documents such as probate inventories” for the purpose of identifying objects that functioned together in a household in order to create accurate displays and enhance restorations in historic house museums. This led to a recognition of the importance of material culture studies. In 1952 the Henry Francis du Pont Winterthur Museum and the University of Delaware established a master’s degree in American material culture (Miller and Earls 2008:68). Similar courses are now common at universities throughout the United States.

An increasing interest in the material culture of modern societies also began to take root in archaeology. As archaeologists in England began to study more modern sites and urban environments following World War II, it became apparent “that the most recent material culture was in many ways the least understood.” The Post-Medieval Ceramic Research Group was founded in 1963, which “in 1966 broadened its interests to become the Society for Post-Medieval Archaeology” (Barker and Majewski 2006:206). A year later, in 1967, the Society for Historical Archaeology was established in the United States (<https://sha.org/about-us/>). By the 1970s economic and social historians, along with increasing numbers of historical archaeologists and curators, began to contribute more regularly to the study of English Ceramics. In 1972 a conference at the Winterthur Museum resulted in publication of the volume *Ceramics in America* (Quimby 1972),

which “served as a very useful summary of the state of ceramics research” up to that point in time (Miller and Earls 2008:68).

Since the 1970s, both in the United States and England, cultural resource management projects have resulted in studies on sites as diverse as rural farmsteads, mining camps, railroad workers camps, industrial factories, and inner-city neighborhoods (Barker and Majewski 2006:207-208). Consequently, works concerned with the role and uses of ceramics in society have proliferated. Pioneering articles by George L. Miller (1980, 1991) provided a systematic approach to the classification of nineteenth-century refined earthenwares based on decoration rather than paste. Using documentary sources, he established relative price index values based on the decoration of various ceramic forms (Miller and Earls 2008:69; Barker and Majewski 2006:207-208). His work was followed by Susan Henry’s similar price indexing for early twentieth century ceramics (Henry 1982, 1987). This emphasis on the study of consumer patterns brought the 1987 publication of *Consumer Choice in Historical Archaeology*, edited by Suzanne Spencer-Wood.

The last four decades have seen research in historical ceramics continue to develop as an interdisciplinary field.¹¹ Ceramic studies are increasingly driven by archaeology, and archaeological data is incorporated into literature useful to the academic scholar and collector. Two examples include the 1986 *Chinese Export Porcelain in North America* by Jean McClure Mudge, and Jonathan Rickard’s *Mocha and Related Dipped Wares: 1770 - 1939* (2006). Mudge’s study incorporated data from Jean Krase’s 1979 Master’s Thesis on The Old World Ceramics from the San Diego Presidio Chapel Excavation (Mudge 1986:134-136, 184). In 2001 the interdisciplinary approach to the study of historic ceramics achieved a formalized venue with initiation of the annual publication *Ceramics in America* by the Chipstone Foundation (Barker and Majewski 2006:208-209). In addition to publishing untold articles on ceramics in its journal, the Society for Historical Archaeology has issued numerous special publications including the 2013

¹¹ For a discussion of examples of the interdisciplinary approach see Barker and Majewski 2006:206-209, and Miller and Earls 2008:68-69.

Ceramic Identification in Historical Archaeology: The View from California (Allen et al. 2013).

CHAPEL COMPLEX ENGLISH CERAMICS

A total of 3520 sherds, weighing 18.666 kilograms that represented 258 English ceramic objects was recovered from the San Diego Presidio Chapel Excavation. Of this amount 3499 sherds, weighing 18.487 kilograms, corresponded to a minimum number of 253 distinct vessels. Five unique ceramic items that included a chipped ceramic disk and four figurines were represented by 21 sherds that weighed 179 grams.

Individual English ceramic items from the Chapel Complex Collection were identified and analyzed by decoration, pattern designs, body shape, rim diameter, paste and glaze. In most cases, stoneware and porcelain being the main exclusions, wares were grouped into decorative types. The body sherds of the majority of English ceramics in the assemblages were refined white earthenwares, which researchers have generally broken into three categories: creamware, pearlware and whiteware. The ability to differentiate between the three can be problematical and their definitions are not always agreed upon. An extensive range of specialists, including archaeologists, ceramic historians, collectors, curators, and dealers, use both pearlware and whiteware as catch-all terms for a wide variety of ware types (Lockett 1996; Garrow 2016; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Creamware).

These terms do have historical precedent. First introduced in the early 1700s, creamware had a clay body similar to that of fine white stoneware, but it was fired at earthenware temperatures and covered with a clear glaze. Early creamwares were butter-colored. In the 1760s Joshua Wedgwood focused on improving the product, and by 1763 he had succeeded in producing a lighter-toned more attractive ceramic with a durable glaze that resisted crazing. This was the first British earthenware that could compete with

porcelain, and was considered suitable for the dining table. Wedgwood produced creamware dining sets for England's Queen Charlotte and Catherine the Great of Russia. In spite of achieving this elevated status undecorated creamware remained affordable to the common household (Clark 1995:47-50; Miller and Hunter 2001; Britannica 2015).

In 1779 Wedgwood introduced a whiter ceramic with a light bluish tint in the glaze that he called pearl white. Other potteries referred to it as China glaze or pearlware.¹² The latter term is generally used by scholars and collectors today. The difference was achieved by subsisting cobalt oxide in the glaze instead of the iron oxide used for creamware. This produced a whiter looking finish that exhibited blue and other colored designs in a more satisfactory manner than the yellowish tinted surface on creamwares, and became the preferred body for decorated English ceramics for almost a century. However, creamware never went out of production, and, for the most part, continued to be used for undecorated vessels. As time progressed, Staffordshire potteries began to imitate bone china, which resulted in the further refinement of whitewares (Hughes and Hughes 1968:121; Savage and Newman 1974:216; Lockett 1996; Miller and Hunter 2001; Barker and Majewski 2006:215-216; Britannica 2015; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022).

The differences between creamware, pearlware, and whiteware are often impossible to detect by looking at a single sherd (Garrow 2016). Detectable visual differences between creamware and pearlware can depend on a small amount of cobalt added to the glaze, which is often difficult to see. A comparison of paste composition between the two “have failed to reveal any differences in either density or color” (Sussman 1977:105). The distinctions between pearlware and whiteware are “even fuzzier than that between creamware and pearlware.” Whiteware vessels also often have a faint blue tint where the

¹² Lockett (1996) contends that the term pearlware was not used by potters during its time of manufacture. Miller and Hunter (2001) state that because ceramics were marketed by their decoration rather than body type “the terms creamware, pearl white, China glaze and pearlware fell into disuse.” It would seem that in order for the term pearlware to fall into disuse it had to have been in use by the potters. Writing in 1829 Shaw uses the term “China Glaze” and does not mention pearlware (Shaw 1829:184).

glaze is thicker (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022- Shell Edge).

During the nineteenth century ceramics manufacturers marketed these wares by their ornamentation styles, not their body types. They were listed and priced according to labels such as “painted,” “edged,” “printed,” or “dip,” which described how the items were decorated. Consequently, the terms creamware, pearl white, China glaze, and pearlware fell into disuse (Miller and Hunter 2001; Miller and Earls 2008:103).

For all refined whitewares in this study decoration was the defining analytical characteristic, and the nature of the paste was considered only a secondary attribute whose identification could not be reliably counted on. Because of the ambiguity and difficulty in precise identification, when they are used, the terms creamware, pearlware, and whiteware, are intended only as secondary descriptive adjectives to the decorative or functional type categories under which the ceramics have been identified. In specific cases within the Presidio Chapel collection, definitions of creamware and whiteware relied on previous classifications by Krase (1979), or student identifications written in the catalog¹³ (Presidio Chapel Catalog 2005). Any sherd that lacked a previous paste classification and had a visually detectable blue tint to the glaze was defined as pearlware. Types and categories identified and presented in the following discussions include undecorated vessels, dipped Banded-Mocha wares, edge decorated wares, transfer decorated wares, porcelain, miscellaneous wares, and unique objects.

Undecorated

Twenty-six (10.08 %) undecorated vessels were identified from 1551 (44.06 %) sherds that included both household and tableware items. Household vessels consisted of chamber pots and a wash basin. Serving and tablewares included serving bowls, platters,

¹³ In some cases items previously cataloged as whiteware were cross mended with fragments previously identified as either pearlware or creamware. When this happened, the “whiteware” items were relabeled and added to those respective designations.

plates, soup plates, a salt cellar and unidentified items. There were no undecorated teawares. Quantities and percentages are listed in Table 1. Examples are shown in Figures 9 through 15. Undecorated whitewares, often referred to as CC wares, constituted the cheapest ceramics on the market (Miller 1991:1-3).

Table 1: Undecorated Items

ITEM	TYPE	#	%
Bowl	Undecorated-Creamware	2	7.69
Bowl, Large Serving	Undecorated-Creamware	1	3.85
Bowl, Small Serving	Undecorated-Creamware	2	7.69
Chamber Pot # 1	Undecorated-Creamware	1	3.85
Chamber Pot # 2	Undecorated-Creamware	1	3.85
Chamber Pot # 3	Undecorated-Creamware	1	3.85
Chamber Pot # 4	Undecorated-Creamware	1	3.85
Chamber Pot # 5	Undecorated-Pearlware	1	3.85
Chamber Pot # 10	Undecorated-Creamware	1	3.85
Plate	Undecorated-Creamware	1	3.85
Plate, Large	Undecorated-Creamware	4	15.38
Platter	Undecorated-Creamware	1	3.85
Platter, Oval	Undecorated-Creamware	1	3.85
Salt Cellar	Undecorated-Creamware	1	3.85
Soup Plate	Undecorated-Creamware	2	7.69
Unidentified Flat Vessel	Undecorated-Creamware	1	3.85
Unidentified Hollow Item	Undecorated-Creamware	1	3.85
Unidentified Item	Undecorated Earthenware	1	3.85
Unidentified Vessel Rim	Undecorated-Creamware	1	3.85
Wash Basin	Undecorated-Pearlware	1	3.85
	TOTALS	26	100.00



Figure 9: Small Undecorated Creamware Bowl (MNV # WE1175A).

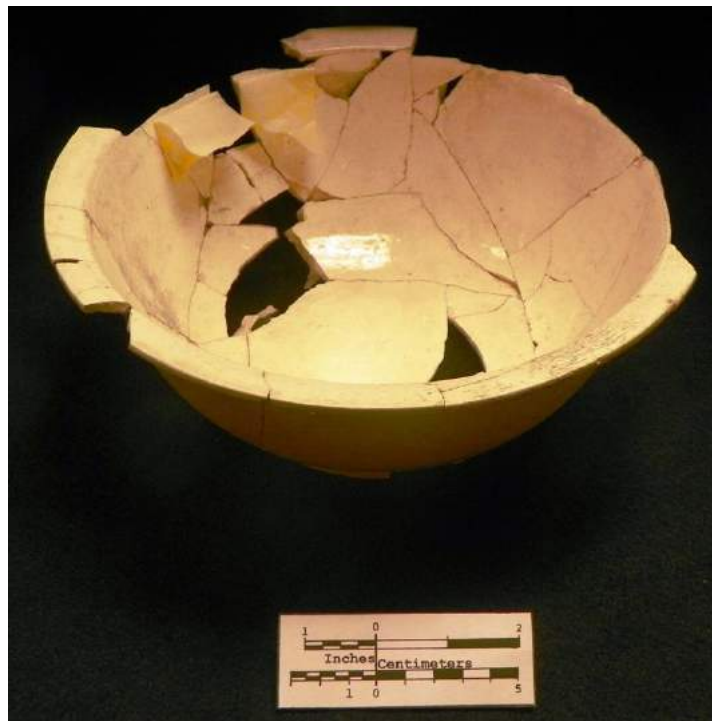


Figure 10: Large Undecorated Creamware Serving Bowl (MNV# 1174).



Figure 11: Undecorated Creamware Chamber Pot # 1 (MNV # WE600 A-H).



Figure 12: Undecorated Creamware Chamber Pot # 3 (MNV # WE601 A-H).



Figure 13: Top Side of Undecorated Creamware Plate with a Slightly Molded Rim (MNV # WE1003).



Figure 14: Undecorated Creamware Soup Plate (MNV # WE624).



Figure 15: Undecorated Wash Basin (MNV # WE 602 A – N). Because of a blue tint in some of the glaze, which does not show in this photograph, this piece was identified as pearlware.

Dipped Banded-Mocha Ware

(Annular, Banded, Dipped, Dipt, Factory Made Slipware, Industrialized Slipware, Linear, Mocha, Variegated)

Dates: 1770-1929 (Rickard 2006).

Dipped banded-mocha ware refers to a type of hollowware ceramics with bright multicolored decorations characterized by areas ornamented in brightly tinted slips combined with horizontal lines, bands, dots, squiggles, checks, and dendrite-like mocha designs. The bright colors included white, cream, buff, yellow, mustard, ochre, orange, rust, and various shades of blue, green, brown, tan, grey, and black. Many vessels had bands, lines, and additional adornments of several different colors. These decorative techniques were only used on hollowware items that included chamber pots, tankards, pitchers, mugs, jugs, and bowls. Body pastes consisted of creamware, pearlware, and yellowware. Usually clear lead glaze covered the slipped decorations (Wright nd; Slesin et. al 1997:116-135; Sussman 1997; Carpentier and Rickard 2001; Rickard 2006:12; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.gov/diagnostic/> 2022 - Dipped Wares).

During its main period of production from 1770 through the early twentieth century, and especially after 1810, these ceramics were called dipped, dipt, or mocha (mocoa) wares (Wright nd ; Slesin et. al 1997:116-135; Sussman 1997:1, 47; Carpentier and Rickard 2001; Rickard 2006:12; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 – Dipped Wares). A variety of terms have been used by collectors and researchers for these wares including annular, banded, dipped, dipt, industrialized slipware, linear, mocha, and variegated wares. In the first extensive scholarly examination of these ceramics Lynne Sussman (1997) used the term “factory-made slipware.” In his comprehensive study Jonathan Rickard (2006:1) called them “lathe-turned refined utilitarian earthenware whose principal decoration has been achieved with slip.” Some works have used the term mocha as an inclusive name for all of the slip-decorated elements these items exhibit. Many others have used the same

word to refer only to the dendritic designs (Miller 1991:6; Sussman 1997:1; Rickard 2006:12). This study uses the term “dipped banded-mocha ware.” Dipped banded-mocha ware items were priced just above the least expensive ceramics on the market (Miller 1991:22), and between 1814 and 1840 cost around twenty percent more than undecorated whiteware (Wright nd).

The various types of decorations and designs associated with dipped banded-mocha wares could be infinitely combined, and most vessels exhibit several styles (See Figure 16). According to an online resource, “One scholar tracked over 4000 unique pieces and another has identified 22 distinct designs” (Wright nd). In the case of the San Diego Presidio Chapel Complex’s dipped banded-mocha wares, it was through the matching or cross mending of contiguous bits of different colored sherds that carried more than one decorative style or color that individual vessels could be identified.

Chapel Complex Dipped Banded-Mocha Wares

The dipped banded-mocha ware decorations identified on the Presidio Chapel Complex ceramics are briefly described below. Definitions and descriptions are taken from Sussman 1997, Carpentier and Rickard 2001, Rickard 2006, Genheimer 2012, and The Diagnostic Artifacts in Maryland Public Domain Website (<https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Dipped Wares), in addition to others specifically cited. Examples on whole vessels are shown in Figures 16 - 18.

Combed

As the name implies, this decoration is the result of lines or blotches of different colored wet slips being combed through to produce a repeating scalloped design.

Mocha

These designs look like, and are named after, mineral dendrites that resemble spreading moss. They were made by adding small quantities of an acidic solution called “mocha tea,” that was made from a variety of substances including tobacco and urine. When these fluids were dotted onto a surface of wet slip, while the

vessel was held upside-down, it spread into the branching forms. The dendrites are black, very dark brown, and blue. The term mocha originates with a semiprecious moss agate from Arabia used in jewelry. They were shipped through the port of Mocha (el Mukha) in Yemen and referred to as mocha stone. The black and brown ceramic dendrite designs resembled the mocha stones, and, therefore, were called mocha (Sussman 1997:26; Slesin, et. al 1997:115; Carpentier and Rickard 2001) (See Figure 17).

Engine Lathe

A description of the use of a lathe in decorating dipped banded-mocha ware vessels is provided by Carpentier and Rickard (2001:116)¹⁴ (See Figure 26).

Developed initially for the mechanical trades, the engine-turning lathe allowed potters to decorate vessel surfaces with geometrical precision, using the machine in two different ways. The first involved slip banding on a leather-hard pot using one or more colors. This process was most likely performed on a simple turning lathe. After the slip had set, the vessel was fixed to the engine-turning lathe in a horizontal position. By using a combination of fixed blades and an edge cam, a crown cam, or both, the machine would cut a precise pattern through the thin slip coating to reveal the body color. In the second technique, the leather-hard, undecorated pot was mounted on the engine-turning lathe and a shallow pattern of repeat squares and rectangles was cut into the body. The pot was then removed and dipped into a colored slip or banded with slip on the lathe. After the slip was allowed to set up, the pot was reattached to the lathe and the turner carefully shaved

¹⁴ For another detailed description of the use of the turning lathe see Sussman 1997:4, 26-33.

the slip away until the recessed pattern was revealed in the darker, inlaid color. These techniques were undoubtedly in use in the 1770s, although no documentary proof has yet been found.

Marbling aka Variegated Surfaces

Some dipped banded-mocha wares display multicolored swirling variegated surface designs that emulate agate, porphyry, and other multicolored stones. The effect was created by applying different colored slips that puddled, ran, and swirled against each other, forming disparate amorphous shapes. Sometimes the colors were further mixed by combing. A similar result was also achieved by affixing layers of different color clay, and then folding/cutting the assembled wedge of clay (See Figure 18).

Multi-Chambered Slip aka Cable, Cats Eye, Loop, Rope, Wave, Snailtrack, Wormtrack, Twigging

By use of a multiple-chambered tool that held different colored slips, which were dribbled through goose quills, various linear patterns given the descriptive names listed above could be produced. Production began in 1811 with a patent for a multi-chambered slip pot (Sussman 1997:10-18; Wright nd; Rickard 2006:65) (See Figure 17).

Plain Banded

This term refers to solid colored horizontal slip bands with no further augmentation. Production began in the 1770s and ended in the early twentieth century (Wright nd). This was the basic decoration on dipped banded-mocha ware and was used in combination with “most other types of slip decorations.” Bands were commonly applied with a slip-bottle applicator (Sussman 1997:6).

Reeding, Rilling, or Ribbing

This molded effect consists of several narrow concentric recessed rings or grooves made when the vessel was wet. Generally placed near the top or bottom of the vessel and often used to separate different bands of color, reeding could be left uncolored, or tinted, with green the prevalent color choice (Savage and Newman 1974:242-243; Sussman 1997:42-44) (See Figure 18).

Rouletting aka Cogging

These linear repeating patterns are usually at the tops or bottoms of vessels. They were formed with a hand held tool consisting of a handle and a pin holding a revolving wheel carved into a repeating pattern. The patterned end of the wheel was impressed and rolled into the damp clay. Rouletting, when repeated in larger areas, was also used as an inexpensive alternative to engine-turned decoration. It was common from 1810 to 1860 (See Figure 17) (Slesin et. al 1997:128; Sussman 1997:33; Hunter 2004:277; Rickard 2006:7, 36,37).

Sgraffito aka Incised

These terms are names for the technique of simply scratching or drawing designs into clay. In the case of banded wares, it is scratched by hand through a slip-covered area to expose the uncolored clay body underneath (See Figure 23) (Godden 1966:xiii; Carpentier and Rickard 2001:15 - Fig. 1).

Speckling, Agate, Encrusted, or Encrustation

These decorations consist of surface enhancements in which dried bits of colored clay were pressed into a recessed area of wet slip. On encrusted wares the rough surface was left in three dimensions. For agate wares it was finished on a lathe, producing a smooth granulated surface resembling multicolored polished stone (See Figure 24) (Sussman 1997:37-42; Rickard 2006:7, 29 Figure 38).

Sprigs, Applied Sprigs, or Applied Reliefs

Applied sprigs consist of small raised clay decorations that were made in molds, and then either applied into the wet slip, or glued onto the dried surface. They were usually added onto wide colored bands and the sprigs are often left uncolored (Rickard 2006:8-9, 82). The term should not be confused with painted sprig decoration on hand painted wares.

Trailing, Slip Trailing, Trailing with Templates

Trailing decorations incorporated hand applied slipped lines, bands, dots, squiggles, and representational images of flowers and leaves either applied onto the unadorned vessel body or into a slip filled area. Trailing was done as single lines or with a multi chambered slip pot tool. Certain designs including circles and “uniform arrangements of dots were also made using templates” (Sussman 1997:7-10).



Figure 16: Dipped Banded-Mocha Ware Pitcher/Jug Showing a Variety of Decorative Techniques. These include from top to bottom: black horizontal band, green rouletting, white trailing on a black band, and cat's eyes on a rusty chocolate brown band. The alternating trailing and cats' eyes repeat across the center section, and they are bracketed by the green rouletting (Courtesy Metropolitan Museum of Art public domain accession # 2017.405, <https://www.metmuseum.org/art/collection/search/762253?ft=2017.406&offset=0&mp:rpp=40&pos=1>).



Figure 17: Dipped Banded-Mocha Ware Tankard. This item is decorated from top to bottom: ochre band, followed by a white blue glaze tinted pearlware area framed along top and bottom edges with uncolored beaded rouletting and a black geometric rouletted band in the center. The following wide ochre center area exhibits dendritic mocha designs, followed by another white blue glaze tinted pearlware area framed with uncolored beaded rouletting and a central black circular geometric rouletted band, followed by a narrow ochre band. The base is molded, and uncolored (Courtesy Wikimedia Commons Public Domain https://commons.wikimedia.org/wiki/File:Mug_with_mocha_decoration,_England,_c._1800,_earthenware_-_Concord_Museum_-_Concord,_MA_-_DSC05754.JPG#mw-head).



Figure 18: Dipped Banded-Mocha Ware Tankard. This item is decorated with marbling / variegated surfaces. Concentric recessed rings known as reeding, rilling, or ribbing, framed by horizontal black bands accent the top and bottom. ([Courtesy Wikimedia Commons Public Domain Mug with slip-marbled decoration, England, c. 1800, earthenware - Concord Museum - Concord, MA - DSC05752.JPG](#)).

Seventeen (6.59 %) dipped banded-mocha ware vessels were identified from 119 (3.38 %) sherds that included household, tableware, and unidentified hollowware items. Household vessels consisted of chamber pots. Tableware was comprised of bowls, pitchers, and tankards. All except four yellowware pieces, which included two chamber pots and two unidentified hollowware items, were of white earthenwares. Quantities and percentages are listed in Table 2. Examples are shown in Figures 19 through 26.

Table 2: Dipped Banded-Mocha Ware

ITEM	PATTERN - DESCRIPTION	COLORS	REFERENCE	#	%
Bowl, Deep	London Shape - Blue Band, Brown Decorator Wheel, Blue Wall, Brown Band	Blue, Brown, White	Slesin et. al 1997:129	1	5.88
Bowl, Small Deep Eating	London Shape-Green Rouletting, Brown Line, Rust Band with Dendrite	Green, Rust, Black, Brown, White	Slesin et. al 1997:129	1	5.88
Bowl, Small Deep Eating	London Shape-Green Rouletting, Brown Line, Tan Band with Dendrite	Green, Brown, Tan, Black, White,	Slesin et. al 1997:129	1	5.88
Chamber Pot #8	Mocha Decorated Yellowware	Yellow, Brown, Cobalt	-	1	5.88
Chamber Pot # 9	Mocha Decorated Yellowware	Yellow, Brown, Cobalt	-	1	5.88
Pitcher	Blue Band, in White Band: Black Zig Zag, Roulette, Zigzag, Blue Band, Wide Pumpkin Band with Dendrite, Blue Band, in White Band: Black Zigzag, Roulette (Different), Then Pattern Seems to Repeat	Grey Blue, Black, Pumpkin, White	Rickard 2006	1	5.88
Tankard	Brown Lines, Orange Band, Over White Background	Brown, Orange, White, White Brown Band On Rim	Magid 2010: C-18, C-21	1	5.88
Tankard	Banded Ware	Brown, White	-	1	5.88
Unidentified Hollow Item	Brown Decorator Wheel, Speckled Brown Area, Reeded Base	Brown, Speckled, White, Brown Decorator Wheel On Rim	Rickard 2006:7 (Shows Speckled Slip)	1	5.88
Unidentified Hollow Item	Brown Line, Green Rouletting, Teal, White, Brown Lines	Green, Teal, Brown, White,	Rickard 2006:12 (Reeded Decoration)	1	5.88
Unidentified Hollow Item	Brown Decorators' Wheel Over White Band, Blue	Brown, Blue, White	-	1	5.88

Table 2: Dipped Banded-Mocha Ware
(Continued)

ITEM	PATTERN - DESCRIPTION	COLORS	REFERENCE	#	%
Unidentified Hollow Item	Banded Ware with Mocha - Green Reed, Tan Area with Multicolored Cat eye or Wormtrack, Reeded Rim	Green, Tan, Orange, Brown, White,	Rickard 2006:12 (Reeded Decoration)	1	5.88
Unidentified Hollow Item	Yellowware with Blue Band of Reeding	Yellow (Paste),Blue	-	1	5.88
Unidentified Hollow Item	Yellowware with Green Rouletted Rim	Yellow (Paste),Green	-	1	5.88
Unidentified Hollow Item	Applied Sprig put over Blue with White Band	Blue, White	Rickard 2006:8,9 (for Applied Sprig); 82 (Putti).	1	5.88
Unidentified Hollow Item	A Banded Ware with Multicolored Agate, Mocha - Rouletting, Wormtrack on White Background	Brown, Orange, White, Blue	-	1	5.88
Unidentified Hollow Item	Sgraffito, Rouletting, Multicolored Wormtrack on White Background, Lines Incised into the Albany Brown Background	Yellow, Rust, Black, Brown, White	-	1	5.88
			TOTALS	17	100.00



Figure 19: Small Dipped Banded-Mocha Ware London Shaped Bowl. The vessel exhibits green rouletting, a brown line, and a tan band with a mocha dendrite (MNV # WE435 A - H).



Figure 20: Blue Dendrite Mocha Decorated Yellowware Chamber Pot. The vessel rim diameter is 8 inches (20 cm) (MNV # WE838).



Figure 21: Dipped Banded-Mocha Ware Pitcher. This vessels exhibits: blue band in white band, black zig zag, roulette, black zigzag, blue band, wide pumpkin band with black dendrite, blue band in white band, black zigzag, and black roulette. Then pattern seems to repeat (MNV # WE1227).



Figure 22: Dipped Banded-Mocha Ware Tankard Fragments. These exhibit brown lines and an orange band over a white background (MNV # WE433 A-E).

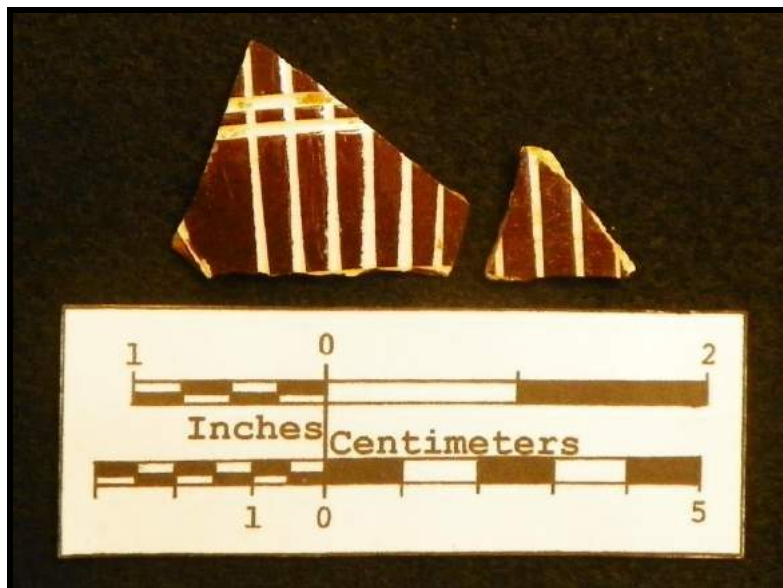


Figure 23: Dipped Banded-Mocha Ware Tankard Sherds Exhibiting Dark Brown on White Sgraffito / Incised Decoration. The brown surface slip has been scratched away to expose the white vessel body underneath (MNV # WE422 A & B).



Figure 24: Dipped Banded-Mocha Ware Unidentified Agate Hollowware Item Sherds. These pieces exhibit machine-turned concentric recessed rim rings framing a black geometric rouletted band in the center, a speckled brown agate body, and uncolored concentric rings around the base (MNV # WE44 A, B (2 pieces), and C).



Figure 25: Dipped Banded-Mocha Ware Unidentified Hollowware Item Decorated with Multi-Chambered Slip. These sherds exhibit green reeding at the rim with cats' eye or wormtrack decorations on a tan background. Brown horizontal bands on a white background are also present (MNV # WE439 A – F).



Figure 26: Dipped Banded-Mocha Ware Unidentified Hollowware Item with Marbling / Variegated Surfaces. This item also exhibits a black geometric rouletted band on a white background and painted sprigs (MNV # WE 444 A, B, and C).

Edge-Decorated Wares

(Edged, Shell Edge, Feather Edge, Leeds)

Dates: 1770s - 1890s (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Edged Wares).

Edge-decoration is an adornment technique used on late eighteenth and nineteenth century ceramics. These wares feature a relatively narrow band of repetitive impressed or embossed patterns along the edge of the rim. This ornamentation originally consisted of molded and painted motifs inspired by rococo designs. The small recurring patterns encircled the rims of flat vessels and the circumferences and/or edges of hollow items. The terms edged, shell edge, feather edge, and Leeds have been used by collectors and scholars to designate these ceramics. In the eighteenth century Staffordshire potters employed the name "shell-edge" to designate these wares. Nineteenth-century potters' price fixing lists and invoices used "edged" to describe both shell edged and embossed rim motifs (Miller and Hunter 1990; Hunter and Miller 1994:433-434; Diagnostic Artifacts in Maryland Public Domain Website (<https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Edged Wares). This study uses the term edge-decorated wares. These ceramics were comparable in price to dipped banded-mocha wares. Both cost more than undecorated (CC) earthenwares, but less than painted or transfer decorated pieces (Miller 1991:12, 22).

Patterns range from somewhat elaborate flourishes, to feather-like designs, or simple parallel lines. The moldings ran from the edge of the rim towards the center, and averaged about one half inch in width. These areas were usually colored with blue (the most common color), green, rose, or yellow. Oftentimes the color only highlighted the extreme edge of the vessel. Later edge-decorating on round shaped vessels did not have molded patterns; the edge colorant was only brushed on. Edged-decorated wares are one of the most common decorative tableware types recovered from North American archaeological contexts dating between 1790 and 1860. Between 1780 and 1860, they were the among the least expensive table ceramics available with color decoration (Miller and Hunter 1990; Hunter and Miller 1994:443; McAllister 2001; Diagnostic Artifacts in





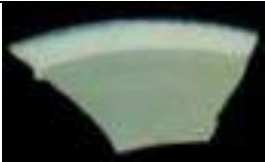
Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Edged Wares).

This ornamentation style was used on refined white earthenwares. Initially, edged-decoration was used on creamware, with the color applied over the vessel's clear glaze. However, the advent of pearlware changed that, and the molded vessels were painted and then covered with a clear lead glaze. There are also examples of both pearlware and creamware edge molded items that were left uncolored (Miller and Hunter 1990; Hunter and Miller 1994:443; McAllister 2001; Deike and Deike 2005:17; Magid 2010 C17; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Edged Wares).

Edge-decoration was most commonly applied to flat tablewares such as plates, soup plates, and dishes (the English term for platters). In hollowwares they were generally relegated to serving pieces (Figure 27). Forms such as tureens, master salts, pepper pots, mustard pots, sauce boats, and ladles; plus mugs, pitchers, and various bowl forms were manufactured, although in lesser quantities than flat items (McAllister 2001). This is, indeed, interesting since a number of edge-decorated hollowware items were identified in the Chapel Complex collection. Edge-decoration exists but is not common on teawares or household utilitarian items such as chamber pots and similar sanitary wares (Miller 1991:6; Hunter and Miller 1994; McAllister 2001:30-31; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Edged Wares).

The different and distinct molded designs on edge-decorated wares display specific variations through time. The chronology and examples presented below is based on Miller and Hunter (1990) and Hunter and Miller (1994). It can be found at, and has been taken from the Diagnostic Artifacts in Maryland Public Domain Website (<https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Edged Wares) ¹⁵

¹⁵ A similar and slightly more detailed chronology has been developed by McAllister (2001:10-11).

	<p>1775-1810 - Rococo-inspired asymmetrical, undulating scalloped rim with impressed curved lines. In vogue between 1775 and 1800, but produced until c.1810. Underglaze blue and green painting most common, but occasionally seen in overglaze enamels¹⁶ in purple, green, red, black, and brown.</p>
	<p>1800-1830s – Neoclassically-inspired even/symmetrical scalloped rim, with curved or straight impressed lines. - Blue and green painting most common.</p>
	<p>1820s-1830s - Embossed rims incorporating various motifs, such as fish scales, floral garlands, feathers and wheat.</p>
	<p>1840s-1860s – Round edges, unscalloped rims with impressed simple repetitive patterns. - usually painted in blue.</p>
	<p>1860s-1890s – Round edges, non-impressed: Blue rim edging created by brush strokes, at this time impressed molding disappears.</p>

¹⁶ Enamels are decorations painted over the glaze.



A



B



C



D

Figure 27: Examples of Edge-Decorated Vessels. These include: A, Plate; B, Platter; C, Tureen with Lid; D, Soup Plate. Images courtesy of and with permission from David Barker (A), and the Teresita Majewski and Gregory L. Fox Collection, Damon Bowman photographer (B, C, and D).

Chapel Complex Edge-Decorated Wares

Thirty-seven (14.34 %) edge-decorated vessels were identified from 218 (6.19 %) sherds that included both tableware and hollowware items. Tableware consisted of plates, soup plates, unidentified flatware vessels recognized by rim sherds, and platters. Hollowware included a lid and unidentified vessels. Quantities and percentages are listed in Table 3. Examples are shown in Figures 28 through 32.

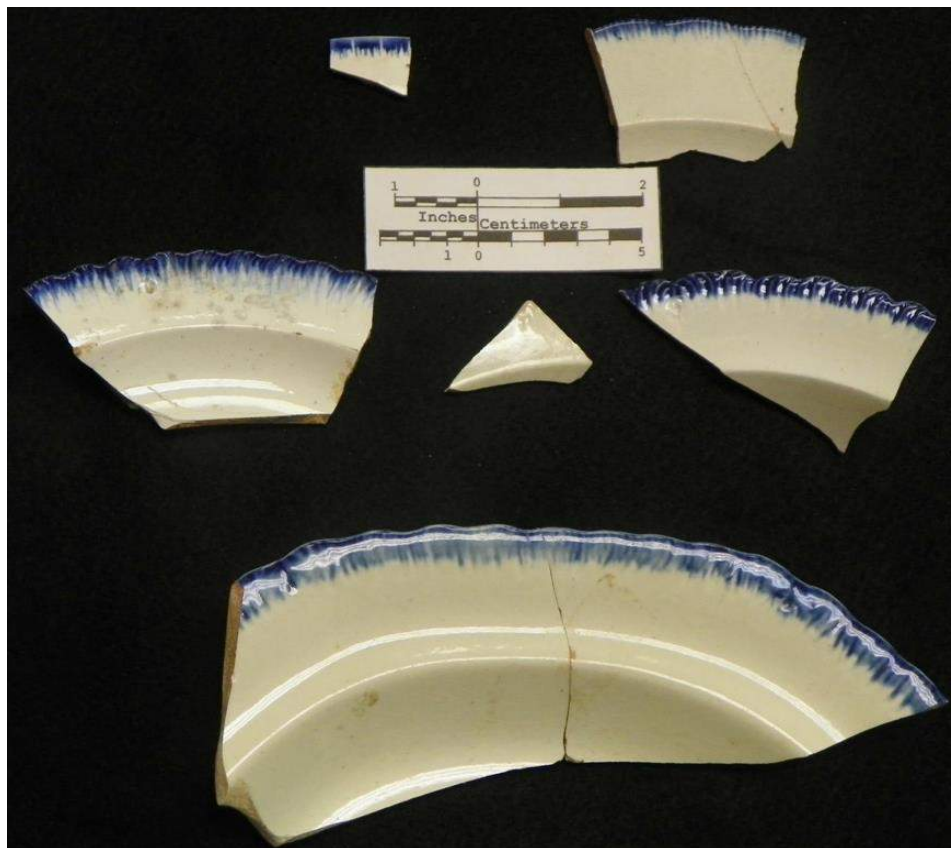


Figure 28: A Variety of Blue Edge-Decorated Rim Styles. From left to right: top - deep bowl round edge non-impressed rim 1860-1890 (MNV # WE321F), large plate even / symmetrical scallop 1800-1840 (MNV # WE329C); middle - large plate even / symmetrical scallop 1800-1840 (MNV # WE326 b), impressed edge-decorated rim sherd with no applied color (MNV # WE1196), soup plate asymmetrical scallop 1775-1800 (MNV # WE330); bottom - platter even/symmetrical scallop 1800-1840 (MNV # 1184). The non-impressed rimmed vessel dates after the presidio occupation and is considered intrusive. It is not part of this section's presentation and is included in the intrusive items discussion in Volume 5, Appendix 1.

Table 3: Edge-Decorated Wares

ITEM	COLOR-TYPE	DATE	REFERENCE	#	%
Lid, Squared/ Rectangular	Yellow-Asymmetrical Scallop	1775-1800	Hunter & Miller 2009:13	1	2.70
Unidentified Flat Vessels	Cobalt	1800s - 1860s (In Calif.)	Allen, Huddleson, Wooten & Farris 2013:40	5	13.51
Plate	Green-Symmetrically Scalloped Green Edge	1800-1840	Hunter & Miller 2009:13	3	8.11
Plate	Cobalt-Embossed Edge Motif	1825- 1830s	Hunter & Miller 2009:13; Allen, Huddleson, Wooten & Farris 2013:40	1	2.70
Plate, Large	Cobalt-Symmetrical Scallop	1800-1840	Hunter & Miller 2009:13	3	8.11
Plate, Large	Yellow-Asymmetrical Scallop	1775-1800	Hunter & Miller 2009:13	3	8.11
Platter	Cobalt-Scallop	1800s- 1860s (In Calif.)	Allen, Huddleson, Wooten & Farris 2013:40	3	8.11
Platter	Yellow-Asymmetrical Scallop	1775-1800	Hunter & Miller 2009:13	1	2.70
Platter	Cobalt-Not Enough Present to Tell Edge Shape	1800s- 1860s	Allen, Huddleson, Wooten & Ferris 2013:40	1	2.70
Soup Plate	Cobalt-Scallop	1800s- 1860s (In Calif.)	Allen, Huddleson, Wooten & Farris 2013:40	1	2.70
Soup Plate	Cobalt-Embossed Edge Motif	1825- 1830s	McAlester 2001:37	2	5.41
Soup Plate	Cobalt-Asymmetrical Scallop	1775-1800	Hunter & Miller 2009:13	1	2.70
Soup Plate	Green-Symmetrically Scalloped	1800-1840	Hunter & Miller 2009:13	4	10.81
Unidentified Flat Item	Yellow-Asymmetrical Scallop	1775-1800	Hunter & Miller 2009:13	1	2.70
Unidentified Hollow Item	Blue & Cobalt-Mid Section Cobalt Line with Blue Feathering & No Molding	1800s- 1860s	Allen, Huddleson, Wooten & Ferris 2013:40	1	2.70
Unidentified Hollow Item	Cobalt	1800s- 1860s (In Calif.)	Allen, Huddleson, Wooten and Ferris 2013:40	6	16.22
			TOTALS	37	100.00



Figure 29: Additional Blue Edge-Decorated Rim Styles. Left top – plate embossed edge 1825-1830 (WE324); left bottom – soup plate embossed edge 1825-1830 (MNV # WE323C), right - unidentified hollowware vessel painted body 1860-1890 (MNV # WE320). The painted body vessel dates after the presidio occupation and is considered intrusive. It is not part of this section's presentation and is included in the intrusive items discussion in Volume 5, Appendix 1.



Figure 30: Green Edge-Decorated Rim Styles. All are even/symmetrical scalloped 1800-1840: top, left to right-soup plate (MNV # WE 350), plate (MNV # WE 1219), and plate (MNV # WE 1220). Bottom, left to right – soup plate (MNV # WE346I), soup plate (MNV # WE 348D), and soup plate (MNV # WE349A).



Figure 31: Yellow Asymmetrical Scallop Edged Platter 1775 – 1800 (MNV # WE352).



Figure 32: Yellow Edge-Decorated Hollowware Sherds Asymmetrical Scallop Edged 1775 – 1800. Left - square- rectangular lid (MNV # WE356); right – unidentified hollow item (MNV # WE357).

Painted Earthenwares

(Painted Tin Glaze Earthenware, Pratt Ware, Pratt Colors, Gaudy Dutch, Gaudy Welsh, Cottage Ware, Peasant Ware, English Hand Painted Wares, Hand Painted Floral Ware, Leeds Peafowl, Hand Painted Underglaze, Hand Painted Overglaze, Hand Painted Pearlware)

Dates: 1775 - 1880 (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022- Painted Wares).

These tin-glazed earthenware and refined white earthenware ceramics are characterized by overglaze and underglaze painted designs in blue or combinations of colors. Date ranges can be assigned based on colors, styles, and vessel shapes. As noted in parenthesis above, researchers and collectors have used a variety of terms to designate these wares. This study is calling them painted earthenwares. They ranked in value above dipped banded-mocha and edge-decorated wares, and below transferwares (Miller 1991:12-14). This section has been largely taken from the Diagnostic Artifacts in Maryland Public Domain Website (<https://apps.jefpat.maryland.gov/diagnostic/> 2022- Painted Wares).

The temporal changes in painted earthenwares are the result of technological advances in clay bodies, glazes, and temperature-stable pigments. Early underglaze decoration on creamware was generally mottled because the lead glaze affected the stability of the mineral colors. These are sometimes called clouded or mottled wares, and examples include tortoiseshell or Rockingham style glazes. In addition to these early types of underglaze decoration were enamel painted patterns, which were applied on top of the glaze.

In the mid-1770s new materials, including kaolin clay and Gowan stone from Cornwall were incorporated into glazes. These, along with the fritting process,¹⁷ produced a stable

¹⁷ Fritting is a process of melting the ingredients used in a glaze into a glass that is then broken up and ground into a fine powder that can be mixed in water for the dipping of bisque fired wares. When the wares are dipped in the glaze, they absorb some of the water that carries the glaze materials and in that process the fritted glaze is deposited on the vessel's

finish in which painted patterns were less susceptible to absorption into the glaze and, therefore, stayed in place on the vessel's surface, resulting in a major shift to the underglaze painting of wares that included chinoiserie-style landscapes, polychrome painted floral patterns, blue floral painted designs, and the use of chrome colors.

A list of the technological changes in painted wares and their associated dates is summarized below. As noted, definitions and descriptions are taken from the Diagnostic Artifacts in Maryland Public Domain Website (<https://apps.jefpat.maryland.gov/diagnostic/> 2022-Painted Wares) in addition to other sources specifically cited.

Chinese Style Floral Blue Painted Tin Glaze Earthenware (c. 1770s)

Tin-glazed ceramics represent attempts throughout the Middle East and West to copy porcelains produced in China, and were the first white pottery with painted decorations produced in England. Chinese floral designs on English tin-glazed items were popular from the 1690s through the 1770s. Examples from the presidio site, which was established in 1769, would probably have dated from the last decade of production.

Enameled Creamware (c. 1775-1825)

On lead-glazed creamwares, enamel painted patterns were applied over the glaze and fired at a lower temperature so that the colors were not absorbed into the acidic lead glaze. This allowed use of a wider range of colors and decorations, which remained much clearer in detail than the mottled results of underglazed painting. Designs featured birds, floral patterns, and landscapes. However, these overglaze designs had muted tones and required an additional firing to fix the colors, which increased their cost. In addition, overglaze surface adornments could be worn off with use. Enamel painted wares were more common in the last quarter of the eighteenth century, and by the early nineteenth century they began to be replaced by underglaze painted wares (Deike and Deike 2005:20-21).

surface. Fritting is essential for alkaline glazes that contain soda, potash or boric acid as a part of the glaze because they are soluble in water and would be diluted by the water used to carry the glaze to the bisque fired wares (<https://apps.jefpat.maryland.gov/diagnostic/> 2022- Painted Wares).

Blue Painted China Glaze Period (c. 1775-1810)

Blue was the dominant underglaze color for China glaze and early pearlwares from circa 1775 until around 1795. Most designs were in a chinoiserie style (Miller and Hunter 2001). The development of underglaze transfer printing in the mid-1780s played a role in limiting the painting of chinoiserie-style landscapes on tableware after that date, but blue painted Chinese styled teawares continued to be made until around 1810.

Polychrome Underglaze Painted Patterns (c. 1795-1830)

Disruptions in Europe that resulted from the Napoleonic Wars created cobalt market volatility and supply disruptions. By the mid-1790s this began to encourage the introduction and increased production of underglaze painted polychrome wares. Polychrome painted wares manufactured between around 1795 to about 1815 do not usually have any cobalt blue in the designs, and when it is present, it is rarely the dominant color. These wares used oxides of copper green, antimony yellow, iron brown, and manganese brown. Polychrome painted wares made between 1815 and 1830 exhibit an increased use of cobalt blue.

Blue Floral Painted Pearlware (c. 1815-1830)

In addition to the increased use of cobalt on polychrome wares after 1815, entirely cobalt blue painted wares again become common. While there was a dramatic increase in the use of cobalt blue, there is very little evidence of painted Chinese-style designs. Their place seems to have been taken by transfer printed patterns such as blue willow and other Chinese inspired adornments. This period's blue floral painted patterns with large brush strokes were unlike the earlier, smaller floral painted chinoiserie decorations.

Chrome Colors (c. 1830-1860)

The introduction of borax into glazes facilitated the use of bright non-muted chrome green, red, and yellow colors. Their use became common in the Staffordshire potteries after 1830. These bright colors expanded the available

color palette from the earlier more earth colored tones (Deike and Deike 2020:6-7; Miller and Earls 2008:94-95).

Chrome was identified as an element in 1798 by the French chemist Louis Nicolas Vauquelin. The metal was given the name chrome because of the variety of colors that could be derived from it. Its earliest record as a ceramic colorant was in 1802, when it was employed as a green ground on Sevres porcelain (Préaud and Ostergard 1997:154), but it was not common on refined earthenwares until around 1830. These chrome-based and borax fluxed colors were referred to as “Persian Painting.” Because underglaze red and pink colors were not available until chrome oxides were introduced, they are excellent terminus post quem indicators¹⁸ for the post 1830 period. Black became a common color for stems in floral painted wares from the 1830s on through the rest of the century.

Sprig Painted Wares (c. 1835 - 1870s)

The earliest painted patterns, such as China glaze landscapes, required a skilled painter and a large number of brush strokes, and therefore, were more expensive to produce. As market prices for painted wares fell, potters sought ways to cut production costs and began to simplify patterns. Very simple small floral painted sprig designs that only required four-to-six short brush strokes for each element were introduced in the mid-1830s. Sprig painted wares remained common up into the 1870s and possibly later. This term should not be confused with applied sprigs, which consist of small raised clay decorations that were made in molds, and then applied onto the vessel's surface.

Chapel Complex Painted Earthenwares

Forty-four (17.39 %) painted earthenware vessels were identified from 550 (15.71 %) sherds that included teaware, tableware and household items. Household vessels included chamber pots, an ewer or large pitcher, and a wash basin. Teawares consisted of cups, saucers, a tea waste bowl and a teapot lid, while tableware included bowls, plates,

¹⁸ The date after which an artifact was manufactured and discarded.

and unidentified hollow items. Quantities and percentages are listed in Table 4. Examples are shown in Figures 33 through 48.



Figure 33: English Tin-Glazed Serving Bowl Twelve Inches in Diameter. This vessel is decorated with a Chinoiserie (Chinese) floral pattern (MNV # WE1608). Tin-glazed vessels with Chinese floral patterns were popular from the 1690s through the 1770s (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.iefpat.maryland.gov/diagnostic/> 2022). This item was documented and photographed by Jean Krase (1979:143-144, Plate X). It is no longer in the San Diego State University (SDSU) Presidio collection.

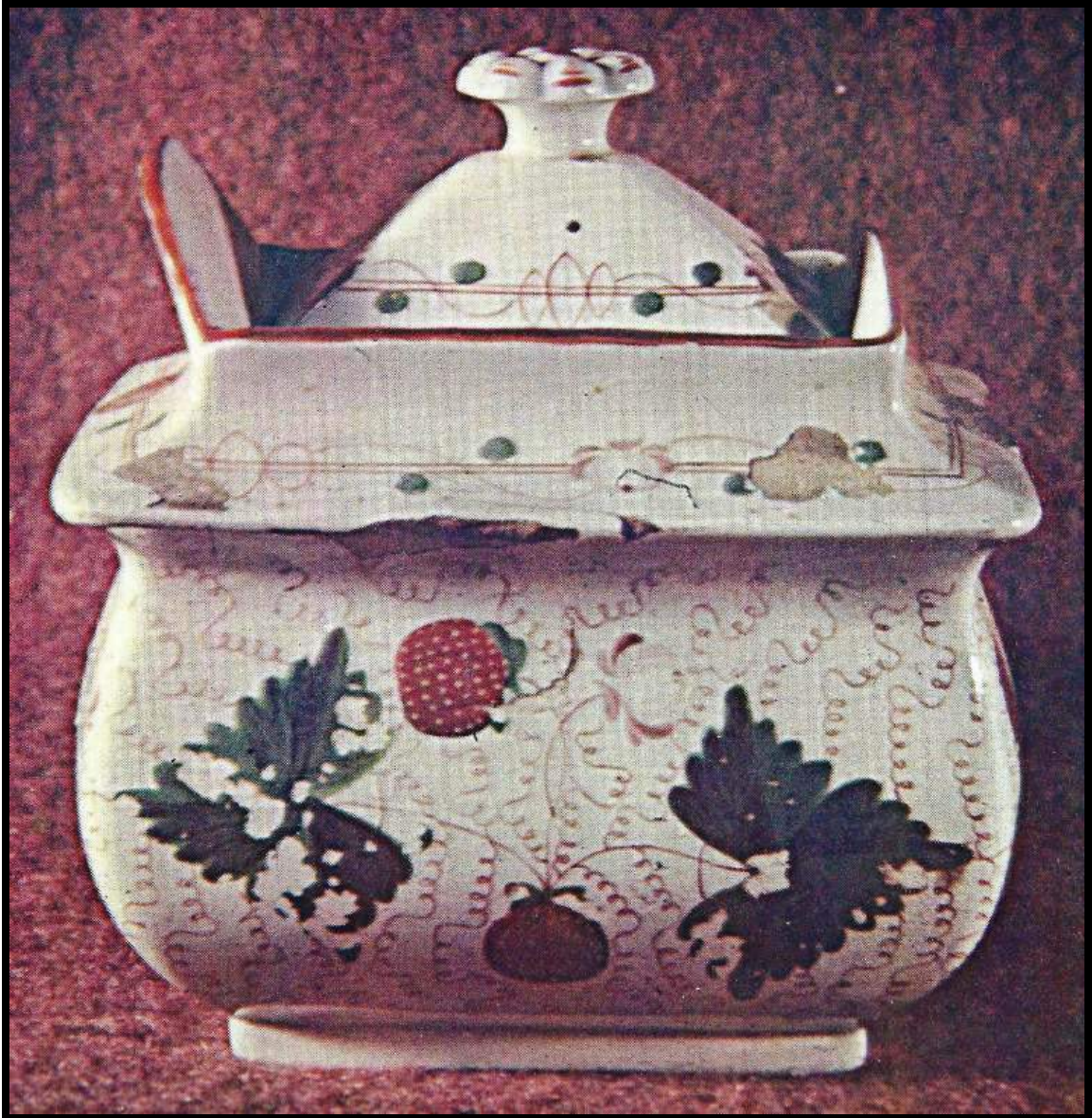


Figure 34: Enameled Creamware Overglaze Strawberry, Rose, and Tendrils (Rose and Strawberry Pattern) Teapot with Lid (MNV # WE28). The vessel is missing its spout. This item was documented and photographed by Jean Krase (1979:158-159, Plate XVIII). Like the vessel in the previous figure, it is no longer in the SDSU Presidio collection.



Figure 35: Enamelled Creamware Overglaze Floral Decorated Single Rose Pattern Tea Waste Bowl (MNV # WE367).



Figure 36: Enamelled Creamware Overglaze Floral and Leaves Decorated Plate (MNV # WE368 A - D).



Figure 37: Enamelled Creamware Overglaze Floral Decorated Plate Sherds (above) (MNV # WE370 A-E), and Facsimile Plate Design by S. D. Walter (below).



Figure 38: Blue Painted China Glaze Sherds. From left to right, jar rim (MNV # WE697), miscellaneous sherd with no vessel attribution (WE #432), unidentified vessel base (MNV # WE1234), and saucer rim and body sherds (MNV # WE702 A, B, and WE703).



Figure 39: Underglaze Floral Decorated Ewer or Large Pitcher (MNV # WE605 A-C).



Figure 40: Blue Floral Painted Pearlware Saucer and Tea Cup Sherds (above), and Facsimile Saucer Design (below). Saucer sherds on the left (MNV # WE419A, B), on the right tea cup sherds (MNV # 405A, B). Facsimile of saucer by S. D. Walter after a similar pattern in Punchard 1996:22-23.



Figure 41: Blue Floral Painted Pearlware Teacup Adams Blue Rose Pattern (above) and Complete Example of the Pattern on a Tea Bowl (Susan D. Walter Collection). Above on the left: teacup exterior, on the right teacup interior (MNV # WE409A-G).



Figure 42: Blue Floral Painted Pearlware Chamber Pot with Hand Painted Floral Blue on White "Deer Track" Like Pattern Atop Rim. The sidewalls have cobalt reeding (MNV # WE0603A-M).



Figure 43: Blue Floral Painted Pearlware Chamber Pot with Hand Painted Floral Blue on White "String of Three Leaves" Atop Rim. The sidewalls have cobalt reeding (MNV # WE837 A-J).



Figure 44: Polychrome Underglaze Pattern Floral Painted Ochre Rose Design Pearlware Saucer and Tea Cup Sherds (above), and Facsimile Saucer Design by S.D. Walter (below). Saucer sherds on the top (MNV # WE399), on the bottom sherds of two different tea cups (MNV #s WE3923 and WE1428).



Figure 45: Polychrome Underglaze Pattern Floral Painted Sundrop - Sunflower Design Pearlware Saucer Sherds (Above) and Facsimile Saucer Depiction by S.D. Walter (below). What appear to be black dots surrounding the yellow flowers on the sherds are actually dark cobalt (MNV # WE403 A-F).



Figure 46: Polychrome Underglaze Pattern Floral Painted Blue and Yellow Leaves Design Pearlware Saucer (Above) and Facsimile Saucer Depiction by S.D. Walter (below (MNV # WE400)).



Figure 47: Polychrome Underglaze Pattern Painted Pearlware Washbasin (MNV # WE604).



Figure 48: Polychrome Sprig Painted Saucer (MNV # WE365).

Table 4: Painted Earthenwares

ITEM	TYPE	PATTERN NAME / DESCRIPTION	COLORS	DATE	REFERENCE	#	%
Bowl, Serving	Tin Glazed	Chinese Floral Pattern	Blue	1770s	Krase 1979:143-144, Plate X; https://apps.jefpat.maryland.gov/diagnostic/2022	1	2.27
Bowl, Deep, Eating	Enameled Creamware - Hand Painted Floral Polychrome	Pendant Flowers Hang From Blue, Rust & Yellow Swags	Cobalt, Yellow, Brown, Green, Rust	-	-	1	2.27
Bowl, Deep, Eating	Enameled Creamware - Hand Painted Floral Polychrome	Gaudy Staffordshire - Single Rose Sometimes Called "Cottage Rose" Red Rose Pattern Name; Heart Shaped Leaves with Stem at Bottom Point of Heart	Red, Rose, Green, Black	1815-1820	http://www.patricicanantiques.com/40474csc.html	1	2.27
Bowl, Tea Waste (Probably)	Hand Painted Sprig	Red Fringed Petaled Flower with Sprigs	Red, Green, Black	-	-	1	2.27
Chamber Pot # 6	Blue Painted Pearlware - Hand Painted Blue/White Floral	Also Has Cobalt Reeded Band Below Rim	Cobalt	1775-1830	Magid 2010	1	2.27
Chamber Pot # 7 Base	Blue Painted Pearlware - Hand Painted Blue/White Floral	Narrow Reeding	Cobalt	1775-1830	Magid 2010	1	2.27
Cup	Blue Painted Pearlware - Hand Painted Blue/White Floral	Adams Blue Rose Pattern: Large Blue Roses & Foliage	Cobalt	-	-	3	6.99
Cup	Polychrome Underglaze Patterns - Floral	Ochre Rose Pattern	Cobalt, Mustard, Green, Brown	-	-	1	2.27
Cup	Polychrome Underglaze Patterns - Floral	Ochre Rose Pattern: Rust & Cobalt Rose Floral	Cobalt, Rust, Green, Brown	-	-	1	2.27
Cup	Polychrome Underglaze Patterns - Floral	Pendant Flowers Hang From Wide Cobalt Rim Band.	Dark Cobalt, Lighter Blue, Yellow, Rust, Green	-	-	1	2.27

Table 4: Painted Earthenwares

(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	COLORS	DATE	REFERENCE	#	%
Cup	Hand Painted Sprig	Sprig Painted Wares In Chrome Colors: Cobalt Flower with Sprig	Cobalt, Green, Mustard	1835-1870s	https://apps.jefpat.maryland.gov/diagnostic/2022	1	2.27
Cup	Blue Painted Pearlware - Hand Painted Blue/White Floral	Unnamed Pattern (Punchard 1996:22): Cobalt Floral Shown on a Child's Plate	Cobalt	-	-	3	4.81
Cup - London Shape	Polychrome Underglaze Patterns - Floral	"Sundrops" Pattern Flowers: Yellow Centered with Dotted Cobalt Petals	Cobalt, Rust	-	Deike & Deike 2005	1	2.27
Cup	Polychrome Painted Patterns - Floral	"Sundrops" Pattern Flowers: Yellow Centered with Dotted Cobalt Petals	Cobalt, Yellow, Brown, Rust, Green	-	Deike & Deike 2005	1	2.27
Ewer or Pitcher, Large	Polychrome Underglaze Patterns - Floral	Leaf; Distinctive Moldings	Green	-	-	1	2.27
Misc. Mark Sherd	Blue Painted Pearlware - Hand Painted Blue/White Floral	Large Cobalt Floral	Cobalt	-	-	1	2.27
Plate, Large	Enameled Creamware - Hand Painted Floral Polychrome	Gaudy Staffordshire: Red Flower, Berries; Heart Leaves with Stem at top of Heart	Red, Orange, Green, Black	-	TCC Pattern # 15451	1	2.27
Plate, Unknown Diameter	Enameled Creamware - Hand Painted Floral Polychrome	Gaudy Staffordshire /Orange Painted Creamware: Band and Line Around Rim Floral, Bluish Squiggles Interspersed Around Rim	Red/Orange, Yellow, Brown	1775-1825	https://apps.jefpat.maryland.gov/diagnostic/Post-Colonial%20Ceramics/PaintedWares/enameledcreamware.htm	1	2.27
Plate or Teapot Stand	Hand Painted Earthenware Chinoiserie Pattern	Resembles but not Identical to the Temple Pattern Produced by Caughley From 1775 – 1799. Essentially a Copy of Chinese Nanking designs (See Figure 67 in bone china porcelain discussion).	Blue on White	-	Godden 1969:17-18; Halliday and Zeller 2018:180 TCC # 173, 541	1	2.27
Saucer	Polychrome Underglaze Patterns – Floral	"Sundrops" Pattern Flowers: Yellow Centered with Dotted Cobalt Petals	Cobalt, Yellow, Brown, Green	-	Deike & Deike 2005	1	2.27

Table 4: Painted Earthenwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	COLORS	DATE	REFERENCE	#	%
Saucer, Deep	Hand Painted Sprig	Red Fringed Petaled Flower with Sprigs	Red, Green, Black	-	-	1	2.27
Saucer, Deep, No Well	Polychrome Underglaze Patterns – Floral	Wide Cobalt Rim Band: Pendant Leaves Hang From Wide Cobalt Rim Band.	Cobalt, Green	-	-	1	2.27
Saucer, No Well	Polychrome Underglaze Patterns – Floral	Large Yellow Leaves, Small Blue Leaves, Brown Trunks	Cobalt, Yellow, Brown	-	-	2	4.54
Saucer, No Well	Polychrome Underglaze Patterns – Floral	Ochre Rose Pattern: Rust & Cobalt Rose Floral	Cobalt, Rust, Green, Brown	-	-	2	4.54
Saucer, No Well & Deep	Hand Painted Sprig	Sprig Painted Wares In Chrome Colors: Cobalt Flower with Sprig	Cobalt, Green, Red, Mustard	1835-1870s	https://apps.jefpat.maryland.gov/diagnostic/ 2022	2	4.54
Saucer	Blue Painted Pearlware – Hand Painted Blue/White Floral	Unnamed Pattern (Punchard 1996:22): Cobalt Floral Shown on a Child’s Plate	Cobalt	1790-1810	Punchard 1996:22	2	4.54
Saucer, Probably	Blue Painted Pearlware – Hand Painted Blue/White Floral	China Glaze: Rim Includes Narrow Band with Pendant “Xs”	Cobalt	1775-1812	www.chipstone.org/https://apps.jefpat.maryland.gov/diagnostic/ 2022	1	2.27
Teapot with Lid, Missing Spout	Enameled Creamware – Hand Painted Floral Polychrome	Rose and Strawberry: Strawberry and Rose with Tendrils; Distinctive 3 Ovals on Stringing Around Rims	Red, Pink, Green	-	Krase 1979:158-159, Plate XVIII (This Item is No Longer In the SDSU Presidio Collection).	1	2.27
Tea Waste Bowl	Blue Painted Pearlware – Hand Painted Blue/White Floral	-	Cobalt	-	-	1	2.27
Teapot Lid	Enameled Creamware – Hand Painted Floral Polychrome	Gaudy Staffordshire	Pink	-	-	1	2.27

Table 4: Painted Earthenwares

(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	COLORS	DATE	REFERENCE	#	%
Unidentified Hollow Item	Polychrome Underglazed Patterns - Floral	Polychrome Painted Pearlwares: Leaves	Cobalt, Green	-	-	1	2.27
Unidentified Large Hollow Item	Polychrome Underglazed Patterns - Floral	Large Floral / Fruit Hand Painted; Interior Is Bisque	Cobalt, Yellow, Green, Mustard	-	-	1	2.27
Unidentified Large Hollow Item	Blue Painted Pearlware - Hand Painted Blue/White Floral	Segment of Cobalt Reeding, Fat Linear, Unlike Any of the Line Decorated Chamber Pots	Cobalt	-	-	1	2.27
Unidentified Hollow Item – Possible Jar Rim	Blue Painted Pearlware - Hand Painted Blue/White Floral	China Glaze: Rim Includes Narrow Band with Pendant "Xs"	Cobalt	1775-1812	www.chipstone.org/https://apps.jefpat.maryland.gov/diagnostic/ 2022 – Painted Wares	1	2.27
Unidentified Vessel (Convex; Not a Saucer)	Polychrome Underglazed Patterns - Floral	Large Yellow Leaves, Small Blue Leaves, Brown Trunks	Cobalt, Yellow, Brown	-	-	1	2.27
Wash Basin	Polychrome Underglazed Patterns - Floral	Floral	Cobalt, Brown, Green, Mustard	CA 1795-1820	Magid 2010:C-22	1	2.27
					TOTALS	44	100.00

Transferware

(Transfer Decorated Wares, Printed, Transfer Printed)

Dates: 1783 - 1907 (Still manufactured in small quantities) (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022)

From 1790 onwards “blue printed” seems to have superseded every other sort of earthenware. It was the first opportunity common folk had of getting a decorative plate to eat off; and it made the fortunes of the Spodes, the Adamsons, the Bournes, the Mintons, the Ridgeways, and many another master of the good old days. As a mechanical process under-glaze printing was an unqualified success . . . (Wedgwood 1913:132).

Transferwares are ceramics decorated with inked printed designs. Originally referred to as printed wares, for many decades collectors and researchers have commonly used the terms transfer printed (Jewitt 1878 I:229, II:27; Turner 1907; Williams 1944:11, 18, 157, 240) or transferware (Coysh 1970; Williams 2008; Henrywood 2013).¹⁹ The transfer printing process sped up production of decorated wares and allowed the English to sell at even lower rates, further cementing their dominance of the ceramics market. The technique was, and still is, used on refined white earthenwares as well as porcelain, and encompassed the full range of vessel shapes including tea wares, table wares, and toilet wares (Barker and Majewski 2006:216; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Printed Wares). These were among the more expensive ornamented earthenwares available (Miller 1980:28, 1991:25).

Transfer is a printing process. The procedure involved etching a design onto a sheet of copper, applying pigment to it, wiping the excess ink off so that the plate only retained ink in the indented areas, then placing a dampened sheet of tissue paper on the plate and rubbing or pressing the ink onto it, commonly with a printing press. The paper was

¹⁹ Shaw (1829:192) refers to the earliest transfer process as “black printing.”

placed on areas of the exterior of the previously (bisque) fired ceramic vessel to be decorated and pressed (burnished with a specialty tool) to transfer the ink onto the



Figure 49: Transfer Printing. Top - transfer pattern tissue image courtesy Wikimedia Commons Public Domain, https://commons.wikimedia.org/wiki/File:Petrus_Regout_%26_Co._Aquila_1.jpg. Bottom - "Printing Transfers" from "China-Making at Stoke-on-Trent." Image from the 1884 *English Illustrated Magazine*, courtesy the *Hathi Trust* and Pennsylvania State University, <https://victorianweb.org/art/illustration/morrow/9.html>.

surface. The tissue was usually washed off, or was burned away during a second higher temperature firing (Figure 49) (McAllister 2001:12; Williams 2007:27; https://en.wikipedia.org/wiki/Transfer_printing). The entire piece was commonly dipped in liquid glaze prior to the second firing, which permanently fixed the pattern to the vessel. Early patterns used a v-shaped groove on the copper plate to outline the design, with dots and lines added to give shading. During the last few years of the eighteenth century a combination of stipple punching and dots were adopted to form the decorations (Williams 2007:27).²⁰

The transfer printing process for decorating ceramics was developed in the 1750s. Irishman John Brooks patented his method in 1751, and began using it on porcelains that same year at the Battersea Enamel Factory in London. He also appears to have been involved with the Bilston Pottery near Birmingham (Savage 1959:30; Honey 1977:7; Clark 1995:41; Henrywood 2009:17). In 1756 John Sadler and Guy Green patented a process for the application of decorations on earthenware (Jewitt 1878 I:230, II:27; Clark 1995:41), which could “print upwards of twelve hundred earthen ware tiles of different patterns” in only 6 hours (Honey 1977:295-296). Another pioneer was Robert Hancock, who engraved and etched designs produced by the Worcester and Caughley porcelain factories in the mid-1750s (Jewitt 1878 I:271-272; Honey 1977:7, 118, 220–224). Other major early manufacturers of underglaze printed wares include Thomas Turner, Josiah Spode, and a number of others (Shaw 1829:212, 214; Henrywood 2009:17; https://en.wikipedia.org/wiki/Transfer_printing).

Initially, transfers were applied over the glaze. As with over glaze-enamel wares, the surface decorations quickly wore off. Staffordshire potters were the first to successfully produce underglaze transfer printing around 1783 (Shaw 1829:214-215; Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Printed Wares). By the first half of the nineteenth century, underglaze transfers in blue had become tremendously popular and enabled potters to

²⁰ Late in the 1700s, another method was used in place of tissue. The metal plate printed glue onto a flexible gelatin or hide-glue bat with a sticky oil. The image was then transferred to the ceramic piece, and powdered pigments were added, which stuck to the oil. Rather inefficient, the bat printing process lost favor circa 1820 (Clark 1995:41; McAllister 2001:12).

decorate their vessels with elaborate patterns that could easily be applied by semi-skilled workers (Bagdade and Bagdade 1991:99-100).

The earliest transfer styles were copies of Chinese hand painted designs. They featured pagodas, figures in Chinese garb, boats (junks), weeping willow and orange trees, and scenes of the Far East. These motifs dominated decorations from the introduction of underglaze printing in Staffordshire in the 1780s until 1814, with peak production between 1790 and 1814 (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Printed Wares). However, the style has never ceased to be made, although almost all transfer patterns currently produced are made from printed decals and not copper engraved plates (Hoexter and Siddall 2023 personal communication to S.R. Van Wormer). The most enduring Chinese-style pattern is "Blue Willow," first brought to market around 1790 by Josiah Spode. Elaborated on by dozens of manufacturers, it can still be bought brand new today (Lindbeck 2000).

A variant of the Chinese patterns is Chinoiserie, a term used to designate styles based on European interpretations of Asian designs, which include Western architectural features and figures in Western dress. These decorations were most popular between 1816 and 1836 (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Printed Wares). Researchers' and collectors' distinctions between Chinese patterns and Chinoiserie are not always clear (Henrywood 2009:19). For purposes of this analysis both terms are used to refer to any Chinese inspired decoration.

Around 1810 printed landscape scenes ascended in popularity. They first depicted "exotic" locales such as Italy and India. Subsequently, views of places in Britain, Europe, and the United States came into style. These were often copied directly from book illustrations.²¹ In 1842, the Copyright Act was enacted to protect the rights of the artists and book publishers (Henrywood 2009:19).

²¹ These "scenes" were also popularized by the fashion of The Grand Tour, a rite of passage for well-to-do young men (usually), who traveled the world, often with a guide, to see and learn about the classical world and hear classical music (Williams and Weber 1978:20).

Outstanding botanical subjects were produced from 1810 through 1830; later examples of these were “less and less distinguished.” Floral designs were also produced (Henrywood 2009:19). Imaginary scenes called “romantic patterns” were subsequently produced, and usually included a water element, a distinguishing structure, a small group of people or other focal element in the foreground, framed with a mountainous background and trees or foliage on one or both sides. Patterns of this type often received specific place names that usually had nothing to do with what was depicted (Henrywood 2009:19-21).

Manufacturers often adapted freely or copied patterns from one pottery to another. Designs were also sold, and transported by workers moving between places of employment. Pattern names for the same design sometimes were changed, and pattern names often had nothing to do with the subject depicted.

The Diagnostic Artifacts in Maryland website (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Printed Wares) has listed twelve sub-categories of designs found on the bodies of transferware decorated vessels along with their periods of popularity:

Decorative Style	Range of Production
Chinese	1783-1834
Chinoiserie	1783-1873
British Views	1793-1868
American Views	1793-1862
Exotic Views	1793-1868
Pastoral	1781-1859
Classical	1793-1868
Romantic	1793-1870
Gothic	1818-1890
Central Floral	1784-1869
Sheet Patterns	1795-1867
Aesthetic	1864-1907

Many of these designs shared overlapping elements, so it is not uncommon for a pattern to fit within two or more categories.

As part of their marketing of transferwares, potteries in Staffordshire often featured pictorial subjects created to appeal to the United States' population, and regularly included American-derived symbolism, motifs and verbiage in their manufacturer's marks and subjects (Thorn 1947:ix; Coysh and Henrywood 1982:24). Examples in the Presidio assemblage include the *Boston Harbor* pattern featuring an eagle, and also a maker's mark by British manufacturer Enoch Wood and Sons that incorporates the American eagle in its design. Another Chapel Complex item, a tiny cup plate with the *Trefoil Rim* design, is known to have carried at least two American scenes: Cadmus, and Castle Garden Battery New York. Given that many ceramics for the California trade were purchased in Boston and other New England cities, these patterns were undoubtedly acquired in those centers as parts of larger cargos for Pacific Ocean bound ships. For the most part, however, transfer patterns found in the Presidio assemblage are of non-American views, and represent European or other worldwide subjects manufactured by the Staffordshire potteries for export to anywhere.

Blue was the original color used in underglaze transfers, as it was initially the only color available to potters that could withstand the high temperatures of the kiln when the vessels were fired (Henrywood 2009:22), and was popular as a result of the high demand for ceramics that resembled porcelain from China (Williams and Weber 1978:19). Experimentation with other coloring agents later produced black, grey, brown, green, lavender, mulberry, orange, pink, purple, red, and yellow (Henrywood 2009:22). Additionally, brown and black transfers were sometimes applied on an ivory, rather than white, body.²² The transfer process has been largely replaced by lithography, but transfer patterned ceramics are still being produced today (Williams 2007:29).

²² Flow blue and mulberry were blurry forms of transfer decoration initially developed by Wedgwood in the 1820s. Potters looked at the flowing designs as a convenient way to cover up or disguise less than perfect production (Bagdade and Bagdade 1991:104-105; Samford 1997:24; Hill 1993:2; Punched 1996:65). No true flowing blue or mulberry patterns were identified in the Presidio assemblage.

The Diagnostic Artifacts in Maryland Public Domain Website (<https://apps.jefpat.maryland.gov/diagnostic/> 2022 - Printed Wares) has also listed the major colors found on the bodies of transferware decorated vessels along with their periods of popularity:

DATE RANGES FOR COLORS

Color	Range of Production
Dark blue (cobalt)	1802-1846
Medium blue	1784-1859
Black	1785-1864
Brown	1818-1869
Light blue	1818-1867
Green	1829-1859
Red/Pink	1829-1880
Purple/Mulberry	1829-1867
Lavender	1829-1871
Brown on ivory	1873-1895
Black on ivory	1879-1890

Chapel Complex Transferwares

One hundred one (39.20 %) transferware vessels were identified from 948 (27.0 %) sherds of teaware, tableware and household items. Household vessels consisted of chamber pots and a wash basin. Teawares included cups, saucers, and tea waste bowls, while tableware consisted of bowls, plates, pitchers/jugs and other hollowware including lids, as well as unidentified flat items. Quantities and percentages are listed in Table 5. Examples are shown in Figures 50 through 65. Complete documentation for all 58 pre-1840 transferware patterns identified, as well as two others considered to be intrusive, are presented in Volume 6, Appendix 3. Italics are pattern names used in Appendix 3.

Table 5: Transferwares²³

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Bowl, Deep Like Tea Waste	Transfer-Cobalt	<i>Krater in Net Trellis</i> [Name Assigned by SDW] / English Neo-Classical Grecian; Krater is Central Motif	England	Unidentified	Ca 1800-1842	TCC # 2296 & 11218	1	0.99
Bowl, Deep Like Tea Waste	Transfer-Cobalt	<i>Boston Harbor</i>	Longport, England	John Rogers & Son	1815-1842	TCC # 4716; Larson 1950:153(360); Arman & Arman 2000 Vol. 2:23(80)	1	0.99
Bowl, Deep Like Tea Waste	Transfer-Cobalt	<i>India</i>	Stoke-on-Trent, England	Hand Painted Asterix; Cobalt; Underglaze / Spode	1815/16-1835	TCC # 8	2	1.98
Bowl, Deep Like Tea Waste	Transfer-Cobalt	<i>London Views: St. Phillip's Chapel</i>	Burslem, England	Enoch Wood & Sons	1827-1846	Coysh & Henrywood 1982 Vol. 1:226; McCoy-Silvas TMI:30(P116-354-7); TCC # 2441	1	0.99
Bowl, Deep Like Tea Waste	Transfer-Cobalt	<i>Pastoral</i> aka Two Cows aka Jean Krase Called It House / Cottage with Fence In Background is Central Motif	England	"4"; Underglaze Cobalt / Unidentified	-	Williams & Weber 1978 Vol. 1:553; Snyder 1997:107; TCC # 7326	1	0.99

²³ Identification of transferware patterns has been a continuously ongoing process. For updated information for some of the data in this table see Volume 6, Appendix III, Table 1, as well as the text for the named pattern.

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Bowl, Deep Like Tea Waste	Transfer-Plum (Purple)	Unidentified Pattern Greek Gods	Stoke-on-Trent, England	Copeland & Garrett, Late Spode	1805-1833	TCC # 5737	1	0.99
Chamber Pot # 11	Transfer-Blue	<i>Boy Piping</i>	Unidentified	Unknown But Probably Enoch Wood & Sons	1825 [1815-1835]	TCC 1949; Coysh & Henrywood 1982:53; Richard Halliday 3/2/2016: Personal Communication to Susan D. Walter	1	0.99
Chamber Pot Rim Fragment	Transfer-Cobalt	Unidentified	Unidentified	-	-	-	1	0.99
Cup	Transfer-Cobalt	<i>Willow</i>	John Rogers & Son	Unidentified	-	-	1	0.99
Cup	Transfer-Cobalt	<i>Willow</i>	Unidentified	Unidentified	-	-	1	0.99
Cup	Transfer-Cobalt	<i>Boston Harbor</i>	Longport England	John Rogers & Son	1815-1842	TCC # 4716; Larson 1950:153(360); Arman & Arman 2000 Vol. 2:23(80)	1	0.99
Cup	Transfer-Cobalt	<i>Krater in Net Trellis</i> [Name Assigned by SDW] / English Neo Classical Grecian Krater Is Central Motif	England	Unidentified	Ca 1800-1842	TCC # 2296, 11218	1	0.99

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Cup	Transfer-Cobalt	<i>Sproughton Chantry, Suffolk</i> aka Rural Estate aka Country Manor / Exterior Stringing=Running Diamonds; Interior=Skinny Scallops	England	"STONE CHINA"; Underglaze Cobalt in a Type Mark TCC Calls a Chinese Seal / Unidentified	1820-1830	TCC # 1667; Laidecker 1951; Williams & Weber 1998 Vol. 3	1	0.99
Cup	Transfer-Cobalt	<i>Sproughton Chantry, Suffolk</i> aka Rural Estate aka Country Manor / Exterior Stringing=Running Diamonds; Interior=Skinny Scallops	England	Illegible Partial Underglaze Cobalt, Consists of Dots or Irregular Short Lines / Unidentified	1820-1830	TCC # 1667; Laidecker 1951; Williams & Weber 1998 Vol. 3	1	0.99
Cup	Transfer-Cobalt	Unidentified	-	Unidentified	-	-	4	3.96
Cup	Transfer-Cobalt	Unidentified / Chevron Rim Stringing; Aztec Like Figure on Exterior	-	Unidentified	-	-	1	0.99
Cup	Transfer-Cobalt	Worms, Stars, Zigzags (SDW name) / Unknown Floral	-	Unidentified	-	-	1	0.99

Table 5: Transferwares

(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Flat Vessels, Unidentified	Transfer-Cobalt	Unidentified / Rim Stringer Present	-	Unidentified	-	-	1	0.99
Flat Vessels, Unidentified, Small	Transfer-Cobalt	<i>Trefoil Rim</i> ; Cadmus, or Castle Garden Battery New York, or Cottage in the Woods / Based on rim pattern; 3 possible pattern names	Burslem, England	Enoch Woods & Sons	1818-1846	TCC # 2142, 2026, 5973	1	0.99
Flat Vessels, Unidentified	Transfer-Cobalt	<i>London Views: The Coliseum</i>	Stoke-on-Trent, England	"(Lond)on Vie(ws) / COLISEU(M) / (RE)GENT'S PA(RK)"; Underglaze Cobalt Transfer Print / William Adams III	1823-1829	TCC # 4800; Coysh & Henrywood 1982 Vol. 1	2	1.98
Flat Vessels, Unidentified	Transfer-Cobalt	<i>Tower</i>	Stoke-on-Trent, England,	Spode	C. 1815; 1815-1833	TCC # 1764	1	0.99
Hollow Vessel-Ewer?	Transfer-Cobalt	Unidentified	-	-	-	-	1	0.99

Table 5: Transferwares

(Continued)

ITEM	TYPE	PATTER NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Hollow Vessel, Unidentified	Transfer-Cobalt	<i>Weeping Willow Border</i>	-	-	-	-	2	1.98
Hollow Vessel, Unidentified	Transfer-Cobalt with Red Added	Unidentified / Outlined Flowers Filled with Red Overglaze	-	-	-	-	1	0.99
Hollow Vessel, Unidentified, Footed	Transfer-Cobalt	<i>London Views: St. Phillip's Chapel</i>	Burslem, England	Enoch Wood & Sons	1827-1846	Coysh & Henrywood 1982 Vol. 1:226; McCoy-Silvas TMI:30 (P116-354-7); TCC # 2441	1	0.99
Hollow Vessel, Unidentified, Large	Transfer-Cobalt	Unidentified / Inky Background, Lighter Leaves & Flowers	-	-	-	-	1	0.99
Hollow Vessel, Unidentified, Large, Square	Transfer-Cobalt	<i>London Views: St. Phillip's Chapel</i>	Burslem, England	Enoch Wood & Sons	1827 And 1818-1846	TCC # 2441; Coysh & Henrywood 1982 Vol. 1:226	1	0.99
Hollow Vessel, Unidentified, Large, Square	Transfer-Cobalt	<i>London Views: St. Phillip's Chapel</i>	Burslem, England	Enoch Wood & Sons	1827-1846	Coysh & Henrywood 1982 Vol. 1:226; McCoy-Silvas TMI:30(P116-354-7); TCC # 2441	1	0.99
Lid, For Large Covered Item	Transfer-Cobalt	<i>London Views: St. Phillip's Chapel</i>	Burslem, England	Enoch Wood & Sons	1827-1846	TCC # 2441; Coysh & Henrywood 1982 Vol. 1:226; McCoy-Silvas TMI:30(P116-354-7)	1	0.99

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Lid, To Large Vessel	Transfer-Cobalt	<i>Willow</i>	-	Unidentified	-	-	1	0.99
Pitcher	Transfer-Brown	Unidentified	-	-	1818-1869	https://Apps.Jefpat.Maryland.Gov/Diagnostic/2022	1	0.99
Pitcher/Jug	Transfer-Blue	<i>Boston State House</i>	Longport, England	John Rogers & Son	1815-1841	TCC # 5382, 2784, 7303; https://www.sellingantiques.co.uk/304528/...	1	0.99
Pitcher/Jug, Dutch Jug # 3	Transfer-Cobalt	<i>Kirkstall Abbey with Dot and Diamond Rim Stringing, Unidentified Pattern # 12 / Dot & Diamond Rim, Figure 8, Foliate Scroll, Distinctive "C" Shaped Motif</i>	-	-	-	Henrywood 2023, Personal Communication to Susan D. Walter	1	0.99
Pitcher/Jug, Dutch Shaped # 1A	Transfer-Cobalt	<i>Willow and Summer House / Has Distinctive "Pyramid" In Interior Border</i>	Wales	Cambrian Pottery	1783-810	TCC # 627 (See Also TCC # 559)	1	0.99
Pitcher/Jug, Dutch Shaped Jug # 1B	Transfer-Cobalt	<i>Chinese River Scene with Temple and Pyramids</i>	Wales	Cambrian Pottery	1783-1810	TCC 559 (See Also TCC # 627)	1	0.99
Plate, Unknown Size	Transfer-Cobalt	<i>English Cities / (Border only)</i>	Burslem, England	Enoch Wood & Sons	1818-1846	TCC #11252; Coysh & Henrywood 1982 Vol. 1:271	1	0.99

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Plate, Unknown Size	Transfer-Cobalt/Blue	<i>India Pheasants / Blue Pheasants / Birds, Peonies, Chinoiserie Rim Pattern</i>	Stoke / Lane Delph, England	STEPHEN FOLCH or G.M. & C.J. MASON	1819-1829 Or 1813-1826	TCC # 11248, 4116	1	0.97
Plate, Unknown Size	Transfer-Cobalt	<i>Willow</i>	-	Unidentified	-	-	1	0.97
Plate, Unknown Size	Transfer-Cobalt	<i>Willow / Distinctive Ship, Water Line</i>	England	Ralph & James Clews	-	TCC # 6507	1	0.97
Plate, Unknown Size	Transfer-Brown	Unidentified / Floral	-	-	1818 - 1869	https://apps.jefpat.maryland.gov/Diagnostic/ 2022	1	0.97
Plate, Unknown Size	Transfer-Cobalt	Unidentified / Inky Background, Lighter Leaves	-	-	-	-	1	0.97
Plate, Unknown Size	Transfer-Cobalt	Unidentified / Floral; Leaves Pale Blue with White Ribs Outlined with Cobalt	-	-	-	-	1	0.97
Plate, Unknown Size	Transfer-Cobalt	<i>Village Church aka Rural Village</i>	England	-	1759 / Unknown	TCC # 1783, 1060; Coysh & Henrywood 1982 Vol. 1:386	1	0.97
Plate, Large	Transfer-Plum (Purple)	<i>A Wreath for the Victor</i> ; Greek Pattern # 2; aka P906-2	Stoke-on-Trent, England	"21" Impressed / Copeland & Garrett / Late Spode /	1805-? (Date For Pattern)	TCC # 5737	1	0.97

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Plate, Large	Transfer- Black/Grey	<i>Gondola (View 1)</i>	England	Unidentified; Possibly Davenport	1840 (Circa)	TCC # 6065; Williams & Weber 1978:278	2	1.98
Plate, Large	Transfer- Black	<i>Lace Border Series</i>	England	Partial Underglaze Black Mark / Ralph Stevenson (& Son)	1810-1835	TCC # 2436	2	1.98
Plate, Large	Transfer- Blue	<i>Tiber aka Rome</i>	Stoke-on- Trent, England	"6"; Impressed / Spode	1811-21st Century	TCC # 3943; McCoy-Silvas TMI:46 (Piii6-049-6)	5	4.95
Plate, Large	Transfer- Cobalt	<i>Waterfall aka Falls of Killarney aka Riverside Folly</i>	England	Unidentified	-	Williams & Weber 1978 Vol. 1; TCC # 2331	4	3.96
Plate, Small	Transfer- Cobalt	Unidentified	-	-	-	-	1	0.99
Plate, Small	Transfer- Cobalt	<i>Kirkstall Abbey with Dot and Diamond Rim Stringing</i>	England	Ralph Hall (possibly)	-	Not in TCC; Henrywood 2023 Personal Communication to Susan D. Walter	1	0.99
Saucer	Transfer- Cobalt	<i>Abbey Ruins and Sailboat</i>	-	Unidentified	-	TCC # 15373	1	0.99
Saucer	Transfer- Cobalt	<i>Boston Harbor</i>	Longport, England	John Rogers & Son	1815-1842	TCC # 4716; Larson 1950:153(360); Arman & Arman 2000 Vol. 2:23(80)	2	1.98

Table 5: Transferwares

(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Saucer	Transfer-Cobalt	<i>Fruit and Flowers # 1</i>	Longport, England	Davenport, or Joseph Stubbs [Yellow Tag List Only Davenport]	1794-1887, Or 1822-1834	For Davenport = TCC # 2188, 3211, 3247, See Also TCC # 3226, 4257, 8956; For Stubbs=TCC # 7025	1	0.99
Saucer	Transfer-Cobalt	<i>Krater In Net Trellis</i> [Name Assigned By SDW] / English Neo Classical Grecian Krater Is Central Motif	England	Mark # 1= "O"; Underglaze Cobalt. Mark # 2 = 8 Rayed, Triangular "Petals", Impressed / Unidentified.	Ca 1800-1842	TCC # 2296, 11218	1	0.99
Saucer	Transfer-Cobalt	<i>London Views: St. Phillip's Chapel</i>	Burslem, England	"5"; Underglaze Cobalt / Enoch Wood & Sons	1827-1846	TCC # 2441; Coysh & Henrywood 1982 Vol. 1:226; McCoy-Silvas TMI:30(P116-354-7)	2	1.98
Saucer	Transfer-Cobalt	<i>Marine Hospital, Louisville, Kentucky</i>	Burslem, England	"...TUCKY"; as part of the Surface Decoration / Enoch Wood & Sons	1818-1846	TCC # 885	1	0.99
Saucer	Transfer-Cobalt	<i>Sproughton Chantry, Suffolk</i> aka Rural Estate aka Country Estate	England	Unidentified	1820-1830	TCC # 1667; Laidecker 1951; Williams & Weber 1998 Vol. 3	1	0.99
Saucer	Transfer-Cobalt	Unidentified / Fruit Is Depicted	-	-	-	-	1	0.99

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Saucer	Transfer-Cobalt	Unidentified Pattern # 8 / Floral Reserves in Rickrack Like Borders	-	-	-	-	1	0.99
Saucer	Transfer-Cobalt	Worms, Stars, Zigzags / Unknown Floral	-	Unidentified	-	-	1	0.99
Soup Plate	Transfer-Blue	<i>Italian</i> , aka Blue Italian, aka Spode's Italian	Stoke-on-Trent, England	Spode	1816-1833; 1816-Present	TCC # 12253; Gaston 2002:133	1	0.99
Soup Plate	Transfer-Red/Pink	<i>A Tear For Poland</i> : Polish Views	Longport England	Partial Underglaze Red/Pink Mark / George Phillips or Edward & George Phillips	1834-1847 Or 1822-1834	TCC # 4945; Williams and Weber 1978 Vol. 1:377	3	2.97
Sugar Bowl & Lid (Photo only)	Transfer-Cobalt	<i>White Stag</i> , aka White Deer, aka Fallow Deer	England	-	-	TCC # 2084	1	0.99
Unidentified Small Vessel	Transfer-Cobalt	Unidentified / Negative Stipple Background	-	-	-	-	1	0.99
Unidentified Vessel	Transfer-Cobalt	<i>Fruit and Flowers</i>	Longport England	Davenport, Or Stubbs & Kent	1794-1887, Or 1822-1830	For Davenport = TCC # 2188, 3211, 3247; See Also TCC # 3226, 4257, 8956; For Stubbs = TCC # 3242, 1698	3	2.97

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Unidentified Vessel	Transfer-Blue	<i>Italian</i> aka Blue Italian, aka Spode's Italian	Stoke-on-Trent, England	"I" (Or "1"); Underglaze Cobalt / Spode	1816-1833; 1816-Present	TCC # 12253; Gaston 2002:133	1	0.99
Unidentified Vessel [1 small sherd]	Transfer-Cobalt	<i>Man in Sleigh / Has Two Deer</i>	Burslem, England	"G"; Impressed / Enoch Woods & Sons	1810-1846	TCC # 6989	1	0.99
Unidentified Vessel	Transfer-Cobalt	<i>Trinity College Border, Oxford</i>	Shelton, Hanley, England	"...XFOR... / ...DG..."; Underglaze Cobalt / John & William Ridgway	1813-1830	TCC # 19312	1	0.99
Unidentified Vessel	Transfer-Cobalt	Unidentified / Has Flowers in a Basket	-	-	-	-	1	0.99
Unidentified Vessel	Transfer-Cobalt	Unidentified	Stoke-on-Trent, England	"[S]PODE"; Underglaze Cobalt Stamp / Spode	1770-1883	TCC # 3786; Maker= TCC # 345	1	0.99
Unidentified Vessel	Transfer-Red	Unidentified / Landscape	-	-	-	-	1	0.99
Unidentified Vessel	Transfer-Cobalt	<i>Weeping Willow Border</i>	-	-	-	TCC# 278, and 8431	1	0.99
Unidentified Hollow Item	Transfer-Cobalt	<i>Waterfall</i> , aka Falls of Killarney, aka Riverside Folly	England	Unidentified	-	TCC # 2331; Williams and Weber 1978 Vol. 1	1	0.99
Unidentified Vessel (Flat Bowl?)	Transfer-Blue	<i>Italian</i> , aka Blue Italian, aka Spode's Italian	Stoke-on-Trent, England	Spode	1816-1833; 1816-Present	TCC # 12253; Gaston 2002:133	1	0.99

Table 5: Transferwares

(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Wash Basin	Transfer-Cobalt	Unidentified Pattern # 7 / Large Floral Rim Pattern	-	-	-	-	1	0.99
Children's' Ware: Plate, Small	Transfer-Red	<i>A Reward For Diligence</i>	Burslem, England	Unknown But Probably Enoch Wood & Sons	1818-1846 (Probably)	TCC Pattern # 5927; The Molded & Painted Rim Design Shown In TCC For This Plate Was "Only Used By Enoch Wood & Sons" - TCC # 15567	1	0.99
Children's' Ware: Plate, Small	Transfer-Red	<i>A Trifle For Thomas</i>	England	Top="...LE / (FOR T) HOMAS"; Overglaze Red Transfer as Part of the Pattern. Bottom= Impressed Single / Maker Unidentified	-	-	1	0.99
Children's' Ware: Plate, Small	Transfer-Cobalt	<i>Willow Border</i>	Cobridge, England	Ralph and James Clews	1814-1834	TCC # 278 Plus 14 More	1	0.97

Table 5: Transferwares
(Continued)

ITEM	TYPE	PATTERN NAME / DESCRIPTION	ORIGIN	ID. / MNFG.	DATE	REFERENCE	#	%
Children's Ware: Plate, Small	Transfer- Black	<i>Turkey</i>	Yellow, Red, Light Blue, Brown - Bluebell Floral, Painted Over Molded, on Rim	Enoch Wood and Son	1818-1846	TCC #10762; Felton 2007 Personal Communication to Susan D. Walter; Siddall, Judy - Transferware Collectors Club 2022: Personal Communication to Susan D. Walter	2	1.98
						TOTALS	101	100.00



Figure 50: *Willow Cup*. Top - exterior, bottom - interior (MNV # WE 485). *Willow* is the most popular Chinoiserie (Chinese) pattern of all time. It was used by a multitude of manufacturers. The maker of this cup has not been identified.



Figure 51: Classical Pattern, *A Wreath for the Victor*. This pattern was made by Copeland & Garrett (Spode, Garrett & Copeland) from 1805 to 1833 (TCC 5737). Left - purple (plum) colored plate sherds (MNV # WE52 A, B), right - example of whole plate in blue, courtesy of the Transferware Collectors Club Database <https://www.transferwarecollectorsclub.org>.



Figure 52: British Views Pattern, London Views Series. London Views was a series made by Enoch Wood and Sons from 1827 to 1846 with the same floral rim designs and several different central medallions (Coysh and Henrywood 1982 (1):226; McCoy-Silvas TMI:30 [P116-354-7]; TCC 2441 <https://www.transferwarecollectorsclub.org>). This photograph shows two sherds (indicated by white arrows): a large square hollow item fragment on the upper left (MNV # WE71), and a saucer fragment below it to the right (MNV # WE75), placed over an example of a whole plate from the Susan D. Walter Collection with the *St. Phillip's Chapel* central medallion.



Figure 53: Exotic Views Pattern, Polish Views: *A Tear For Poland*. This pattern was made by George Phillips or Edward and George Phillips from 1822 - 1834, or 1834 - 1847 (Williams and Weber 1978:377; TCC 4945 <https://www.transferwarecollectorsclub.org>). This photograph shows pink colored Presidio soup plate sherds (MV #s WE22 - top, WE20 - right, WE24 - left, WE23 - bottom) placed over an example of a blue colored whole plate from the Susan D. Walter Collection. The building domes resemble those seen on Polish Orthodox Churches. The title may be referring to a poem "The Tears of Poland:" written by George Galloway, published in 1795, and relating to the second partition of Poland in 1793 (<https://ecommons.cornell.edu/handle/1813/2140>).



Figure 54: Exotic Views / Romantic Pattern, *Tiber* aka Rome. This pattern was made by Spode and has been produced from 1811 to the present day. Left - Presidio sherds MNV # WE7, 12 and 10, (indicated by white arrows) resting on partially reconstructed plate WE1A, and B). Right - example of whole plate in blue from the Susan D. Walter Collection. This pattern, which shows the Tiber River passing through Rome, is an example of the overlap of an exotic foreign view (Italy) and a romantic pattern featuring water, distinguishing structures, and a group of people as the focal point (TCC 5737; <https://www.transferwarecollectorsclub.org>).



Figure 55: Pastoral Pattern, *Boy Piping*. The maker of this pattern has not been identified. It is estimated to date between 1815 and 1835 (TCC 1949 <https://www.transferwarecollectorsclub.org>) (See discussion in Appendix 3). Left - *Boy Piping* transfer pattern on the exterior of a partially reconstructed chamber pot from the Chapel Complex (MNV # WE17A - G), right - *Boy Piping* chamber pot base sherd from the Presidio lying over a plate of the same pattern from the Susan D. Walter Collection.



Figure 56: Romantic / Pastoral Pattern *Waterfall* aka Falls of Killarney, Riverside Folly, or Ross Castle. The maker of this pattern has not been identified and no specific dates have been assigned to its manufacture (TCC 2331 <https://www.transferwarecollectorsclub.org>). Left - Part of a reconstructed plate (MNV # WE1308). Note the clusters of four skeletonized leaves. Right - example of whole plate in blue, courtesy of the Transferware Collectors Club Database <https://www.transferwarecollectorsclub.org>.



Figure 57: Romantic Pattern *Italian*. *Italian* was the most popular pattern ever made by Spode. It was first produced in 1816 and “has been in continuous production ever since that time” (TCC 12253, Description). The pattern was continued by Spode’s successors Copeland & Garrett 1833–1847, (TCC 19674) and W. T. Copeland (& Sons) 1847–1970, (TCC 1406). It was also copied by numerous other potteries. Halliday and Halliday (2012:13-22) explores the original Spode version of *Italian* (<https://www.transferwarecollectorsclub.org>). Left - Chapel Complex collection soup plate sherds (MNV # WE30, 31, 32, 33, and 35). Right - example of whole plate from the Susan D. Walter Collection.



Figure 58: *Kirkstall Abbey with Dot and Diamond Rim Stringing, Jug # 3*. Here are selected sherds representing Chapel Complex Collection Dutch shaped pitcher/jug # 3 (MNV # WE155A-O) that have been placed onto a complete specimen of the vessel (indicated by white arrows). The item is decorated with a view of ruins by a river bordered by distinctive “C” shaped scrolls, with the remainder of the vessel covered in leaves and flowers. A line of dots and diamonds adorns the rim. The pattern is from a series of British Views (Dick Henrywood Written Communication to S. D. Walter 2023). Left - spout and body sherds WE155A taped to the complete specimen of this style jug from the Susan D. Walter collection. Right - handle sherd WE 1550 taped to the handle of the same vessel. The pink tones on parts of the vessel are the result of reflections, not colors in the pattern.



Figure 59: Two More Views of *Kirkstall Abbey with Dot and Diamond Rim Stringing*, with Chapel Complex Collection Dutch Shaped Pitcher / Jug # 3 Sherds. Indicated by white arrows are: left - body sherds WE155B taped to one side of the complete specimen, and right - body sherds WE155F and N taped to complete vessel's opposite side. The pink tones on parts of the vessel are the result of reflections, not colors in the pattern. The complete vessel is from the Susan D. Walter Collection.



Figure 60: Brown Transferware Unidentified Pattern. Three brown transfer decorated sherds representing a single pitcher (MNV # WE0142A – C). Brown transferwares were popular from 1818 to 1869 (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.iefpat.maryland.gov/diagnostic/> 2022). Brown transferware experienced a revival in the late nineteenth century.



Figure 61: Imaginary Scene Pattern *Man in Sleigh* aka Napoleon's Sleigh Ride. This pattern is known by many names. The single sherd identified, from the San Diego Presidio Chapel Complex assemblage, of the *Man in Sleigh* pattern is resting on a printed picture of *Man in Sleigh* from the Transferware Collectors Club (Courtesy Transferware Collectors Club Database <https://www.transferwarecollectorsclub.org>). The sherd shows two deer. The pattern was made by Enoch Wood & Sons from 1818 to 1846 (TCC 6989, <https://www.transferwarecollectorsclub.org>).

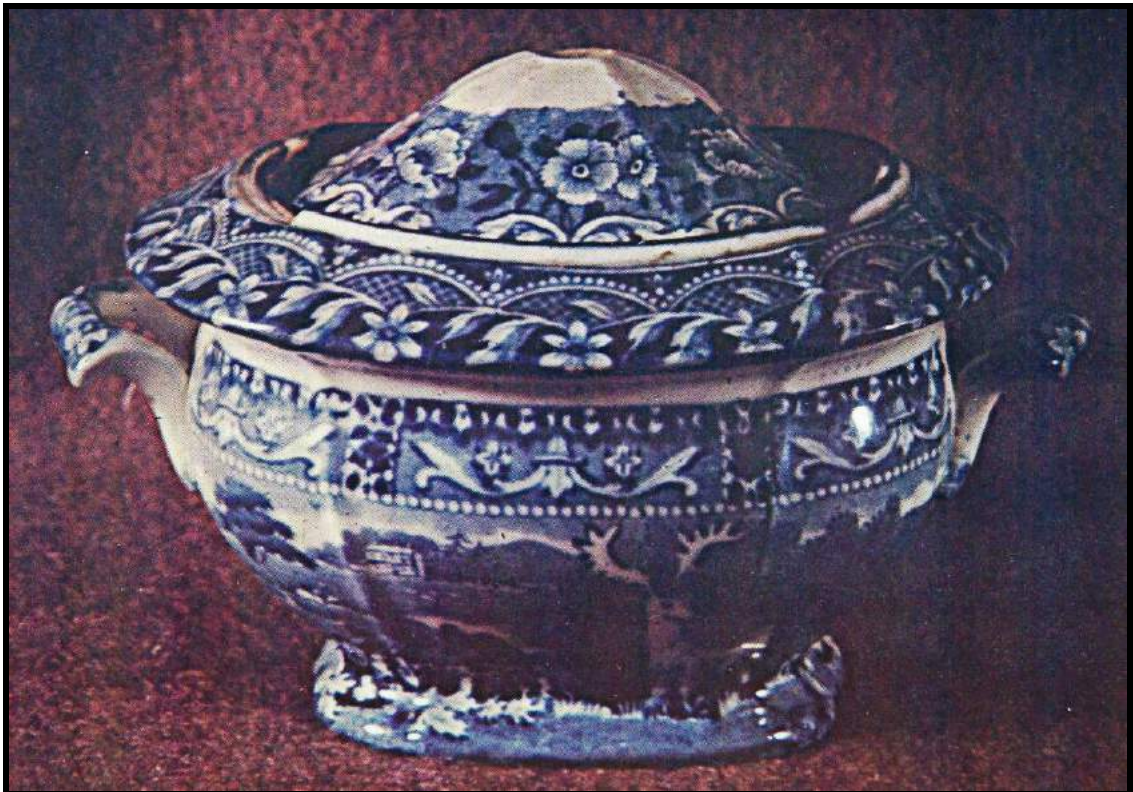


Figure 62: Pastoral Scene *White Stag*. This *White Stag* patterned sugar bowl (MNV # WE152) was pictured in Jean Krase's thesis (1979:155-156, Plate XVI), but is now missing from the Chapel Complex Collection. The design was originally introduced by Josiah Wedgwood in 1759, and was on the market until 2005 (TCC 2084 <https://www.transferwarecollectorsclub.org>).



Figure 63: Children's Ware Plate, *Turkey* Pattern. Left - Sherds representing a child's plate with the black transfer pattern *Turkey* (MNV # WE 359B and C - rim; WE 359E and 146 - bottom). Right - a complete example of a *Turkey* transfer decorated child's plate Courtesy Transferware Collectors Club Database (TCC 10762). The floral molded rim is painted in yellow, red, light blue, and brown. *Turkey* shares this same border with *A Reward for Diligence* shown in the following figure.



Figure 64: Children's Ware Plate, *A Reward for Diligence* Pattern. Left - Sherds representing a child's plate with the *A Reward for Diligence* transfer pattern in red (MNV # WE120A - C) . Right - *A Reward for Diligence* black transfer pattern on a 6.25 inch plate, on white body, with a molded and painted floral border. Courtesy Transferware Collectors Club Database (TCC 5927). As noted, the molded and painted floral border is shared by the *Turkey* Pattern plate in the previous figure.



Figure 65: Children's Ware Plate, *A Trifle for Thomas* Pattern. Left - Sherds representing a child's plate with the *A Trifle for Thomas* transfer pattern in red (MNV # WE119). Right - *A Trifle for Thomas* plum transfer pattern on a 5.75-inch plate on a white body. (Image Courtesy historicalchina.com).

Bone China Porcelain

Dates: 1790s – Twenty First Century (Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022-Bone China)

Porcelain, of all the ceramics, is the most expensive regardless of decoration (Miller 1991:15). It is characterized by its density, translucence, thinness, and whiteness. Two forms were developed: soft paste, and hard paste. Bone china, a soft paste porcelain, became the dominant English form, and the type identified at the Presidio Chapel Complex. It is characterized by a grainy fracture.

The importation of Chinese porcelain to Europe initiated a decades-long search to discover its method of manufacture, which ultimately led to production of a Chinese-style hard paste porcelain by Johann Friedrich Böttger at Meissen, Germany, in 1710. The earliest experiments in England date to the 1740s, with the manufacture of soft paste porcelain. In 1768, true hard paste porcelain was developed in Britain, but was unsuccessful due to the surge in creamware's popularity beginning in 1775. The early hard paste porcelains were replaced by Josiah Spode's soft paste bone china, which was introduced circa 1794. Bone china is still the favored porcelain body manufactured in Britain, partly due to lower temperatures needed for firing, resulting in a more varied color palette. Bone china also exhibits an extreme whiteness (Shaw 1829:218; Godden 1966:xvii - xviii; Savage and Newman 1976:51; Miller 1991:9-11; Miller and Hunter 2001; Barker and Majewski 2006:17-18).

English manufacturers decorated bone china, like other porcelains, in a variety of ways including overglaze painting, transfer printing over and under the glaze, painted luster, gold gilt, and sprig molding:

After around 1820, some manufacturers used large expanses of brilliant ground colors, over and around which they added detailed paintings of fruit, flowers and landscapes and lavish gilding. Others factories produced simply ornamented pieces. Bone china is also characterized by molded

rims and handles. Undecorated bone china could be purchased by china sellers, who provided customers with a range of samples and illustrations of decorative motifs. Independent enamellers then painted the bone china according to customer desires (Hughes 1968:42; from Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/> 2022 – Bone China).

Chapel Complex Bone China Porcelain

Eight (3.16 %) bone china porcelain vessels were identified from 47 (1.34 %) sherds that included teaware, tableware and household items. Household vessels consisted of saucers, hollow ware vessels, lids and handles, and unidentified items. Embellishments included transfer printing, painted luster and overglaze enamels, and undecorated pieces. Quantities and percentages are listed in Table 6. Examples are shown in Figures 66 - 67.

Table 6: Bone China Porcelain Items

ITEM	TECHNOLOGY	PATTERN NAME / DESCRIPTION	COLORS	#	%
Hollow Item Handle	Bone China Porcelain	Undecorated	-	1	12.50
Hollow Item Handle	Bone China Porcelain	Undecorated	-	1	12.50
Lid To Large Vessel	Bone China Porcelain	Blue Willow	Cobalt	1	12.50
Saucer - Deep	Bone China Porcelain	Undecorated	-	1	12.50
Saucer (Probably No Well)	Bone China Porcelain	Luster Hand Painted Sprig Like Floral	Lavender Luster	1	12.50
Unidentified Hollow Vessel	Bone China Porcelain	Painted Overglaze Enamel: Foliage with Berries	Green, Black, Rose	1	12.50
Unidentified Vessel	Bone China Porcelain	Transfer-Red Landscape	Red	1	12.50
Plate	Bone China Porcelain	Transfer Chinoiserie (Chinese) Pattern	Blue on White	1	12.50
		TOTALS		8	100.00

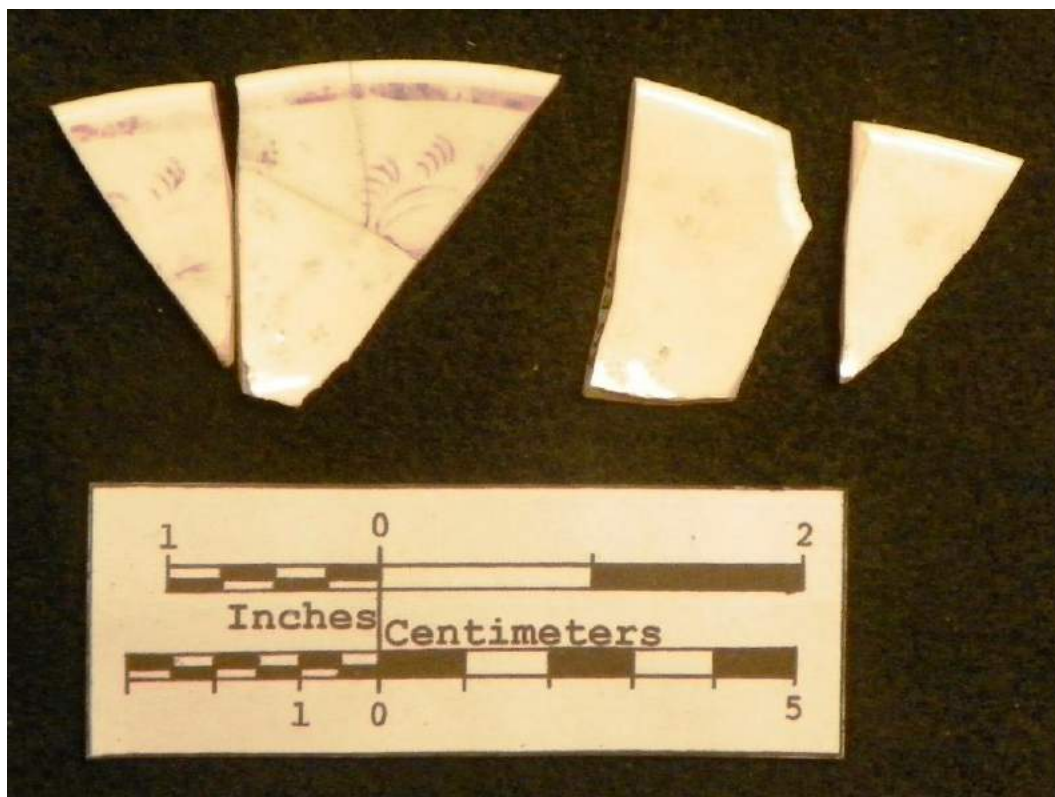


Figure 66: Luster Overglazed Decorated Bone China Porcelain Saucer (MNV # WE695A-B).



Figure 67: Two Similar Chinoiserie (Chinese) Patterns Produced with Different Techniques. Left – hand painted earthenware plate or teapot stand (MNV # WE694 A-E), right – Transferware porcelain plate (MNV # WE 485). The manufacturers of these vessels have not been determined. Both resemble but are not identical to the *Temple* pattern produced by Caughley from 1775 – 1799 (Godden 1969:17-18; Halliday and Zeller 2018:180 TCC # 173, 541). These are essentially copies of Chinese Nanking designs. Note how closely they resemble the decorations in Figures 301 – 304 of the Chinese Ceramics discussion.

Miscellaneous Wares

(Albany Slip Glaze, Applied Sprig, Basalt, Cane Ware, Jackfield, Luster, Molded, Redware, Spongeware, Yellow Glazed).

Dates: 1790s – Twenty First Century

This category includes items of the various wares listed in parenthesis above. Examples of some of the ware types are shown in Figure 68. Many had only one or two examples. The most, molded wares, numbered six items. Since as individual types they are so few in number, they were combined here rather than given separate discussions. Brief definitions below are taken from the Diagnostic Artifacts in Maryland Public Domain Website (<https://apps.jefpat.maryland.gov/diagnostic/> 2022), in addition to other sources specifically cited.

Albany Slip Glaze

A deep glossy dark brown to black slip finish was primarily used on utilitarian earthenware or stoneware.

Applied Sprig

As previously noted under banded wares, applied sprig consist of small raised clay decorations that were made in molds, and then either applied into the wet slip, or glued onto the dried surface. They were usually added onto wide colored bands and the sprigs are often left uncolored (Rickard 2006:8-9, 82). The term should not be confused with painted sprig decoration on hand painted wares.

Basalt

Black Basalt (Egyptian Black) vessels are molded and have a hard black stoneware body with an unglazed matte surface. Production began in 1766. Between 1835 and 1845 a glazed version was produced known as Glazed Egyptian Black. It usually has a textured surface and applied sprig molding (Magid 2010:C-10).

Cane Ware

Produced circa 1770 to 1810, cane ware is “a yellow-tan, dry-bodied stoneware. . . It is unglazed, but may have a glazed interior.” The term “cane” originated from molded bamboo designs common on this ceramic type (Magid 2010:C-11). An item similar to the one represented by the presidio sherds can be seen at: <https://www.sothebys.com/en/buy/auction/2019/wedgwood-and-beyond-english-ceramics-from-the-starr-collection/a-wedgwood-caneware-footed-large-jug-circa-1770-80>.

Jackfield

Jackfield refers to a fine earthenware with a thin red, purplish to gray body covered in a lustrous black glaze. Vessels often exhibit molded designs and gilding. Developed in the 1740s, Jackfield was most popular in the 1750s and 1760s, but "degenerate" versions continued to be made in small amounts into the nineteenth century (Barker and Halfpenny 1990:34-35). In the 1870s and 1880s, a revival of the Jackfield-type glaze occurred on terra cotta and white earthenware bodies. It is sometimes known as Jet Ware.

Luster (Lustre)

Luster decorated wares are ceramics to which a very thin metallic film has been applied to the glazed surface for decoration. Firing in a muffle kiln fused the metallic glaze to the ceramic body, leaving a hard, lustrous finish. Luster decoration has been used on earthenwares, stonewares, and porcelain. The luster effect was produced as an overglaze finish in a low-temperature reductive atmosphere kiln, using metallic oxides to create different luster colors. Gold luster was produced using gold oxide and silver luster came from platinum oxide. A copper or bronze finish was created with gold oxide over red-paste earthenware or copper oxide on white-bodied wares. Pink and purple luster (derived from purple of cassia) a precipitate of gold and tin oxides, were used primarily for painted scenic motifs and ornamental banding. First introduced about 1792, luster ware production peaked around 1860, and gradually declined towards the end of

the nineteenth century. The English use the spelling “lustre,” whereas the American spelling is “luster” (Shaw 1829:227; Wedgwood 1913:138-139; Bedford 1965:8; Hughes 1968:81; Gibson 1999:174).

Molded – Relief Molded Designs

Molded wares were decorated with neoclassic and romantic relief designs formed by pressing clay into a mold that formed both the vessel shape and the raised decoration. They were popularized by the Castleford Pottery that operated from circa 1793 to 1820 in Castleford, Yorkshire, England. The style was used by other potteries, in Yorkshire, Staffordshire, and elsewhere, so that the term Castleford-type wares is often used to describe these pieces (Gibson 2003; Magid 2010:C-10; https://en.wikipedia.org/wiki/Castleford_Pottery). These should not be confused with the molded white ironstone - white granite wares that were extremely popular from 1840 to 1870 and date after the San Diego Presidio’s occupation.

Redware – Refined Redware

Redwares have a thin porous body often covered with a clear, brown, or black glaze. They were often used for teawares, but were also popular for a variety of other vessels. Common from around 1800 until 1840, redware is still produced (Magid 2010:C-13).

Spongeware

Sponge decorated wares had color applied by dipping a sponge into the glaze color and then applying the sponge to the ware to be decorated, either by dabbing with the natural sponge or with a sponge cut into a pattern. Sponge decorated wares were produced using several techniques from the 1820s to the 1930s (<https://apps.jefpat.maryland.gov/diagnostic/> 2022).

Yellow Glazed (Canary Yellow)

Bright yellow glazed wares were produced between 1785 and 1835. They were often decorated with luster or overglaze transfer decorations (Magid 2010:C-10).

A common synonym for these ceramics is “canary yellow.”



Figure 68: Examples of Some Types of “Miscellaneous Wares.” From left to right : copper lusterware, sponge ware, Albany slip glaze, yellow glazed, pink luster ware (S. D. Walter Collection). These vessels were chosen to show the different ware types and do not necessarily represent vessel shapes identified in the Chapel Complex Collection.

Chapel Complex Miscellaneous Wares

Twenty (7.75 %) miscellaneous ware items were identified from 61 (1.73 %) sherds that included teawares, and hollowware items. Quantities and percentages are listed in Table 7. Examples are shown in Figures 69 through 76.

Table 7: Miscellaneous Wares

TYPE							TYPE	TYPE
							#	%
	ITEM				ITEM	ITEM		
					#	%		
		DESCRIPTION	DATE	REFERENCE				
Albany Slip Like Glaze							2	10.00
	Unidentified Hollow Item (Cup?)	Black Albany Slip Like Glaze	-	-			2	100.00
Applied Sprig							1	5.00
	Unidentified Hollow Item	Tan Foliate & Floral Applied Sprig Over Buff Matte Stoneware	-	Rickard 2006:8.9 (For Applied Sprig).			1	100.00
Basalt							1	5.00
	Unidentified Hollow Item	Black - Yellow Brown Glazed Stripe	-	Magid 2010:C-10			1	100.00
Cane Ware							1	5.00
	Unidentified Hollow Item - Handle	Yellow Paste, Matte Surface, Brown Hand Painted Designs	1770-1880	Magid 2010; https://www.sothebys.com/en/buy/auction/2019/wedgwood-and-beyond-english-ceramics-from-the-starr-collection/a-wedgwood-caneware-footed-large-jug-circa-1770-80			1	100.00
Jackfield							1	5.00
	Unidentified Item	Red Paste, Black Matte Glaze	-	-			1	100.00

Table 7: Miscellaneous Wares
(Continued)

TYPE							TYPE	TYPE
							#	%
	ITEM				ITEM	ITEM		
					#	%		
		DESCRIPTION	DATE	REFERENCE				
Luster							4	20.00
	Saucer - Deep	Scattered Tiny Floral Elements that Were Applied Over the Glaze; Mostly Ghost	-	https://apps.jefpat.maryland.gov/diagnostic/2022-luster-ware	1	25.00		
	Pitcher	Redware with Copper Luster; Floral In White Band;	-	https://apps.jefpat.maryland.gov/diagnostic/2022-luster-ware	1	25.00		
	Unidentified Small Hollow Vessel	Redware with Copper Luster; Floral Over Painting, Copper Luster Ghost	-	https://apps.jefpat.maryland.gov/diagnostic/2022-luster-ware	1	25.00		
	Unidentified Small Hollow Vessel	Redware with Copper Luster	-	https://apps.jefpat.maryland.gov/diagnostic/2022-luster-ware	1	25.00		
Molded							6	30.00
	Pitcher (Handle And Base)	Castleford Like - Possibly Salt-glazed	1790S -1825	Magid 2010:C-10	1	33.33		
	Unidentified Hollow Item	-	-	-	1	33.33		
	Unidentified Hollow Item	-	-	-	1	33.33		

Table 7: Miscellaneous Wares
(Continued)

TYPE							TYPE	TYPE
							#	%
	ITEM				ITEM	ITEM		
					#	%		
		DESCRIPTION	DATE	REFERENCE				
	Unidentified Large Hollow Item	-	-	-	1	33.33		
	Unidentified Large Hollow Item	Molded Hobnail Motif Along Rim	-	-	1	33.33		
	Unidentified Large Hollow Item	Molded Hobnail Motif Along Rim	-	-	1	33.33		
Redware							1	5.00
	Pitcher	Redware with Clear Glaze And Blue Glaze In Alternate Areas - White Interior	-	-	1	100.00		
Spongeware							1	5.00
	Unidentified Hollow Item	Cobalt - Puddling on Broken Edge May be Where a Handle or Spout Attached.	-	-	1	100.00		

Table 7: Miscellaneous Wares
(Continued)

TYPE							TYPE	TYPE
							#	%
	ITEM				ITEM	ITEM		
		DESCRIPTION	DATE	REFERENCE				
Yellow - Glazed							2	10.00
	Cup (Handle)	Yellow Glazed	1785- 1835	Magid 2010:c-19	1	50.00		
	Unidentified Hollow Item	Yellow Glazed	1785- 1835	Magid 2010:c-19	1	50.00		
	TOTALS				20		20	100.00

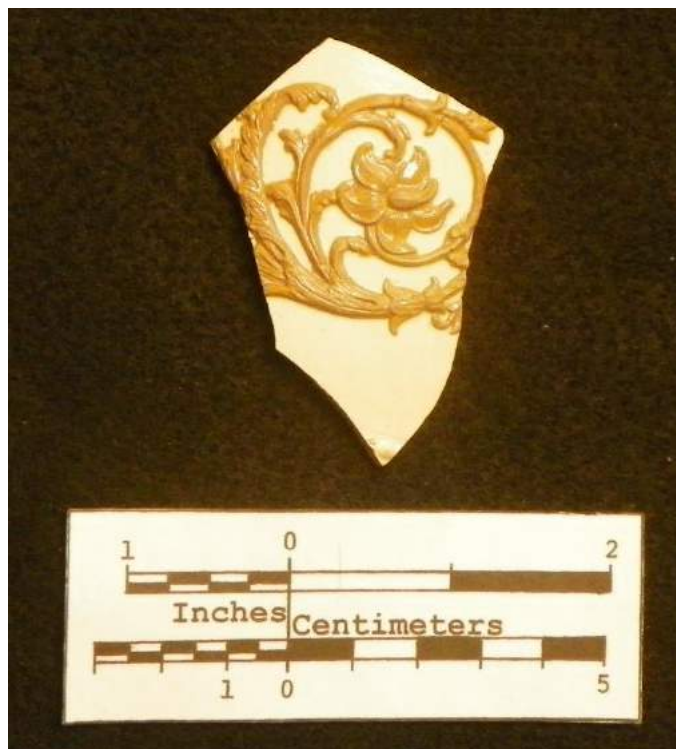


Figure 69: Floral Applied Sprig on an Unidentified Hollowware Vessel Sherd (MNV # WE 456).



Figure 70: Caneware Pitcher Sherds (MNV # WE 834A, B).



Figure 71: Luster Decorated Hollowware Sherds. These redware vessel fragments are decorated with copper luster floral overpainting and two rows of small molded beads (MNV # WE451).

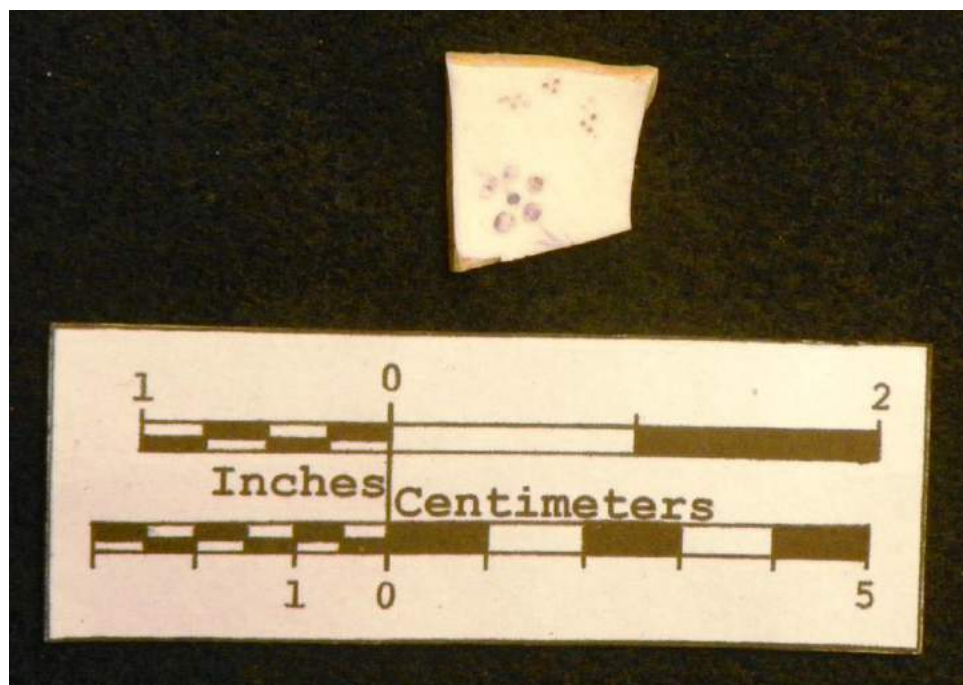


Figure 72: Luster Decorated Saucer Sherd. This saucer fragment is decorated with scattered tiny purple luster floral elements that were applied over the glaze (MNV # WE1226C).

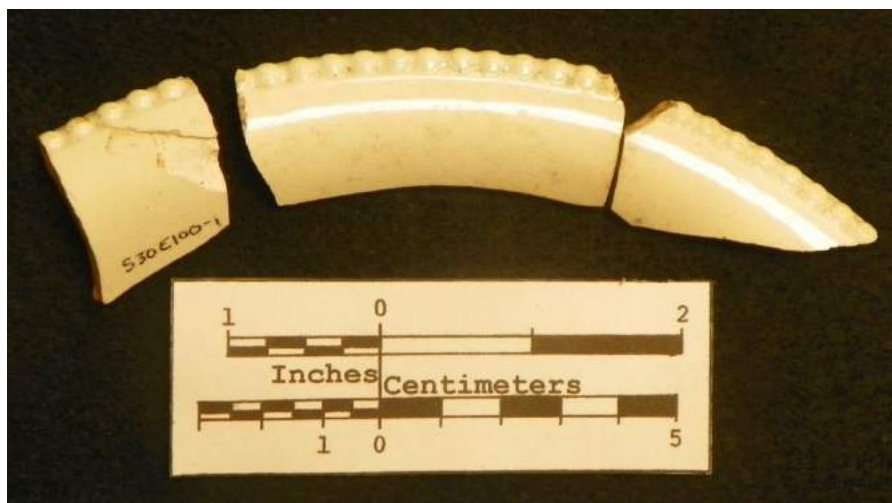


Figure 73: Unidentified Large Molded Decorated Hollowware Item. These sherds feature a molded hobnail motif along the rim (MNV # WE607).



Figure 74: Molded Castleford-Like Pitcher Sherds (MNV # WE715A, B).

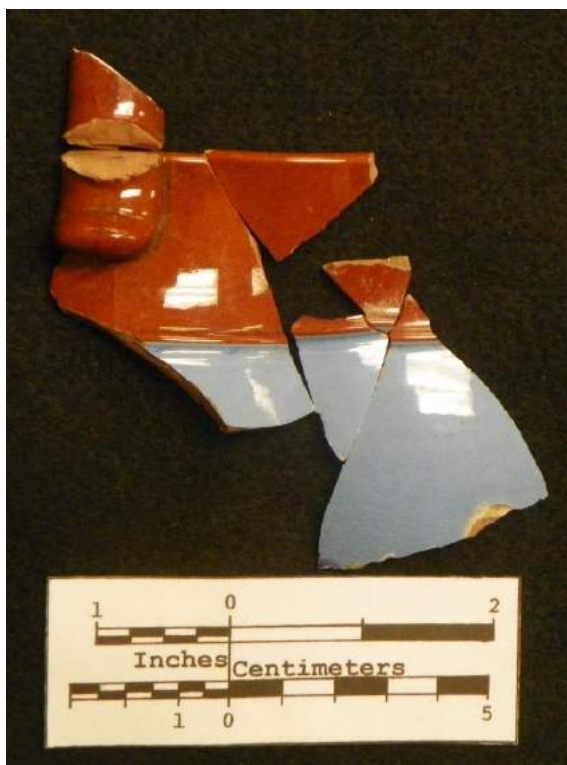


Figure 75: Redware with Blue Glaze Pitcher Sherds (MNV # WE448A - H).

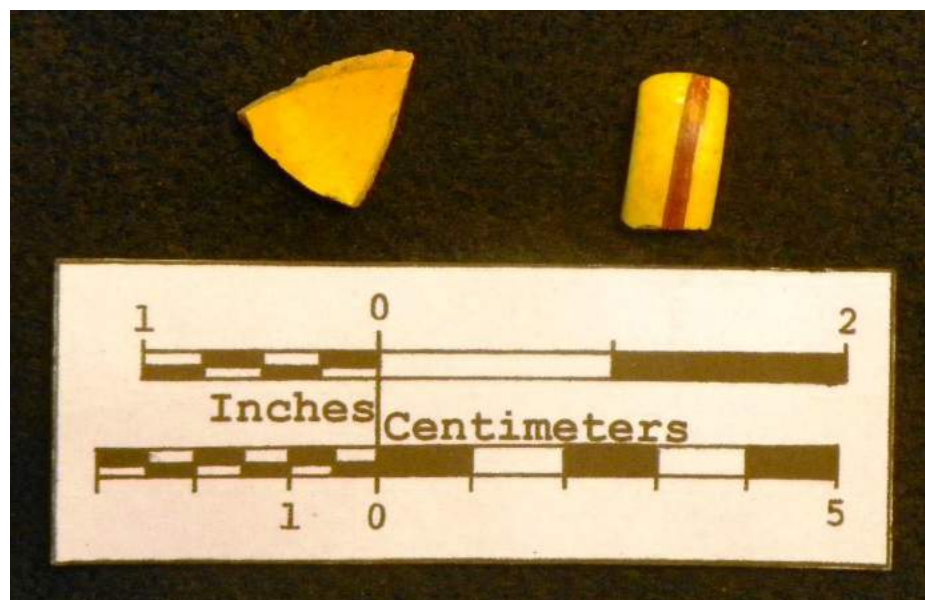


Figure 76: Yellow Glazed Sherds. Left - Hollow item (MNV # WE1228). Right - handle fragment (MNV # WE1229).

Unique Objects

Five items were identified that were not vessels. One was a chipped disk of undecorated pearlware. The other four were ceramic figurines.

Chipped Disk

The circular-to-ovoid shaped chipped disk manufactured from a sherd of undecorated pearlware measures approximately 1.5 inches (3.8cm) in diameter (Figure 77). A similar item was identified in the Native American Brown Ware pottery collection (See Volume 3, Native American Brown Ware). Disks of this type have been found in prehistoric and historic period sites throughout the Americas. They have often been considered to be gaming pieces (Sampson 2019). At colonial era locations in California they have been interpreted as two-sided dice that “facilitated the social cohesion of Native people living in the large multiethnic Indigenous communities that formed around Spanish colonial missions and later Mexican-era ranchos” (Panich et. al 2018:1). There is also evidence indicating that they were used as small lids to seal narrow mouthed containers, and to repair pots by attaching them with adhesives over holes and cracks (Ezell 1961:40; Sampson 2019; Hector 2022:2-3).



Figure 77: Chipped Disk of Undecorated Pearlware (MNV # WE1306).

Bocage Figurines

An interesting identification in the Chapel Complex ceramics assemblage was the recognition of small bocage figurines. These brightly painted statuettes of lead glazed pearlware were produced in the Staffordshire District between 1810 and 1885. The term bocage refers to the presence of foliage and flowers spreading above and behind the figure, as part of the objects' structure. The word is French, meaning woodland (Halfpenny 1991:215-271; Schkolne 2006, 2019).

Bocage figurines exhibited a range of artistic qualities, but most of them are considered "naïve," with "their peculiar, rustic charm and their bright, cheerful colors" compensating "for their lack of refinement" (Halfpenny 1991:217). They were produced in an incredibly wide variety of themes that included children, tradesmen, allegorical depictions, people at play, literary topics, animals both wild and domestic, humorous anecdotal subjects, political and social satire, and a myriad of other topics (Halfpenny 1991:219; Schkolne 2019). The identified Presidio figurines are of religious characterizations.

Manufactured in clay molds, the statuettes modeling was basic, and in the round. The figures were usually atop a platform or pedestal, oftentimes with the name of the subject included on that base, but only rarely with the maker's name there also.²⁴ Most are not marked by the manufacturer (Godden 1964:24; Halfpenny 1991:303-304; Schkolne 2019). They featured more than one process for decoration. In the case of the Presidio figures, the object was covered entirely with a single coat of clear glaze and then fired a second time. The resulting pearlware surface was then decorated with rather hastily applied enameled colors. A third, lower temperature firing set the enamels (Halfpenny 1991:217, 299, 307-310).

All the Presidio's bocage figurines are fragmentary, though several sherds do crossmend. A minimum of four different items are present. Two are of the Catholic Saints, John and

²⁴ Most bocage figurines are not marked by the manufacturer. Known manufacturers include John Walton ca. 1819-1830s; Ralph Salt 1820-1846; Samuel Hall, 1818-1850s; John Dale, ca. 1825; Charles Tittensor ca. 1815-1825; Edge & Grocott, ca. 1825, or 1830s (Godden 1964; Halfpenny 1991; Schkolne 2019). Enoch Wood also is known to have produced bocage figurines, but did not mark them. Enoch Wood and Sons was in business from circa 1784-1792 (Godden 1964:685).

Peter, reflecting the religious faith of the Presidio's population. These statuettes measured approximately 8 to 11 inches in height, and 4 to 6 inches across. Fragmentary remains of two other figures and some unassociated individual pieces were also identified. Their subjects could not be recognized.

Saint John

The pieces of the Presidio's Saint John figure were identified by his name plaque, with the impressed letters "...HN" at the base of the figurine (Figures 78 - 79). Seven different sherds cross mended to form the bottom of the statuette. They were widely distributed in the north central area of the cemetery between the Baptistry and the Sacristy (See Figure 83). The ceramic image may have originally been associated with a grave, or it may have been part of a household's religious items, and tossed out onto the refuse heap identified as Cluster Number 4 after it was broken (See Volume 1, Site Formation).

Saint Peter

A fragmentary rooster, the symbol of Saint Peter, identified the second figurine (Figure 80). In addition, a piece of what appears to be a book could also be part of the Saint Peter statuette. These pieces were widely separated from each other. The rooster was just inside the southern chapel wall east of the Baptistry. The book was outside the cemetery on the southern side of the defense wall (See Figure 83).

Unidentified Figure One

A badly chipped red on white fragment represented a ceramic image whose identity could not be determined (Figure 81). It was found next to the Sacristy within Cluster Number 4 along with fragments of the image of Saint John (See Figure 83). This piece, however, does not resemble any portion of the Saint John Figure, nor that of Saint Peter, and so is considered a separate unidentified figurine fragment.

Unidentified Figure Two

Two molded leaf shape bocage pieces with flowers represented another figurine whose subject matter could not be identified (Figure 82). One had no provenience recorded.

The other was found in the cemetery south of the Baptistery (Figure 83). The leaves are not shaped like those on the ceramic images of Saint Peter or Saint John.

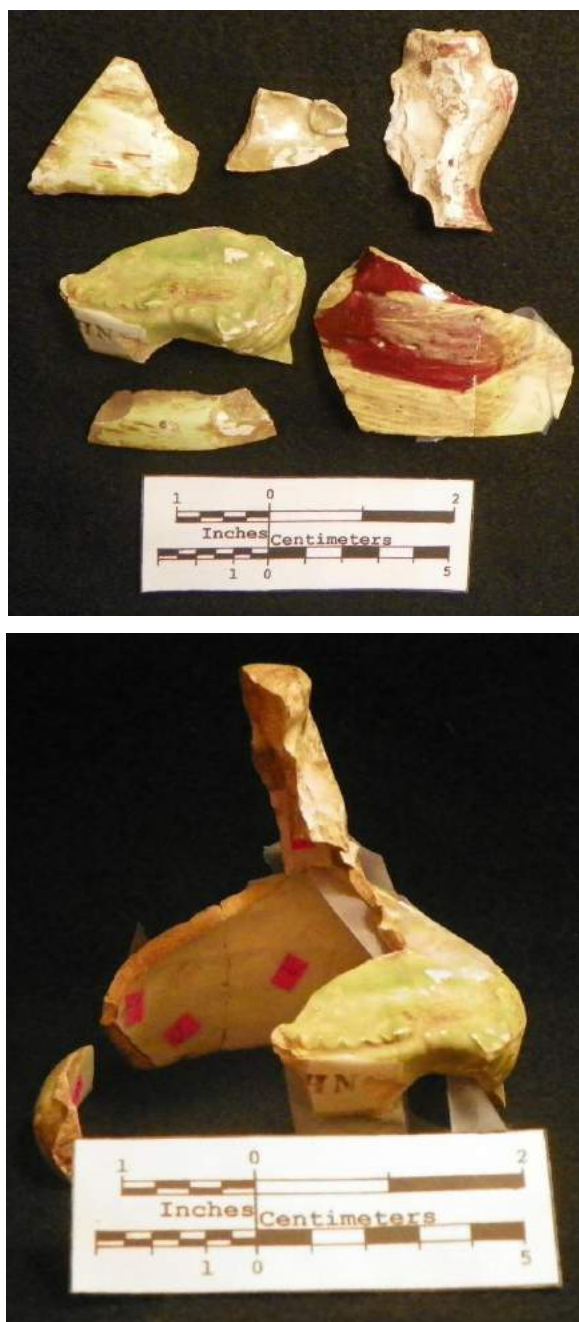


Figure 78: Saint John Bocage Figurine Base. Top – individual sherds. Bottom – pieces taped together to form the partial base with the letters “H N” for “JOHN” visible on the lower front (MNV #s WE832A-F).



Figure 79: Example of a Complete Saint John Bocage Figurine (Susan D. Walter Collection).



Figure 80: Saint Peter Bocage Figurine. Left - rooster and book sherds (MNV # WE1222A – C). Right – example of a complete Saint Peter figure (Image courtesy Myrna Schkolne <http://www.mystaffordshirefigures.com/blog/the-peter-puzzle>).



Figure 81: Unidentified Bocage Figurine Number One Fragments. Left - a segment of a ceramic arm not given a minimum vessel number (WE 1223). Right - a badly chipped red on white fragment designated Unidentified Figurine Number One that represented a ceramic image whose identity could not be determined (MNV # WE1224).



Figure 82: Unidentified Bocage Figurine Number Two Fragments. Two molded leaf shaped bocage pieces with flowers represented another figurine whose subject matter could not be identified. The leaves are not shaped like those on the ceramic images of Saint Peter and Saint John (MNV #s 833A & B).

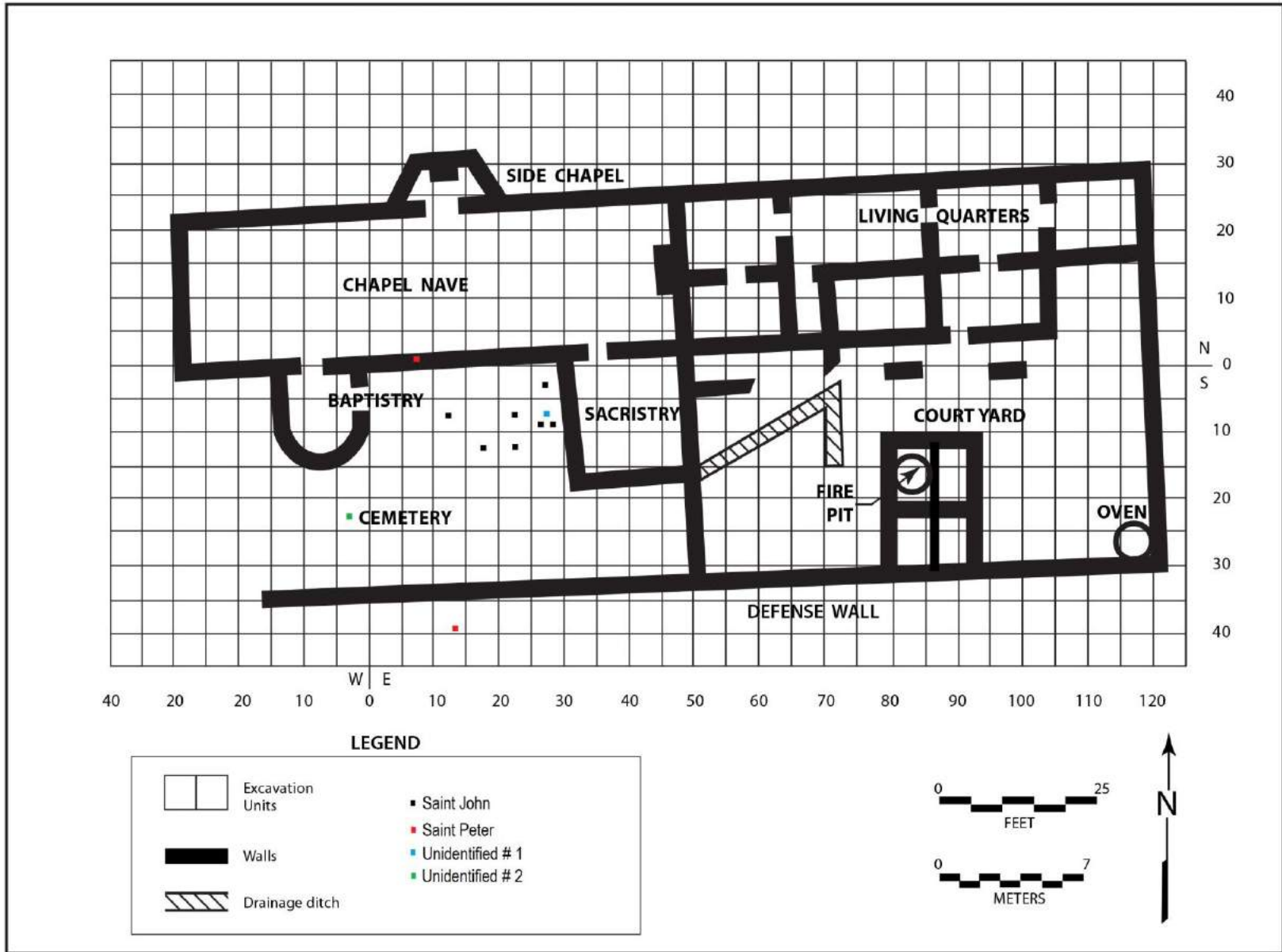


Figure 83: Bocage Figurine Distribution Plots.

ENGLISH CERAMICS ASSEMBLAGE CHARACTERISTICS

Analysis identified a minimum number of 258 English ceramic articles consisting of five unique objects and an estimated minimum number of 253 vessels that included table settings, serving vessels, and other household and unidentified items, and represented seven ware type descriptive categories and 21 different forms²⁵ (Tables 8 - 11).

Relative frequencies of decorated ware type descriptive categories are shown in Table 9 and Figure 84. By minimum vessel count (MNV) transferwares dominate at 39 percent, followed by painted earthenwares at 17 percent, and edge-decorated wares at 15 percent. Undecorated vessels make up 10 percent of the assemblage, while other types constitute less than 10 percent each. By sherd count undecorated wares dominate at 44 percent, followed by transferwares at 28 percent, and then painted earthenwares at 16 percent. Weight quantities roughly parallel these totals with undecorated wares at 41 percent, transferwares at 25 percent, edge decorated at 13 percent, and painted earthenwares at 11 percent. Other types make up less than 10 percent of the assemblage by either sherd count or weight.

In Table 10 vessel types have been organized by functional groupings that include serving vessels, bowls, plates, tea wares, and other uses. In Table 11 and in Figure 85 functional group quantities are compared. By vessel count (MNV) serving vessels, tea wares, and plates have the highest values and are almost evenly distributed at 26, 25, and 24 percent respectively. By weight other uses, plates, and serving vessels dominate at 28, 27, and 25 percent respectively. By sherd count the order changes slightly with plates at

²⁵ The 21 different forms are listed on Table 55. "Children's wares," which consisted exclusively of plates, and "unidentified fragments not ascribed to a vessel type," which are also listed on this table were not considered separate forms.

26 percent, followed by serving items at 24 percent, tea wares at 21 percent, and other functions at 18 percent. Bowls rank the lowest in all three quantity categories, making up 8 percent by minimum vessel count, 10 percent by weight, and 11 percent by sherd count of the assemblage.

The fact that tableware bowls, a combination of bowls and soup plates,²⁶ make up the smallest part of English wares is in contrast to the Native American, Mexican, and Chinese ceramic assemblages from the Chapel Complex excavation. They may be undercounted for English wares as a result of including tea waste bowls in tea wares. In Mexican California, tea waste bowls were probably not used as part of a tea service as they were in England. Tea bowls in England served as containers in which to empty tea cups of cooled undrunken tea before refilling them with fresh. This style of “English Tea Ceremony” beverage consumption was not engaged in by Mexican Californios who would have adapted teapots, saucers, and cups to their own traditional hot beverage consumptions, which included herbal teas, chocolate, and coffee. Although tea waste bowls would have had no function within this context, they are the perfect size for individual servings of soups and other broth-based foods. If the nine tea waste bowls are added to the tableware bowls functional group, the number increases from 22 to 31 individual items, which increases their portion of the functional assemblage from 9 to 12 percent. This is not a dramatic change, and bowls still rank as the lowest functional category. It appears, then, that in their purchase of English ceramics, Presidio residents began to adapt plates into the serving of some traditional Mexican food items. This subject will be explored more fully in the synthesis and conclusions chapter.

²⁶ Soup plates held broth-based foods and functioned as a bowl.

English Wares Cross Site Comparisons

When compared to deposits from other California presidio sites that date before 1810, the English ceramic assemblage from the Chapel Complex stands out in its higher quantity of items. Seven English items made up approximately 3 percent by minimum vessel count of the Building 13 midden ceramics at the San Francisco Presidio (Voss 2002:703-705, 712). British wares made up only approximately 0.75 percent of ceramic sherds recovered from the San Diego Presidio Gateway Project trash midden ²⁷ (Barbolla 1992: 121, 126). The minimum number of 253 English manufactured vessels in the San Diego Presidio Chapel Complex assemblage constituted 20 percent of the ceramic collection (See Volume 5, Synthesis and Conclusions). The significantly higher percentage of English wares from the Chapel Complex is undoubtedly the result of the increase of foreign traders along the California Coast after 1810 (See Volume 2, Trade and Economics).

²⁷ Chinese wares and English wares, identified as "historical ceramics" in the Gateway study, made up only 1.49 percent of the sherds from the Gateway trash midden. Approximately half of these or 0.75% in round numbers were English ceramics (Barbolla 1992:121, 126).

Table 8: English Vessels

VESSELS TYPE	MNV	MNV	WEIGHT	WEIGHT	SHERDS	SHERDS
		%		%		%
Bowls	7	2.77	652	3.53	124	2.76
Bowls, Tea Waste	9	3.56	268	1.45	82	2.34
Bowls, Serving	4	1.58	953	5.15	53	1.51
Chamber Pots	12	4.74	3367	18.21	279	7.97
Cups	25	9.88	569	3.08	192	5.49
Ewer Or Pitcher, Large	2	0.79	266	1.44	27	0.77
Flat Vessel, Unidentified	13	5.14	154	0.83	33	0.94
Hollow Items, Unidentified	43	17.00	755	4.08	274	7.83
Lids	4	1.58	63	0.34	5	0.14
Pitchers/Jugs	9	3.56	573	3.10	148	4.23
Plates	43	16.60	4056	21.94	543	16.99
Platters	7	2.77	1367	7.39	47	1.34
Salt Cellar	1	0.40	2	0.01	1	0.03
Saucers	27	10.67	689	3.73	212	6.06
Soup Plates	14	5.53	875	4.73	142	4.06
Sugar Bowl & Lid	1	0.40	0	0.00	2	0.06

Table 8: English Vessels
(Continued)

VESSELS	MNV	MNV	WEIGHT	WEIGHT	SHERDS	SHERDS
		%		%		%
Teapots	1	0.40	0	0.00	0	0.00
Teapot Lids	1	0.40	9	0.05	1	0.03
Tankards	2	0.79	51	0.28	13	0.37
Unidentified Vessels	20	7.91	198	1.07	40	1.14
Wash Basins	3	1.19	720	3.89	75	2.14
Children's' Ware	5	1.98	85	0.46	26	0.74
Unidentified Fragments not Ascribed to a Vessel Type	0	0.00	2815	15.23	1180	33.72
TOTALS	253	100.00	18487	100.00	3499	100.00

Table 9: English Ware Type – Descriptive Categories Totals

WARE TYPE – DESCRIPTIVE CATEGORIES	VESSEL QUANTITY	VESSEL %	WEIGHT QUANTITY	WEIGHT %	SHERDS QUANTITY	SHERDS %
Undecorated	26	10.28	7658	41.42	1551	44.33
Banded Ware	17	6.72	1276	6.90	119	3.40
Edge-Decorated	37	14.62	2396	12.96	218	6.23
Painted Earthenware	44	17.39	2113	11.43	550	15.72
Transferware	101	39.20	4620	24.99	982	28.07
Bone China Porcelain	8	3.16	64	0.35	18	0.51
Miscellaneous Wares	20	7.91	360	1.95	61	1.74
TOTALS	253	100.00	18487	100.00	3499	100.00

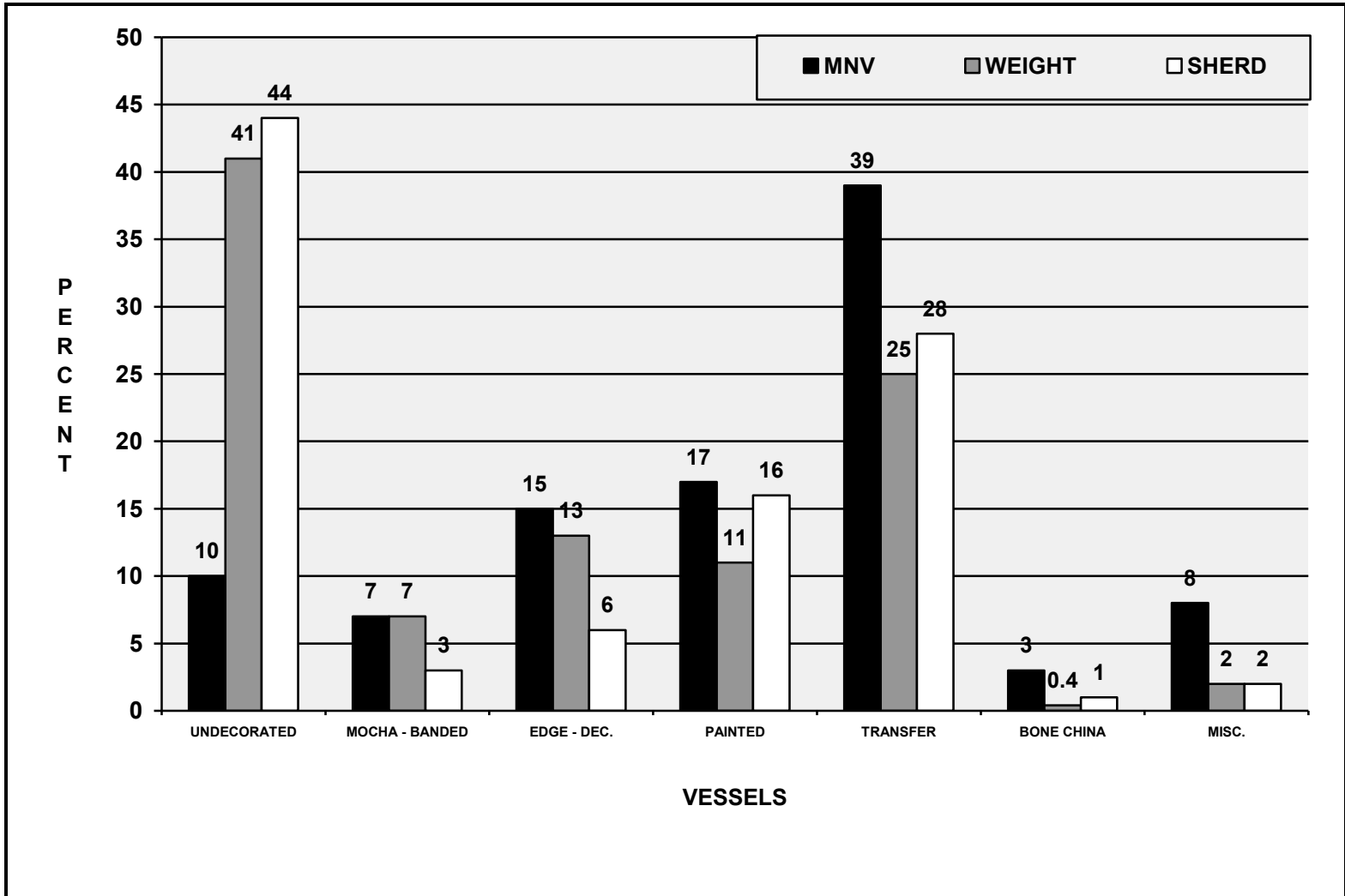


Figure 84: English Ware Type – Descriptive Categories Totals Graph.

Table 10: English Vessels Grouped By Function

FUNCTION				FUNCTION	FUNCTION
				TOTAL	PERCENT
	VESSELS	MNV	MNV		
		COUNT	PERCENT		
Serving				67	26.48
	Bowls, Serving	4	5.97		
	Ewer or Pitcher, Large	2	2.99		
	Hollow Items, Unidentified	43	64.18		
	Platters	7	10.45		
	Sugar Bowl & Lid	1	1.49		
	Pitchers/Jugs	9	13.43		
	Salt Cellar	1	1.49		
Tableware Bowls				21	8.30
	Bowls	7	34.33		
	Soup Plates	14	66.66		
Tableware Plates				61	24.11
	Plates	43	70.49		
	Flat Vessel, Unidentified	13	21.31		
	Childrens' Ware	5	8.20		
Tea Wares				63	24.90
	Bowls, Tea Waste	9	14.29		
	Cups	25	39.68		
	Saucers	27	42.86		
	Teapots	1	1.59		
	Teapot Lids	1	1.59		
Others				41.00	16.21
	Chamber Pots	12	29.27		
	Lids	4	9.76		
	Tankards	2	4.88		
	Unidentified Vessels	20	48.78		
	Wash Basins	3	7.32		
	TOTALS	253	100.00	253	100.00

Table 11: English Vessels Function Totals

FUNCTION	MNV	MNV	WEIGHT	WEIGHT	SHERDS	SHERDS
		PERCENT		PERCENT	TOTAL	PERCENT
Serving	67	26.48	3916	24.98	552	23.80
Tableware Bowls	21	8.30	1527	9.74	266	11.47
Tableware Plates	61	24.11	4295	27.41	602	25.96
Tea Wares	63	24.90	1535	9.79	487	21.00
Others	41	16.21	4399	28.07	412	17.76
TOTALS	253	100.00	15672	100.00	2319	100.00

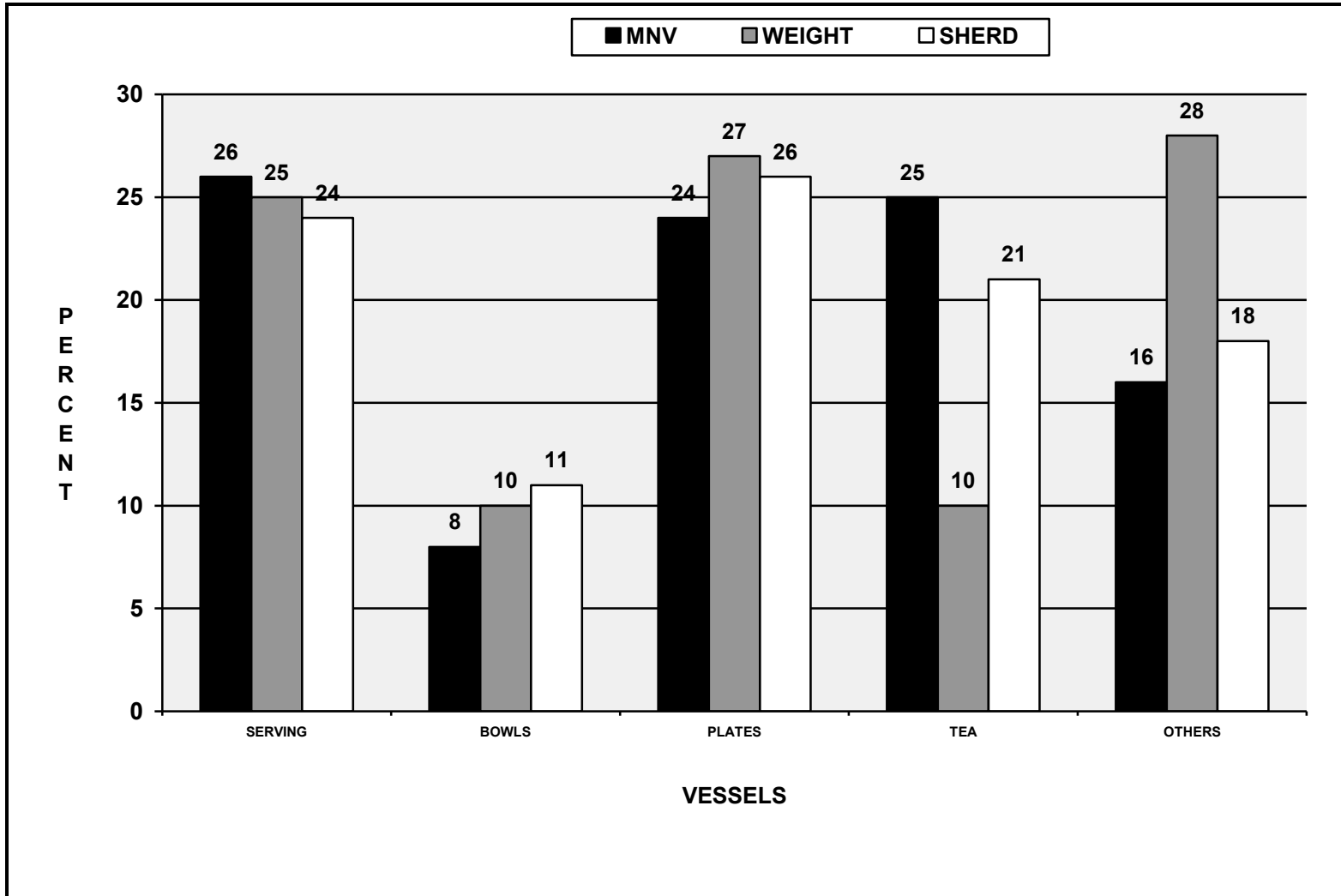


Figure 85: English Vessels Function Totals Graph.

CHINESE CERAMICS

By Susan D. Walter and Stephen R. Van Wormer

CHINESE CERAMICS PRODUCTION AND TRADE HISTORY

O'er desert sands, o'er gulf and bay,
 O'er Ganges and o'er Himalay,
 Bird-like I fly, and flying sing,
 To flowery kingdoms of Cathay,
 And bird-like poise on balanced wing
 Above the town of King-te-tching,
 A burning town, or seeming so,--
 Three thousand furnaces that glow
 Incessantly, and fill the air
 With smoke uprising, gyre on gyre
 And painted by the lurid glare,
 Of jets and flashes of red fire . . .

(From *Kéramos* by Henry Wadsworth Longfellow, 1878)

China has an ancient ceramic tradition. The oldest known pottery fragments in the world are sherds from the Xianrendong (Xianren) Cave in Jiangxi province that have been carbon dated to 18,000 BCE (20,000 BP). Pottery from Hunan Province's Yuchanyan Cave dates to 16,000 BCE (18,000 BP). Primitive porcelain was first made in China more than twelve hundred years ago during the Tang Dynasty (618–907 AD).²⁸

²⁸ This is in conflict to the assertion by Fang Lili (2010:38-52) that celadon was first produced in the third century.

Almost 400 years later, at the time of the Yuan Dynasty (1279–1368 AD) Chinese potters created true hard-paste porcelain from petuntse, or China stone (a feldspathic rock), ground to powder and mixed with kaolin (white china clay). When fired at temperatures of between 1200 to 1400 degrees C (2192 to 2552 F) the petuntse vitrified, which gave it a glass-like quality, while the kaolin ensured that the object retained its shape. Due to their vitrification, porcelain objects are often translucent and resonate when struck (Staniforth and Nash 1998:3; Longoria 2007:102; Madsen and White 2016:22, 31; Britannica 2020; Xin Hu et al. 2020:Preface, 6).

During the Yuan Dynasty (1279 to 1368 AD) decoration grew to be one of the most important attributes of Chinese ceramics and blue-on-white porcelain with “beautiful painted scenes . . . drawn with deft lines in cobalt blue and covered by a brilliant transparent glaze” became extremely popular (Kuwayama 1997:14-15). Much of the underglaze blue painted porcelain was manufactured in Jingdezhen (Ching-te Chen) in Jiangxi (Kiangsi) province. Established by Imperial decree in the fourteenth century, Jingdezhen was known as the Porcelain City. By the mid eighteenth century this production center had around a million inhabitants and more than 3000 operating kilns that produced wares for the Imperial, domestic, and export markets (Staniforth and Nash 1998:3; Fang Lili 2010:76-94; Pierson 2013:31-56). Jingdezhen specialized in porcelain vessel manufacture and blue-on-white underglaze decoration. Pieces with overglaze enamel designs were molded and fired in Jingdezhen, and then shipped to Canton where they received their enamel ornamentation and second firing (Mudge 1981:167; Madsen and White 2016:116). Other significant porcelain production centers included several locations in Fujian province, which produced Dehua (blanc de chine) and Swatow wares (Pierson 2013:6).

In order to produce standardized sets of hand made and hand painted items of identical decoration, the Chinese potteries developed their own version of assembly line production. Numerous large crews performed specialized tasks for each stage of the work, including clay processing, vessel forming, trimming, decoration, glazing, kiln loading, and firing. These major steps were subdivided into smaller jobs. Laborers who

prepared paint pigments, for example, worked separate from those who sorted pigments according to their quality. Decoration was also divided into individual steps. One crew outlined an image and another painted it in. Others executed only certain motifs, such as grasses, or men's beards. A piece of clay went through 72 different stages before becoming a finished cup (Mudge 1981:67-84; Kuwayama 1997:14-15; Staniforth and Nash 1998:3; Pierson 2013:31-56; Madsen and White 2016:31-37; Priyadarshini 2018:38-39, 43-55; Xin Hu et al. 2020:6).²⁹ In this manner the Jingdezhen potteries could produce thousands of items with exacting quality control. For instance, in 1554, an order from the emperor required “26,350 bowls with dragons on them in blue, 3,500 plates of the same design, 6,900 cups, white inside and blue outside decorated with blue flowers, 680 large fish bowls, decorated with blue flowers on a white ground ... 10,200 bowls decorated with lotus flowers, water plants and fish in blue and white on the outside; and on the inside with dragons and phoenixes passing through flowers, 9,800 teacups of the same pattern...” Other Imperial orders included “yellow-glazed vessels for the Temple of Earth, red-glazed for the Temple of the Sun, blue for the Temple of Heaven, and white for the Temple of the Moon” (de Waal 2015:72, 75).

Commerce between China and other lands began with the Romans, who traded by an overland route through Central Asia and China, and by sea around Southern Asia to the Persian Gulf, or out through Egypt from the Red Sea. During the eighth century, Persian and Arab merchants further developed and expanded exchange between China and the outside world by establishing routes between the Middle East, India, and Africa, so that by the ninth century Chinese ceramics were a significant item of international commerce.

In the Tang Dynasty (A.D. 618-907), Canton, then known as Guangzhou, emerged as an important seaport, with a colony of Arab merchants based there by the eighth century. Early Chinese ceramic exports consisted of native wares, known as Minyao (min yao -

²⁹ For detailed descriptions of the porcelain manufacturing process see Mudge 1981:67-84, Pierson 2013:31-56, Madsen and White 2016:31-37, and Priyadarshini 2018:43-55.

peoples ware or folk ware)³⁰ made for daily use in China and shipped to foreign places from existing inventories. By the Southern Song (1127-1279) and Yuan (1279 -1368) dynasties the first specific export wares had developed as Chinese potteries began to adapt shapes and designs to the requests of foreign clients. During the eleventh and twelfth centuries Chinese merchants established links to other areas of Southeast Asia including the Philippines, Indonesia, Malaysia, Thailand, Borneo, the Moluccas, and Vietnam. Chinese maritime commerce continued to expand and included India and the Arab port of Zanzibar on the African coast by the fifteenth century (Kuwayama 1997:14-15; Fang Lili 2010:81-85; Madsen and White 2016:37). In the 1500s direct commerce between European merchants and China began with establishment of trade with Portugal in 1517. During the seventeenth century other European nations established their own links to China through the formation of Dutch, British, and various other East India companies (Schiffer et al. 1975:7; Kuwayama 1997:17; Madsen and White 2016:37).

No direct commercial exchanges existed between Colonial Mexico, or anywhere else in the Americas and Asia until 1571, when the Spanish established a seaport at Manila in the Philippines. The Manila Galleon Trade began that year and continued until 1815. Sailing from Acapulco, and financed by merchants in Mexico City, these ships annually carried silver mined in Spanish America to the Philippines, and returned to their home port with Asian goods, including textiles, furniture, spices, and porcelain, which were then transported overland to Mexico City (Schiffer et al. 1975:25; Kuwayama 1997:11; Longoria 2007:18; Priyadarshini 2018:2, 9-11, 67-96). Chinese goods shipped to California Presidios during the late eighteenth century had been purchased in Mexico City from Manila Galleon cargos, then carried overland to San Blas, and brought to California on the annual supply ships (Chapman 1915; Thurman 1967:13-15, 24; Archibald 1978:23, 49-72; Hackel 1997:113-114; Perissinotto 1998:18) (See Volume 2, Trade and Economics).

³⁰ According to a personal communication (2023) from Chinese archaeologist Ye Wa the literal translation of minyao is local kiln or local kilns.

With establishment of the American Northwest Coast to China Fur Trade in the 1790s, British and U.S. merchants began to dominate the Chinese export market. They ultimately became the primary suppliers of Chinese goods to California with development of the coastal trade along the Pacific coast of North and South America. This trade integrated California into a commercial network involving Mexican, Central American, and South American ports, the Hawaiian Islands, the northwest coast of the American continent, and China (Iglar 2004; Bonialian 2017:21). It ultimately resulted in the California hide and tallow trade in which U.S. and British ships, among others, supplied California not only with Chinese merchandise but commodities from around the world (Morrison 1921:167-169; Ogden 1941; Archibald 1978:115; Griffin and Drummey 1988:128-129; Whitehead 1992:158-159; Hackel 1997:119, 130-131; Iglar 2004) (See Volume 2, Trade and Economics).

SCHOLARSHIP

The historical scholarship on Chinese porcelain is extensive. Indeed, it could better be described as overwhelming. In China, where scholars have maintained an immense interest in the subject, the literature dates back several centuries (Bushell 1899:1, 639-669; Weifeng Huang 2013). In 1899 S.W. Bushell, writing what was then the definitive Western work on Chinese ceramics, listed approximately 75 Chinese language sources in his bibliography. Many of these titles represented numerous individual volumes (Bushell 1899:639-669). Works in Europe and the United States have been produced for about the last 150 years (Hobson 1915: XXVII-XXIX; Bernard 1917; Weifeng Huang 2013; Priyadarshini 2018:11-12).

Jesuit missionary Père d'Entrecolles produced the first serious and detailed report on Chinese porcelain written in a European language (French), in his *Lettres Edifiantes*, composed in China and dated 1712 and 1722. He described the industry and its methods,

but did not discuss any manufacturing history (Bernard 1917:45). The earliest European language publication written outside of China was the *Histoire et Fabrication de la Porcelaine Chinoise* by Stanislas Julien. This 1856 volume is a translation with notes of the Chinese work the *Ceramic Records of Ching-té Chen*, written in 1815 by Len P'u (Bushell 1899:332-358; Laffan 1899:45; Bernard 1917:45). Albert Jacquemart, in collaboration with E. le Blant, published another French language study, *Historie de la Porcelaine*, in 1862. Two of their classifications “*famille verte*” and “*famille rose*” have continued in use to the present day (Bernard 1917:45). In 1876 a catalog of the collection of Sir A. Wollaston Franks was printed in England (Franks 1878; Bernard 1917:45). This documentation was “of great value as a basis of technical classification” and “went far to restore order in the matter of differentiating Chinese wares from those of Japan” (Bernard 1917:45). In 1886 another Chinese work became available to Western readers through S.W. Bushell’s translation of a sixteenth century description of porcelain production by Hsiang Yüan-P’ien (Bushell 1886; Bernard 1917:45). Less than a decade later, in 1894, Monsieur E. Grandidier published *Céramique Chinoise*, considered “A considerable advance in the application of Julien’s history to the chronological classification of the specimens in European collections” (Bernard 1917:45).

European scholars working through the early 1890s lacked access to the extensive works on ceramic history and manufacturing, as well as numerous collections, that existed in China. Sir A.W. Franks pointed out in the 1876 publication of his catalog: “Until some European residing in China, well versed in the subject, and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark” (Franks 1878:x; cited in Bernard 1917:45). Mr. William Thompson Walters of Baltimore, the first American to establish an extensive collection of Asian ceramics, used this exact language in his privately published 1884 volume *Oriental Art* (Laffan 1899:v).

Publication of S.W. Bushell’s ten-volume work *Oriental Ceramic Art*, in 1896, resolved this problem (Bushell 1896, 1899; Bernard 1917:45). Bushell had resided in China for 25 years where he served as physician to the British legation at Peking (Bushell 1899:1;

Laffan 1899:vi; Bernard 1917:45; Pearce 2005:17). Fluent in Chinese, the study of native ceramics became his “chief distraction.” “In the exercise of the duties” of his profession he “obtained access, to several palaces and private houses,” and “had many opportunities of seeing the treasures of native collectors,” which were usually “so rigidly closed to foreigners” (Bushell 1899:1). In addition, he was able to obtain and read numerous Chinese language manuscripts and publications on ceramic history and production (Bushell 1899:1; Laffan 1899:vi; Bernard 1917:45; Pearce 2005:17; Weifeng Huang 2019). As noted above, his bibliography listed approximately 75 Chinese language sources, many of which represented numerous individual volumes (Bushell 1899:639-669). Bushell subsequently wrote *Chinese Art*, a two-volume set published in 1904 and 1906 by Britain’s Victoria and Albert Museum, a revised edition of the *Catalog of the Morgan Collection of Chinese Porcelains*, published by the Metropolitan Museum of Art, New York in 1907, along with numerous journal articles (Pearce 2005:23; Weifeng Huang 2019). With *Oriental Ceramic Art*, and Bushell’s later writings, Chinese ceramic objects in Western collections could now be understood in their historic and artistic contexts. In the words of Rackham Bernard, writing in 1917, the 10 volume *Chinese Ceramic Art* “with its copious citations from Chinese authorities and references to pieces in Chinese collections, threw a flood of new light upon the study, and must always remain a classic” (Bernard 1917:45).

Outstanding as Bushell’s contributions had been, they were ultimately augmented by Robert Lockhart Hobson’s 1915 two-volume publication *Chinese Pottery and Porcelain* (Hobson 1915). An authority on Far Eastern ceramics, Hobson was keeper of the Department of Ceramics and Ethnography at the British Museum. In the words of his colleague and critic Rackham Bernard, Hobson’s work “has collected with infinite pains much new evidence from Chinese sources, he has verified and corrected in many vital points the versions previously published by Dr. Bushell, and in a great number of cases he has endowed this literary material with a new interest by applying it to wares themselves as we know them from specimens in museums and private cabinets” (Bernard 1917:45). Between 1925 and 1928 Hobson compiled a six-volume catalog of the pottery and porcelain of the George Eumorfopoulos collection. Upon his death in 1941 he was

remembered by the *London Times* for his highly influential writing that elevated Chinese ceramics from craft works to the status of objects of fine art, and established firm facts for what had previously been "surmise and unproved tradition" (https://en.wikipedia.org/wiki/Robert_Lockhart_Hobson).

Since Bushell's and Hobson's pioneering works, many hundreds of volumes on Chinese ceramics have been published, as well as untold numbers of academic articles, theses and dissertations. To individually highlight even a small portion is beyond the scope of this study. Major categories include: general overviews, Chinese history, art history and collections, trade, economics and exportation, and archaeology and shipwreck cargos. Until very recently almost all of these studies were by Western authors and provided only European and American perspectives. This has been somewhat remedied during the last decade with translations of recent Chinese publications (Weifeng Huang 2013; Tian Zeng 2021). The works used in this study represent the various categories listed above. They are cited in the text and there is no need to list them individually here.

CHAPEL COMPLEX CHINESE CERAMICS

A total of 1218 sherds, weighing 6332 grams that represent 118 Chinese ceramic vessels was recovered from the San Diego Presidio Chapel Excavation. Types identified included Chinese Export Porcelain blue-on-white landscape designs, other blue-on-white underglaze decorated wares, and overglaze enamel decorated wares, as well as Chinese native folk celadon and blue-on-white underglaze painted wares, and Chinese utilitarian brown glazed wares.

Chinese Export Porcelains

(Export Wares, China Trade Porcelain)

Definition and History

Chinese Export Porcelains, also known as Chinese Export Wares, and China Trade Porcelain, are ceramics that in vessel shape and decoration were manufactured in China for foreign markets (Mudge 1981:63-64). During the late nineteenth and early twentieth centuries collectors referred to this class of ceramics as Lowestoft, Sino Lowestoft, Oriental Lowestoft, or Chinese Lowestoft, due to a misunderstanding of where these wares were produced (Mudge 1962:41-42, 1981:63-64; Madsen and White 2016:47). As previously noted, Chinese Export Porcelains shipped to California Presidios during the late eighteenth century had been purchased in Mexico City from Manila Galleon cargos, and then transported overland to San Blas, and brought to California on the annual supply ships (Chapman 1915; Thurman 1967:13-15, 24; Archibald 1978:23, 49-72; Hackel 1997:113-114; Perissinotto 1998:18). In the 1790s British and U.S. merchants began to dominate the Chinese export market, and helped incorporate California into an exchange system that included Mexican, as well as Central and South American ports, the Hawaiian Islands, the northwest coast of the American continent, and China (Igler 2004; Bonialian 2017:21). This ultimately brought about the California hide and tallow trade in which U.S. and British ships, among others, supplied California, not only with Chinese merchandise, but, commodities from around the world (Morrison 1921:167-169; Ogden 1941; Archibald 1978:115; Griffin and Drummey 1988:128-129; Whitehead 1992:158-159; Hackel 1997:119, 130-131; Igler 2004) (See Volume 2, Trade and Economics).

Chinese Export Porcelains identified in the Chapel Complex Collection included underglaze blue-on-white decorated and overglaze polychrome enamel wares. Since Chinese potteries produced these goods with Euro-American shapes, the typologies used for English ceramics apply.

Blue-on-White Underglaze Export Wares

Produced in a variety of patterns and colors, underglazed blue-on-white designs have always been among the most popular Chinese Export Porcelains. The blue-on-white ceramics from the San Diego Presidio Chapel Complex include pavilion landscapes as well as other unnamed patterns.

Pavilion Landscape

(Landscape, Pagoda Styles, Willow Wares)

Popular design themes on Chinese blue-on-white wares were landscapes featuring bodies of water. These are often grouped by scholars and collectors under the terms pavilion landscape, landscape, pagoda styles or Willow Wares. Common elements included islands, boats, bridges, willow trees, arched humpbacked bridges, pavilions, pagodas, pine trees, deciduous trees, and human figures. This imagery had symbolic meaning for the Chinese. It has been traditional in China for more than a thousand years and is depicted in scenes found in early Chinese paintings and silk and paper painted ink scrolls. These wares were the inspiration for the ubiquitous Blue Willow or Willow Wares popularized in England during the late eighteenth century and still in common use today (Willett and Lim Suan Poh 1981:8-10; Warwick and Warwick 2012:61, 65; Madsen and White 2016:77-86, 101).

The two major late eighteenth through mid-nineteenth century export ware patterns within this style are most commonly called Canton and Nanking. Although Nanking's origins date slightly earlier, both were contemporarily manufactured and exported as portions of cargos on the same ships between 1785 and 1820. There are major design differences between the two as well as the quality of their production (Mudge 1981:76-77, 94-101, 161-163, 209; Staniforth and Nash 1998:4-5; Warwick and Warwick 2012:64; Madsen and White 2016:101). Vessels identified in the Chapel Complex collection included both Canton and Nanking decorated items as well as some pieces with other unidentified landscape patterns.

Canton

As with much of ceramic terminology, the term Canton is confusing. It is the name of the port through which Chinese merchants shipped almost all of the export wares manufactured in Jingdezhen to the west. Although polychrome decorated ceramic pieces were finished with overglaze enamel designs in Canton, it does not appear that vessels solely decorated with underglaze blue-on-white motifs were ever manufactured there (Madsen and White 2016:101). There is disagreement on where the Canton style was produced. Jingdezhen is considered its place of origin by many (Staniforth and Nash 1998:4-5; Madsen and White 2016:101), while Mudge (1981:249 ft. 8) and Warwick and Warwick (2012:62) have identified the city of Shouking, located about five miles west of Canton, as the place of manufacture.

Canton as a term for ceramic designs has had a varied history as noted by Madsen and White (2016:101):

It was overused in a general manner to refer to the lesser quality underglaze blue and white porcelain, much as the term Nanking was used to denote the finer quality blue and white wares, without regard to specific design, motif, or pattern. Canton has also been used to describe blue and white pavilion landscaped Chinese export wares. The British used the term to refer to the rose medallion polychrome Chinese wares of 1820-1920, as well as blue and white Chinese wares. Some authors have even used the terms Canton and Nanking to distinguish differing qualities of the same style.

Since at least the latter mid-twentieth century the term Canton has been used by many scholars and collectors to identify a specific design of blue and white pavilion landscaped Chinese export ware (Mudge 1962:139-141, 158-159, 1981:183, 185, 1986:182-183, 209-211; Schiffer et al. 1975:20-24, 1980:22, 103, 186-187; Staniforth and Nash 1998:4-5). That is how it is used here, in this study, and the pattern is described below.

Dates: 1785-1853 (Madsen and White 2016:101).

General Description

Although all pavilion landscape designs drew from the same set of motifs, the scene on “Canton porcelains remained fixed for more than a hundred years, except for slight variations necessitated by the available surface area” (Warwick and Warwick 2012:65). The first characteristic attribute of the Canton style is the rim decoration (Figure 86), which has a border of “short diagonal lines, within a continuous scalloped wavy line, sometimes referred to as a rain cloud, network and scallop, or lattice or network border, in solid blue, light or dark, with wavy scalloped lines above” (Madsen and White 2016:101). Warwick and Warwick (2012:67) provide more detail in their description:

The blue outer border on the Canton platter . . . begins with an outer sub-band of diagonal lines, followed by a zigzag pattern with stars at the intersections in dark blue, all on a blue ground representing a starry sky. It is followed by an inner sub-band of dark blue diagonal lines above a scalloped line on a white background representing clouds. Balancing the dark blue border (yin) is a white border (yang) of the same width, creating a balanced harmony. . . . Following the white border is a cavetto fence on a dark blue background that encloses the Chinese landscape.

The pavilion landscape elements in the Canton pattern include a river, islands, bridge, pavilion, willow and pine trees, pagoda, mountains, rocks, boats, clouds, and an anthropomorphic figure. These are placed around a wide body of water. Placement of the main elements never varies and is repeated exactly on every piece where space allows depiction of the full view (Warwick and Warwick 2012:67-75; Madsen and White 2016:101).

At the bottom of the scene, in the foreground is a humpbacked bridge over a stream or river flowing out of the wider body of water. The bridge usually has three arches,

although sometimes it is depicted with only two. To the left of the bridge is a landmass with rocks. Behind the rocks stands a pine tree intertwined with a deciduous tree. To the left of the trees is a water wheel represented by a small bell shaped structure on legs. On a landmass on the right side and above the bridge is a large pavilion, sometimes referred to as a teahouse. In one of the windows is a sitting human figure considered by some to be a solitary scholar. To the left of the pavilion on the shore of the body of water, and almost centered in the design, is a willow tree with four branches. Boats are depicted sailing on the surface of the water, which is represented with horizontal lines. On the opposite shore along the right side of the scene almost directly across from the willow tree is a pagoda. Near the top, on the left side on an island, are houses and pine trees. To the right are two distant mountains (See Figures 87A – 88B) (Mudge 1962:156-157, 1981:183,185; Warwick and Warwick 2012:67-75; Madsen and White 2016:101).

Twenty-three (19.49 %) Canton decorated vessels were identified from 339 (27.83 %) sherds that included a gravy boat, jar, platters, plates, soup plates, saucers, and an unidentified item. Quantities and percentages are listed in Table 12. Examples are shown in Figures 87 through 90. One item is somewhat unique. Rather than the typical blue underglazed finish this Canton style rim is rendered in cobalt overglaze on a stoneware body (Figure 91). It appears to be a Chinese Native Folk Ware version of a Canton-style design. Also known as Minyao (*min yao*) ware (Willetts and Lim Suan Poh 1981), these ceramics are discussed in more detail in the Chinese Native Folk Wares section below.

Table 12: Canton Pattern Decorated Vessels

ITEM	#	%
Bowl, Deep	1	4.35
Bowl, Large/Deep	2	8.70
Gravy/Sauce Boat	1	4.35
Jar (Ginger Jar)	1	4.35
Plate	1	4.35
Plate, Large	3	13.03
Plate, Medium	1	4.35
Plate, Unidentified Size	4	17.40
Plate, Unidentified Size Overglazed Stoneware	1	4.35
Platter	2	8.70
Saucer	2	8.70
Soup Plate	3	13.03
Unidentified Vessel Scalloped Rim	1	4.35
TOTALS	23	100.00



Figure 86: Typical Canton Pattern Landscape Pavilion Scene. Note the humpbacked bridge over a stream or river at the bottom of the scene. To the left of the bridge is a landmass with rocks. Behind the rocks stands a pine tree intertwined with a deciduous tree. To the left of the trees is a water wheel represented by a small bell shaped structure on legs. On the right side and above the bridge is a large pavilion, sometimes referred to as a teahouse, with a sitting human figure in one window. To the left of the pavilion on the shore of the body of water and almost centered in the design is a willow tree with four branches. Boats are depicted sailing on the surface of the water, which is represented with horizontal lines. On the opposite shore along the right side of the scene almost directly across from the willow tree is a pagoda. Near the top on the left side on an island are houses and pine trees. To the right are two distant mountains (Mudge 1981:183,185; Warwick and Warwick 2012:67-75; Madsen and White 2016:101) (Bowl from S. D. Walter collection).



A



B

Figure 87: A, Example of a Complete Canton Pattern Plate (S. D. Walter Collection) and, B, Chapel Complex Canton Plate Sherds (MNV #S WE493, 494, 1558, 1560A, 1561A, 1562B, and 1564A).



A



B

Figure 88: A, Canton Pattern Platter Sherds (MNV # S WE 503A and O), and B, Example of a Complete Canton Pattern Platter (S. D. Walter Collection).



A



B

Figure 89: A, Partially Reconstructed Chapel Complex Canton Pattern Jar MNV # WE1467, and B, Example of Complete Canton Pattern Jar (S. D. Walter Collection).



A



B

Figure 90: Chapel Complex Canton Pattern Gravy Boat Sherds, A exterior, B interior (MNV #S WE487A, B and WE491).

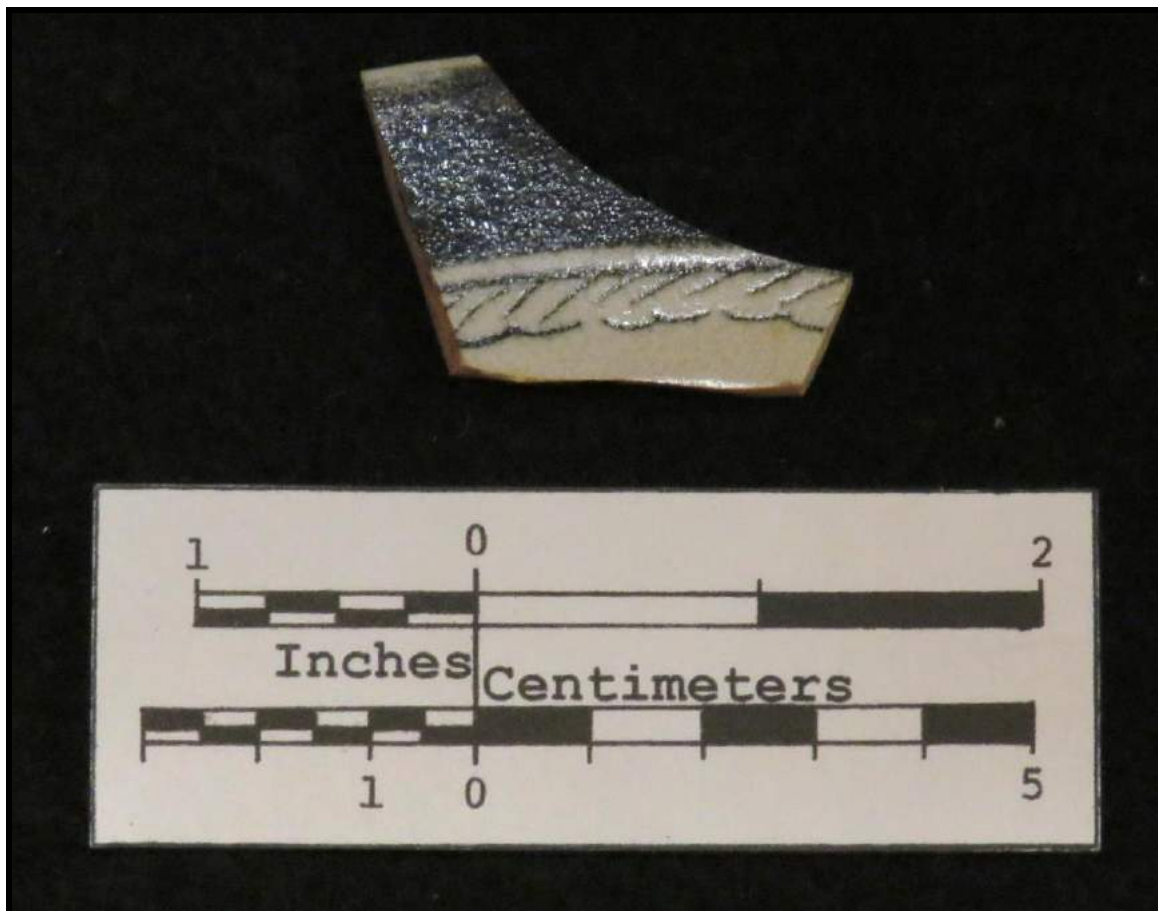


Figure 91: Canton Style Rim Rendered in Cobalt Overglaze on a Stoneware Body (MNV # WE554). It appears to be a Chinese Native Folk Ware (Minyao) version of a Canton-style design.

Nanking

As with Canton, the term Nanking has a long and varied history, which has created inconsistencies and confusion in its meaning. As noted above, the terms Canton and Nanking have been used to distinguish differing qualities of the same style. Nanking along with the designation Fitzhugh often referred to higher quality wares, while Canton described those with less refined finishes. In addition, these pieces were not produced in Nanking but in Jingdezhen. No Chinese ceramics were ever produced in Nanking (Madsen and White 2016:96, 101).

The term Nanking, like Canton, has been used since at least the later mid-twentieth century to identify specific designs of blue and white pavilion landscaped Chinese export ware (Mudge 1962:54-55, 139-141, 158-159, 1981:184-185; Schiffer et al. 1975:32, 1980:188-189; Staniforth and Nash 1998:4). On the basis of rim pattern similarities, Madsen and White (2016:96) equate Nanking to the Fitzhugh pattern. The distinction between Nanking and Fitzhugh is supposed to be in the higher quality of the latter but the differences are ambiguous enough that distinguishing between the two can be problematical, prompting Madsen and White to adopt the term Nanking/Fitzhugh to describe this design. Fitzhugh, however, is commonly used to describe a formalized four-paneled decoration that consists of flowers or vegetation around a central round medallion, eagle, pagoda, or family armorial design, which is not part of the pavilion landscape pattern tradition (Mudge 1962:111, 1981:163-164, 186, 1986:196, 198, 209-211; Schiffer et al. 1975:37, 39, 1980:54-55, 87, 192; Madsen and White 2016:99, Fig. 4.66; <https://gotheborg.com/glossary/fitzhugh.shtml>). This study uses the term Nanking and the pattern is described below.

Dates: c.1764-1820 (Madsen and White 2016:96).

General Description

Nanking designs can have two different borders. One is a shaded trellis decorated rim overlying an alternating “spear head and double dot border” (Madsen and White 2016:96), also called “alternating daggers and dots” (Madsen and White 2016:99), “dumbbells and spearheads” (Madsen and White 2016:101), or “spear and dumbbell” (Mudge 1962:8, 1981:162) design. More simplified versions of this pattern include a scroll-type spearhead border (Madsen and White 2016:96, 99), or a simple line of double dots without spearheads. The latter have been seen in numerous internet images.³¹ The second border is a “butterfly, scroll, and diaper motifs” decoration (Figures 92 - 93). This also has several variations (Madsen and White 2016:96-100).

Although using the same traditional elements, unlike Canton, the designs on Nanking wares have some slight variations and did not remain completely static over the decades. Generally, Nanking scenes show a narrower body of water than depicted in the Canton views. This is achieved through the placement of shorelines closer together, and is sometimes combined with the insertion of numerous islands. The shorelines and islands tend to have many more buildings than depicted in the Canton landscape, and often a tall narrow pavilion is near the center of the picture. Sometimes, but not always, there is a bridge in the foreground. Pine, willow, and deciduous trees, along with rocks are placed upon the land masses and one or more boats sail on the water surface that is represented by vertical lines. Human figures occur throughout the depictions. The various buildings, on closely-placed shorelines, along with the other landscape elements, often give the Nanking settings a more crowded and busier look than the Canton landscapes (Schiffer et al. 1980:188-189; Madsen and White 2016:84 Fig. 4.40, 102 Fig. 4.71) (See Figure 92).

Ten (8.47 %) Nanking pattern decorated vessels were identified from 347 (2.55 %) sherds. Items included a lid; an item representing a large tank - basin or garden seat, a

³¹ <https://www.ebay.com/itm/154899278046>, <https://www.lofty.com/products/antique-chinese-nanking-blue-white-porcelain-plate-circa-1850s-1-5b46f>.

platter, plates, tea cups, and a serving item. Quantities and percentages are listed in Table 13. Examples are shown in Figures 92 through 95.

Table 13: Nanking Pattern Decorated Vessels

ITEM	DESCRIPTION	#	%
Large Basin - Tank, or Garden Seat	Nanking Pavilion Landscape Based On Landscape Element Placement and Quality Of Design	1	1.0
Lid to Serving Item	Nanking Butterfly & Diaper With Scales	1	1.0
Plate, Large	Nanking Butterfly & Diaper With Scales	2	2.0
Plate, Medium	Nanking Butterfly & Diaper With Scales	1	1.0
Plate, Small	Nanking Butterfly & Diaper With Scales	1	1.0
Platter	Nanking Butterfly & Diaper With Scales	1	1.0
Serving Bowl, Large Open	Nanking Scrolled Spearhead	1	1.0
Serving Item	Nanking Shaded Trellis, Spearhead and Dot	1	1.0
Tea Cup	Nanking Butterfly & Diaper With Scales	1	1.0
	TOTAL	10	100.00



Figure 92: Nanking Decorated Plate Showing the Spear Head and Double Dot Border. Note how much more crowded the landscape scene is compared to the Canton Pattern bowl and platter in Figures 86 and 88. (Image courtesy Winterthur Museum Collection # 1961.0653.016 http://museumcollection.winterthur.org/?src=button-main#.Yrx1B_3MKpg).



Figure 93: Nanking Butterfly and Diaper Rim Decorated Plates (Above) and Lid (Below)(MNV #s WE484, WE15977, WE489) (Madsen and White 2016:97-98).



A



B

Figure 94: These Nanking Decorated Serving Vessels Show Two Rim Styles. On the exterior side (A) the vessel on the right (MNV # WE488), exhibits two small spearheads on the right side of the handle, indicating a shaded trellis spear head and double dot border. On the interior (B), the vessel on the left (MNV # WE490) has a scroll-type spearhead border (Madsen and White 2016:96, 99).



A



B

Figure 95: A, Large Nanking Tank – Basin or Garden Seat Sherds (MNV #s WE502A, B, C, and D); and B, a whole example of a large Tank – Basin (Image courtesy Weschler's - Auctioneers & Appraisers Rockville, Maryland https://www.weschlers.com/auction-lot/chinese-export-canton-blue-and-white-porcelain-la_23246CC94C; see also Schiffer et al. 1975:73-74).

Other Blue-on-White Landscape Patterns

Chinese potters produced numerous other landscape designs besides Canton and Nanking patterns. Many used some, but not all, of the same elements, and were simpler in design (Willett and Lim Suan Poh 1981:8-10, 35, 61; Nagel Auctions 2000:89, 97, 144-145, 160; Madsen and White 2016:77-83). Two vessels with portions of other landscape scenes were identified from five sherds and included one large plate with a house motif and a Chinese tea cup base depicting water, a bamboo plant, and a potted plant (Figures 96 - 97).

Other Blue-on-White Patterns

Two hundred ninety-four sherds exhibited portions of blue-on-white underglaze decorations that could not be attributed to any particular identified pattern. From 23 of these sherds five vessels were identified. One plate exhibits a crisscross band on the rim and around the center similar to an unnamed pattern recovered from the wreck of the *Tek Sing*, a Junk that sank in the South China Sea in 1822 (Nagel Auctions 2000:163-TS93). A vine and bud like motif is in the cavetto (Figure 98). The other three items included another plate with a blue-on-white rim pattern that could not be identified, an unidentified hollow vessel with a striated interior, a rice/soup bowl with a diminutive leaf and scroll design, and a tea bowl decorated with sprig-like cobalt flowers with fine gilt overglaze accents. (Figures 99 - 100).



Figure 96: Unidentified Blue-on-White Patterns. On the right is a plate rim (MNV # WE1565); on the left a fragment of a large plate with a house motif on an unidentified pavilion scene (MNV # WE1570).



Figure 97: Chinese Tea Cup Sherds Depicting Water, a Bamboo Plant, and a Potted Plant (MNV #s WE1588 - rim - WE1556 and WE1557 - base).



Figure 98: Plate With a Crisscross Band on the Rim and Around the Center (MNV # WE526A, B, and C).

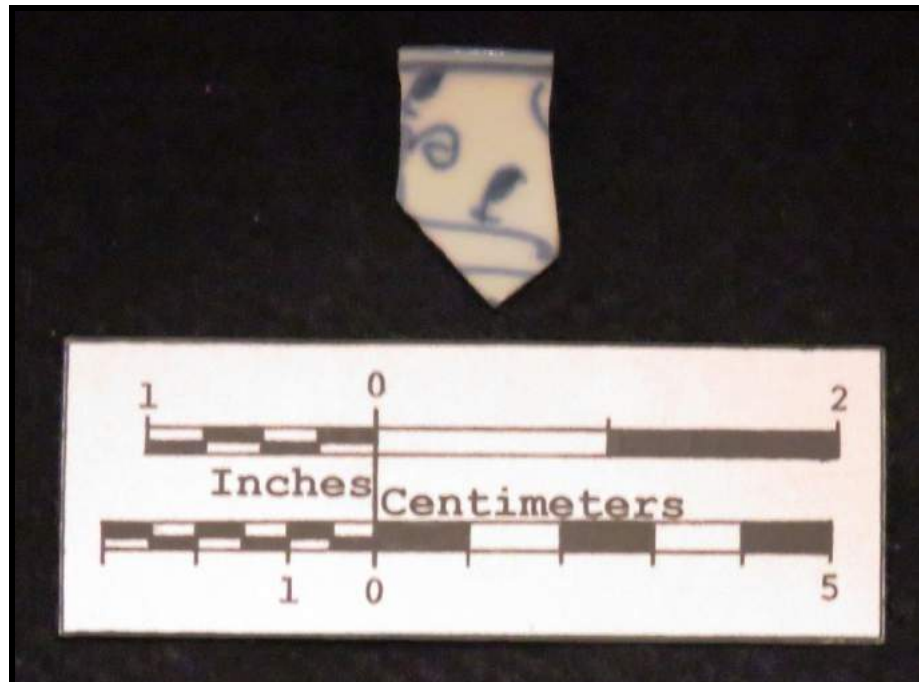


Figure 99: Rice / Soup Bowl With a Diminutive Leaf and Scroll Design (MNV # WE533).

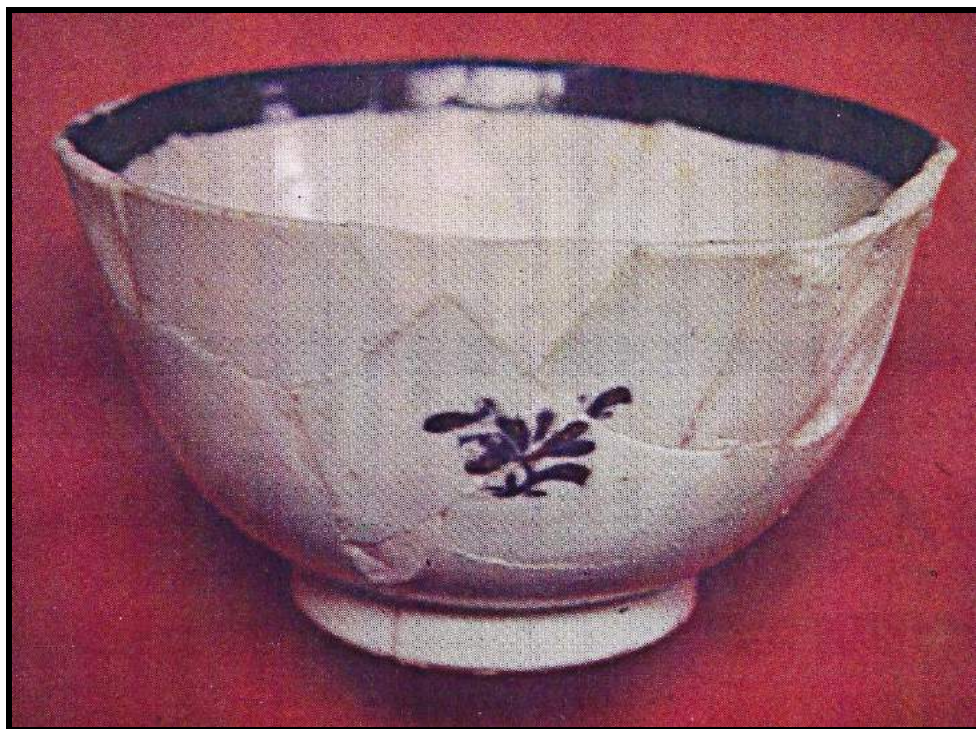


Figure 100: Tea Bowl Decorated with Sprig Like Cobalt Flowers with Fine Gilt Overglaze Accents (Krase 1979:182) (MNV # WE483).

Overglaze Neo-Classical, Mandarin, En Grisaille, and Floral Designed Enamel Wares

Chinese export enamel wares are porcelains decorated over the glaze with pigments that required an extra firing in separate kilns after the decoration had been applied. Pieces were manufactured in Jingdezhen and given their enamel ornamentation and second firing in Canton (Mudge 1981:167; Madsen and White 2016:116). One popular color scheme on Chinese porcelain enamels from 1720 to about 1800, the famille rose or pink family, is dominated by various shades of pink (Mudge 1981:167; Madsen and White 2016:106).

Chinese export enamel porcelains identified from the San Diego Presidio Chapel Complex represent types from the first half of the nineteenth century that evolved from earlier famille rose designs, including neo-classical, Mandarin,³² and floral decorations (Madsen and White 2016:119). In addition, there were en grisaille pattern sherds decorated with thin grey and black lines (Madsen and White 2016:114-116).

Dates: c. 1780-1835 (Madsen and White 2016:116-117).

General Description

“Simple” neo-classical designs in overglaze enamels became popular on Chinese export ware during the late eighteenth century. This style used a large variety of “bands and lines” patterns. The most popular “consisted of thin wavy and straight lines, husk chains, thin blue bands with stars painted on the band, half circles with dots, and variants and modifications of these motifs.” Unlike earlier Chinese enamel wares, these neo-classical aesthetics “accented the porcelain without being overbearing or dripping with decorative enameled embellishment. The motifs are repeated several times on each vessel, making identification of each of these late eighteenth century motifs quite simple

³² Also known as Mandarin Palette, Mandarin Decoration, Mandarin Enamels, and Rose Mandarin.

even with a very small fragment.” The pieces were most likely manufactured in Jingdezhen, and received their enamel decorations in Canton (Madsen and White 2016:116).

Mandarin designs depict Asian human figures (Mandarins), often in landscapes, and sometimes indoors, engaged in a variety of activities. The polychrome enamel scenes were painted with precise detail in vibrant colors (Schiffer et al. 1980:183; Mudge 1981:167; Madsen and White 2016:119; <http://www.encyclo.co.uk/visitor-contributions.php>). En grisaille decorations consisted of extremely fine detailed paintings in black and grey lines (Madsen and White 2016:114). Since enamel decorations were applied over the glaze they remained unprotected and sometimes wore away, leaving only a faint “ghost” outline on the glazed surface of vessels or sherds where the colored decoration had formerly existed (Madsen and White 2016:103).

Forty-six (38.89 %) Overglaze neo-classical, Mandarin, en grisaille and floral designed enamel ware decorated vessels were identified from 325 (26.68%) sherds. Most of the vessels were tea wares but also included serving items, a sake jar, and an unidentified vessel. Quantities and percentages are listed in Table 14. Twenty individual patterns were identified on 31 items. Included in these are two plates decorated in famille rose colors with floral and neo-classical motifs (Pattern #1), and one Mandarin design Boy in Window pattern decorated plate with a neo-classical rim (Pattern #6), one with flowers (Pattern #17), and one black and grey en grisaille design (Pattern #20). The remaining patterns are various examples of neo-classical bands and lines. The individual patterns are listed and described in Table 15. Examples are shown in Figures 101 through 121. On 15 vessels the residual overglaze decoration was not sufficient to allow identification of a pattern.

Table 14: Overglaze Neo-Classical and Mandarin Designed Enamel Wares

ITEM	COUNT	PERCENT
Bowls	3	6.52
Lids	2	4.35
Plates	5	10.87
Sake Jar (Chinese Form)	1	2.17
Saucers	4	8.70
Saucers, No Well	3	6.52
Tea Bowl (Chinese Form)	1	2.17
Tea Cup - Childs	1	2.17
Tea Cups	10	21.74
Tea Cups With Handle	3	6.52
Teapot, Miniature	1	2.17
Teapot, Straight Sided	1	2.17
Teapot Lid	2	4.35
Unidentified Hollow Item	6	13.04
Unidentified Vessel	3	6.52
TOTALS	46	100.00

**Table 15: Identified Neo-Classical, Mandarin, and En Grisaille Decoration
Pattern Descriptions**

PATTERN NAME	ITEM	DESCRIPTION	COLORS	RIM	DATE	REFERENCE	SIZE	#
Pattern # 1	Plate Unknown Size	Neo-Classical Red Dots, Tan Edge, Red Greek Key, Small Floral, & Bands & Lines Stringing – “Late 18 th Century Bands & Lines”	Red	-	1765-1810	Schiffer et al. 1975: 68(183), 161(430); Madsen & White 2016:116-117+;	Base	1
Pattern # 1	Plate, Large	Neo-Classical Red Dots, Tan Edge, Red Greek Key, Small Floral, & Bands & Lines Stringing – “Late 18 th Century Bands & Lines”	Red, Other (Faded)	Tan Edge Neo-Classical Greek Key	1785-1835; Pre 1840s	Schiffer et al. 1975: 68(183), 161(430); Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	D=9”	1
Pattern # 2	Cup	Overglaze Tan Line & Dots, Red Swags, Small Floral	Black, Red, Green, Other (Faded)	Tan Line	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	Frag.	2
Pattern # 2	Saucer	Overglaze Tan Line & Dots, Red Swags, Small Floral	Black, Red, Green, Other (Faded)	Tan Line	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	D=7”	1
Pattern # 2	Saucer	Overglaze Tan Line & Dots, Red Swags, Small Floral	Black, Red, Green, Other (Faded)	Tan Line	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	D=6”	1

Table 15: Identified Neo-Classical, Mandarin, and En Grisaille Decoration
 Pattern Descriptions (Continued)

PATTERN NAME	ITEM	DESCRIPTION	COLORS	RIM	DATE	REFERENCE	SIZE	#
Pattern # 2	Saucer, No Well	Overglaze Tan Line & Dots, Red Swags, Small Floral	Black, Red, Green, Other (Faded)	Tan Line	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	D=5"	1
Pattern # 3	Saucer, No Well	Overglaze 2 Red Lines, Enameled Floral	Black, Red, Cobalt, Yellow	2 Red Lines	1700 to Late 18th Century; 1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Tippett 1996:17; Madsen & White 2016:116-117+	D=5"	1
Pattern # 4	Teapot, Straight Sided	Chinese Famille Rose Style; Black Line; Green & Red Swags of Flowers (Enameled)	Black, Red, Green	Black Line	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	Mouth D=@ 4"	1
Pattern # 4	Cup, with Handle	Ext.: Red Wavy Line; Int.: Black Line; Both Floral	Black, Red, Green	Int. = Black Line	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	Base D=1 1/2"	1
Pattern # 4	Saucer, No Well	Black Line; Floral Swags; Red Wavy Line	Black, Red, Green	Black Line	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	D=6"	1

Table 15: Identified Neo-Classical, Mandarin, and En Grisaille Decoration
 Pattern Descriptions (Continued)

PATTERN NAME	ITEM	DESCRIPTION	COLORS	RIM	DATE	REFERENCE	SIZE	#
Pattern # 5	Plate, Large	Black Line; Red Fish Roe; Black Line; Red Band, Brown Band; 3 Clustered Berries Alternate with Green Leaves	Tan, Black, Red, Green, Brown	Tan Edge	1785-1835; Pre 1840s;	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	D=9"	1
Pattern # 6	Plate, Large	"Boy In Window" Mandarin Palette Design with Neo-Classical Rim; Tan Edge, Black Line, Red Waves, Black Line, Large Floral	Tan, Black, Red, Green	Tan Edge	1805-1855	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Nadler 2001:80, 82, Fig. 73; Madsen & White 2016:116-117+	D=9"	1
Pattern # 7	Tea Bowl (Chinese Form)	Int. = Red Lines Surround Pawlonia & Fish Roe; Ext.=Red Arrows	Red	Red Line / Red Arrows	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117+	Frag.	1

Table 15: Identified Neo-Classical, Mandarin, and En Grisaille Decoration
 Pattern Descriptions (Continued)

PATTERN NAME	ITEM	DESCRIPTION	COLORS	RIM	DATE	REFERENCE	SIZE	#
Pattern # 7	Bowl, Deep or Tea Waste	Int. = Red Lines Surround Pawlonia & Fish Roe; Ext.=Red Arrows	Red	Red Line / Red Arrows	1785- 1835; Pre 1840s	Mudge 1981:98, 164- 165; Felton & Schulz 1983:29; Madsen & White 2016:116- 117+	Base D=@2 5/8"	1
Pattern # 7	Misc. Unident. Cup Frag.	Int. = Red Lines Surround Pawlonia & Fish Roe; Ext.=Red Arrows	Red	-	Pre 1840s	Felton & Schulz 1983:29; Madsen & White 2016:116-117	Base of Cup	1
Pattern # 8	Cup (with Handle)	Int. = Yellow/Red Line; Ext.= Diagonal Yellow/Red & Red Scallop with Dot	Red, Yellow, Black, Green	Diag. & Scallop, Yellow /Red Line	1785- 1835; Pre 1840s	Mudge 1981:98, 164- 165; Felton & Schulz 1983:29; Madsen & White 2016:116- 117+	D=2 1/2"	1
Pattern # 9	Lid, Probably to a Teapot	Black Line, Red Dot & Lozenge Line; Fancy Red Handle & Finial	Red, Black	Black Line	1800- 1820	Mudge 1981:206 [Figs. 121,122]; Felton & Schulz 1983:29; Madsen & White 2016:116-117	Ext. D=4 1/2"; Int. D=3 1/2"	1

Table 15: Identified Neo-Classical, Mandarin, and En Grisaille Decoration
 Pattern Descriptions (Continued)

PATTERN NAME	ITEM	DESCRIPTION	COLORS	RIM	DATE	REFERENCE	SIZE	#
Pattern # 10	Lid, Probably to a Teapot	Black Line, Red Dot & Lozenge Line; Fancy Red Handle & Finial	Red, Black	Black Line	1800- 1820	Mudge 1981:206 [Figs. 121,122]; Felton & Schulz 1983:29; Madsen & White 2016:116-117	Frag.	1
Pattern # 10	Cup, with Handle	Int. = Line of Diamonds; Ext. = Red Line Faded Swags & Dots	Red, Other (Faded)	Red Line	1785- 1835; Pre 1840s	Mudge 1981:206 [Figs. 121,122]; Felton & Schulz 1983:29; Madsen & White 2016:116-117	D=2 5/8";H= 2 5/8"	1
Pattern # 11	Teapot, Miniature	Flaming Brazier; Lower Double Red Line with Gilt & Fish Roe	Red, Orange, Brown, Gilt	No Rim Present	1800- 1810	Mudge 1981:32 (Fig. 35 Miniature Teapot); Felton & Schulz 1983:29; Madsen & White 2016:116- 117+	Mid Section D=@2 5/8"	1

Table 15: Identified Neo-Classical, Mandarin, and En Grisaille Decoration
 Pattern Descriptions (Continued)

PATTERN NAME	ITEM	DESCRIPTION	COLORS	RIM	DATE	REFERENCE	SIZE	#
Pattern # 12	Cup	Overglaze 1 Black Line on Rim Over Double Red Line Passing Through Undulating Line.	Black, Red,	1 Black Line	Pre 1840s	Mudge 1981:98, 164- 165; Felton & Schulz 1983:29; Madsen & White 2016:116-117	Frag.	1
Pattern # 13	Cup	Overglaze 1 Thin Red Line on Rim over Thin Red Line Passing Through Undulating Green & Black Vine with Leaves, Body Has Red Petals Surrounded by Yellow Petal Highlights	Black, Red, Green, Yellow	1 Thin Red Line	Pre 1840s	Mudge 1981:98, 164- 165; Felton & Schulz 1983:29; Madsen & White 2016:116-117	D = 3"	1
Pattern # 14	Cup	Overglaze 1 Red Lines on Rim Forming the Top of a Yellow Outlined in Red Curtain Border	Black, Red, Yellow	Curtain Border	1785- 1835; Pre 1840s	Mudge 1981:98, 164- 165; Felton & Schulz 1983:29; Madsen & White 2016:116-117	D = 3"	1

Table 15: Identified Neo-Classical, Mandarin, and En Grisaille Decoration
 Pattern Descriptions (Continued)

PATTERN NAME	ITEM	DESCRIPTION	COLORS	RIM	DATE	REFERENCE	SIZE	#
Pattern # 15	Cup	Overglaze 1 Black Line on Rim Forming the Top of Border of Red Dots in Red Half Circles over another Black Line with Red Dots under it	Black, Red	Red Line over Red Dots in Circles	1785-1835; Pre 1840s	Mudge 1981:98, 164-165; Felton & Schulz 1983:29; Madsen & White 2016:116-117	D = 3"	1
Pattern # 16	Cup	Overglaze 1 Black Line over 1 Red Line on Rim Red Dots under Lines, Enameled	Black, Red	1 Black, 1 Red Line	Pre 1840s	Madsen & White 2016:116-117	D=3"	1
Pattern # 17	Cup	Red Flowers, Black Centers, Smaller Yellow Flowers with Brown Centers	Red, Black, Brown, Yellow	-	Pre 1840s	Felton & Schulz 1983:29	D=3"	1
Pattern # 18	Saucer	Rows of Lines & Dots over Overlapping Red Arches	Red, Black	Wavy	Pre 1840s	Felton & Schulz 1983:29; Madsen & White 2016:116-117	D=4"	1
Pattern # 19	Plate Unknown Size	Overglaze Wavy Red Line with Alternating Dots Top & Bottom	Red	No Rim	-	-	Base Frag	1
Pattern # 19	Saucer	Overglaze Red Sprig Like Dots in circle around center	Red	No Rim	-	-	Base Frag	1
Pattern # 20 En Grisaille	Unidentified Vessel	Enamel Overglaze Black & Gray	Black, Grey	No Rim	C. 1728 - 1805	Madsen & White 2016:114-116	Frag.	1
							Total	31

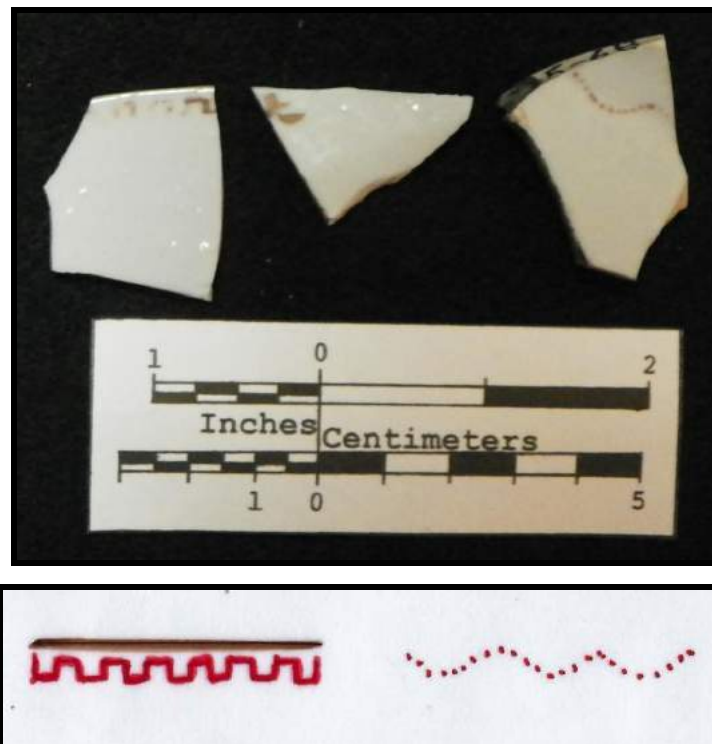


Figure 101: Overglaze Enamel Pattern # 1. Top: Plate sherds (MNV #s WE1458A and WE1466), bottom facsimile interpretation by S. D. Walter, right side interior rim, left side elsewhere on the vessel.



Figure 102: Overglaze Enamel Pattern # 2. Top: Saucer sherds (MNV #s WE1445A and WE1448), bottom facsimile interpretation by S. D. Walter, right side exterior rim, left side elsewhere on vessel.

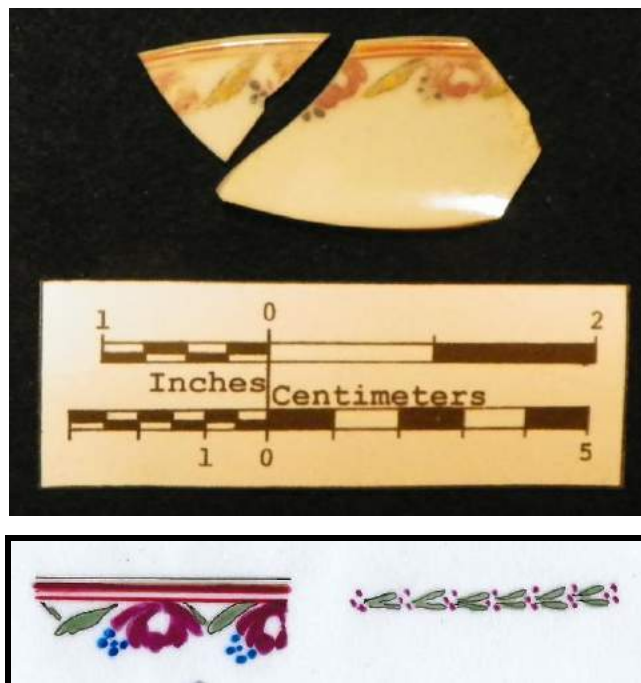


Figure 103: Overglaze Enamel Pattern # 3. Top: Sherds (MNV # 461a); bottom facsimile interpretation by S. D. Walter, right side interior rim, left side elsewhere on the vessel.



Figure 104: Overglaze Enamel Pattern # 4. Top-left: saucer sherd (MNV # WE463A), right - teapot rim sherd (MNV # WE464); bottom facsimile interpretation by S. D. Walter, right side interior and exterior rims, left side elsewhere on the vessel.



Figure 105: Overglaze Enamel Pattern #5 Bouquet of Flowers. Top: Partially reconstructed plate (MNV # 465a), bottom facsimile interpretation by S. D. Walter.

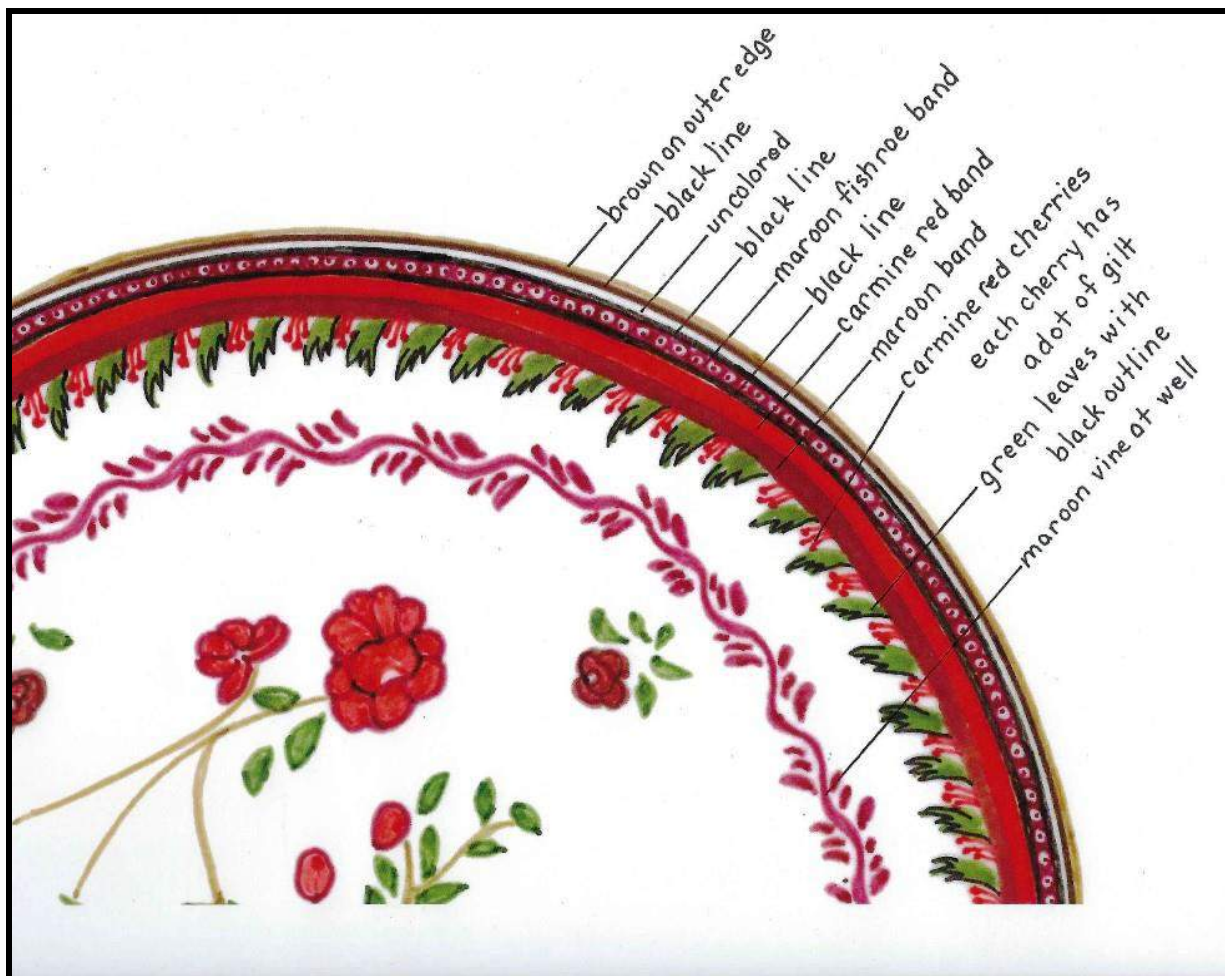


Figure 106: Section Detail of Overglaze Enamel Pattern #5 by S. D. Walter, with Narrative Color Descriptions.



Figure 107: Overglaze Enamel Pattern # 6, Boy in Window Pattern Mandarin Design with Neo-Classical Rim. Top: Partially reconstructed plate (MNV # WE466A), bottom facsimile interpretation by S. D. Walter.

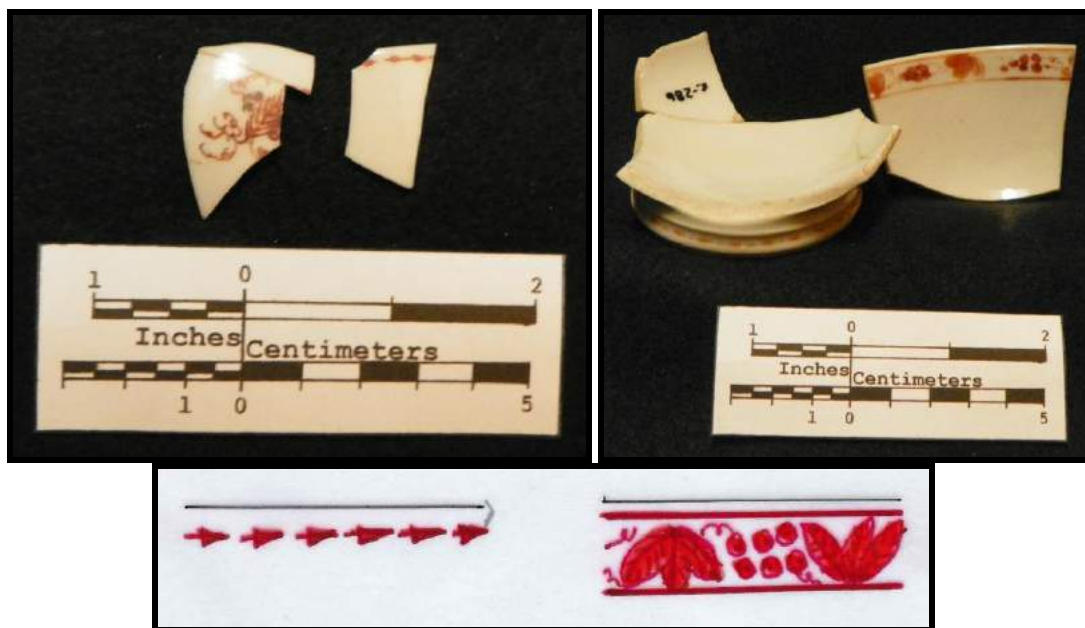


Figure 108: Overglaze Enamel Pattern # 7. Top: Miscellaneous unidentified vessel sherds (MNV # WE1458, 1459 – right side, tea bowl sherds (MNV #s WE468A, B - left side); bottom facsimile interpretation by S. D. Walter, right side exterior rim, left side interior rim.



Figure 109: Overglaze Enamel Pattern # 8. Top: tea cup sherd (MNV # WE469A); bottom facsimile interpretation by S. D. Walter, right side exterior rim, left side interior rim.

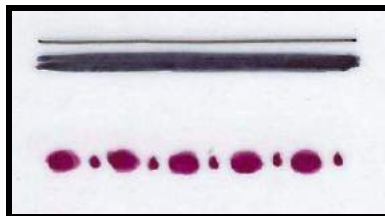


Figure 110: Overglaze Enamel Pattern # 9. Top: Teapot lid sherds (MNV # WE470A, B, and C) with similar complete teapot (Susan D. Walter Collection), bottom facsimile interpretation by S. D. Walter of the exterior rim.

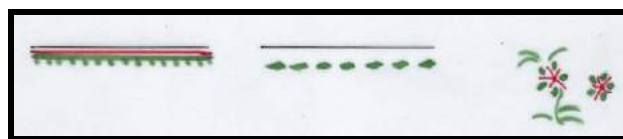


Figure 111: Overglaze Enamel Pattern # 10. Top: Tea cup (MNV # WE471A, B); bottom facsimile interpretation by S. D. Walter, left exterior rim, middle interior rim, left elsewhere on the vessel.

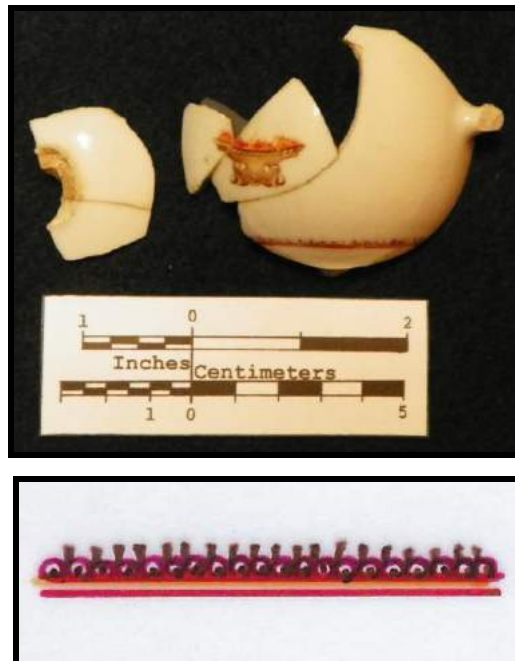


Figure 112: Overglaze Enamel Pattern # 11. Top: Miniature teapot sherds (MNV # WE472A, B, and D), bottom facsimile interpretation by S. D. Walter of the line near the vessel's base.

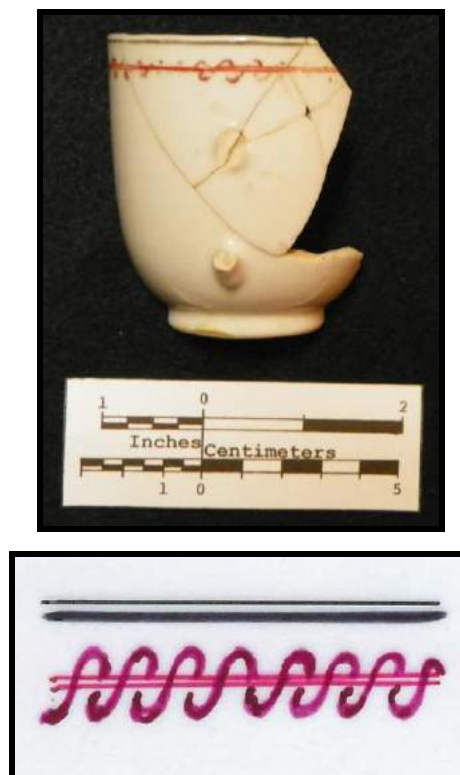


Figure 113: Overglaze Enamel Pattern # 12. Top: Partially reconstructed tea cup (MNV # WE1462), bottom facsimile interpretation by S. D. Walter of the exterior rim.



Figure 114: Overglaze Enamel Pattern # 13. Top: tea cup sherds (MNV # WE1441A – rim, WE1441B - base); bottom facsimile interpretation by S. D. Walter, left exterior rim, right elsewhere on the vessel.



Figure 115: Overglaze Enamel Pattern # 14. Top: tea cup sherds (MNV # WE1451 A and C); bottom facsimile interpretation by S. D. Walter, left exterior rim, right elsewhere on the vessel.

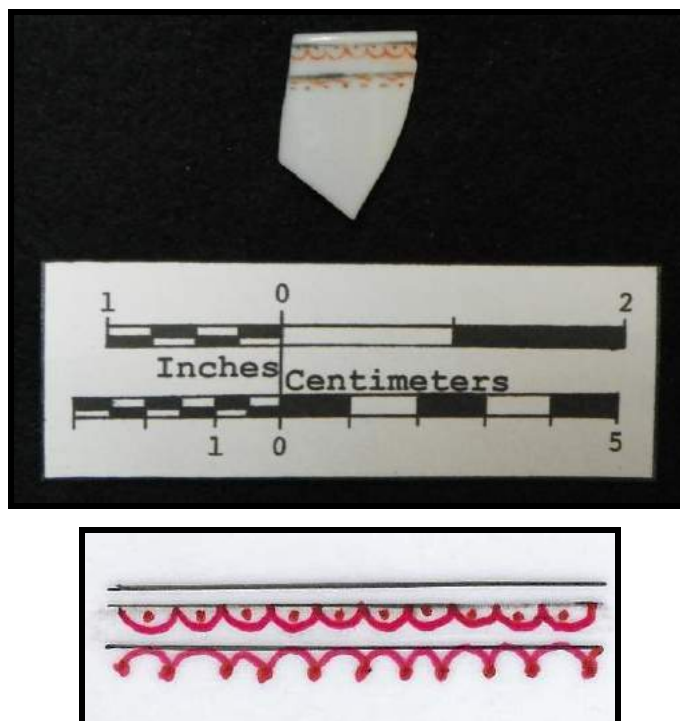


Figure 116: Overglaze Enamel Pattern # 15. Top: tea cup rim sherd (MNV # WE1464), bottom facsimile interpretation by S. D. Walter of the exterior rim.

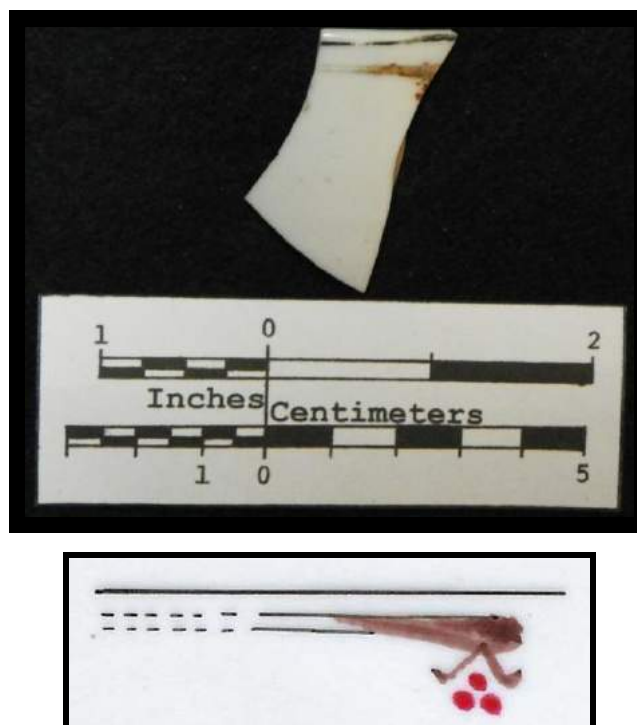


Figure 117: Overglaze Enamel Pattern # 16. Top tea cup sherd (MNV # WE1463), bottom facsimile interpretation by S. D. Walter of the exterior rim.



Figure 118: Overglaze Enamel Pattern # 17, Floral Decorated Tea Cup Sherds (MNV #s WE481 A, B, C, D, and E).

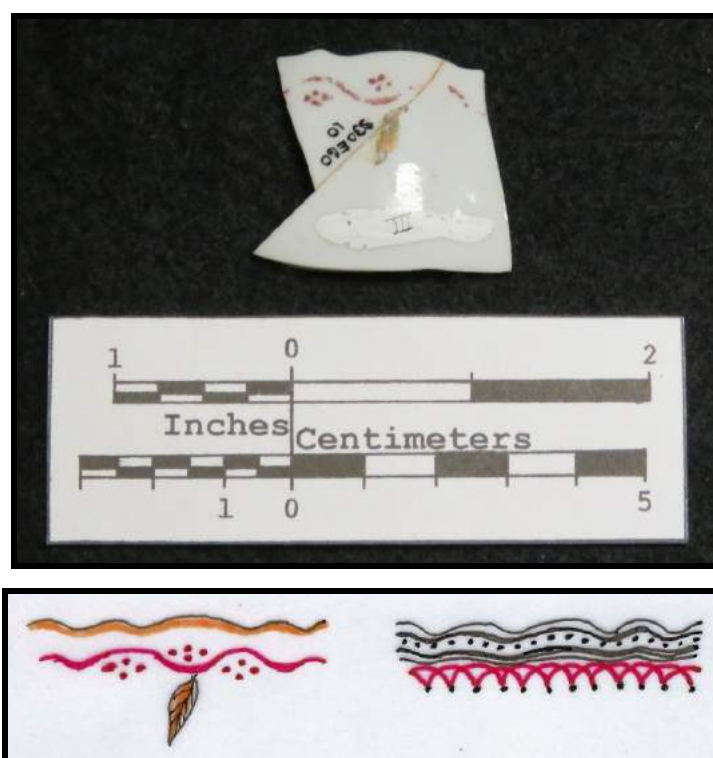


Figure 119: Overglaze Enamel Pattern # 18. Top: saucer rim sherd (MNV # WE486); bottom facsimile interpretation by S. D. Walter, left exterior rim, right interior rim.



Figure 120: Overglaze Enamel Pattern # 19 (plate base WE # 1435A).

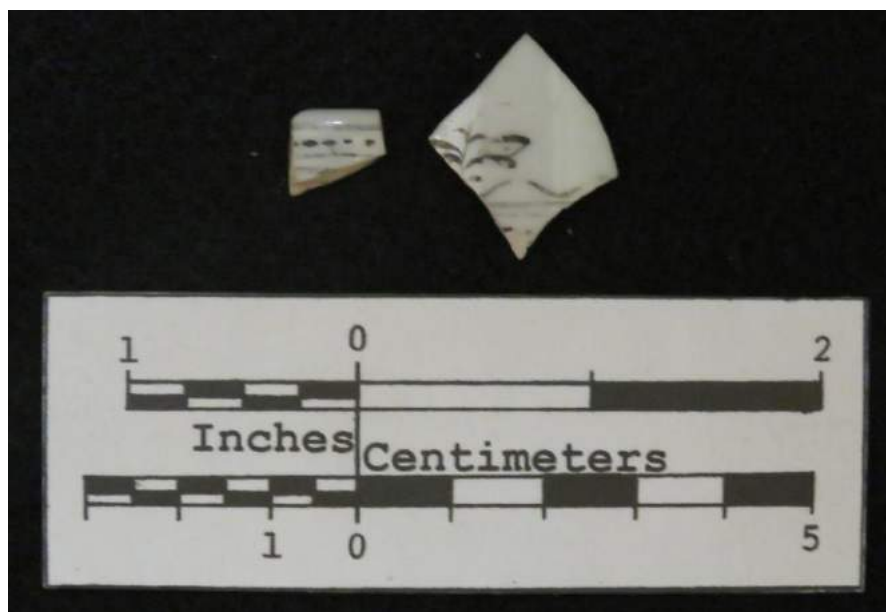


Figure 121: Overglaze Enamel Pattern # 20. Unidentified en grisaille vessel WE# 478A and B.

Chinese Native Folk Wares

(Kitchen Ch'ing, Kitchen Qing and Minyao - min yao)

Definition and History

Chinese Native Folk Wares are ceramics intended for domestic Chinese markets. They represent traditional Chinese vessel shapes and are decorated with native motifs. Various terms have been applied to this class of ceramics including Kitchen Ch'ing, Kitchen Qing and Minyao (*min yao*) ware (Willetts and Lim Suan Poh 1981; <https://gotheborg.com/glossary/minyao.shtml#G>; <https://gotheborg.com/glossary/kitchenqing.shtml>). Celadon vessels with traditional Chinese shapes are also included in this category. They were marketed with Minyao wares and made up significant portions of cargos on ships carrying these ceramics (Nagel Auctions 2000:77-87).

Exportation of pottery in China commenced with, and always included, items known as Minyao (people ware, i.e. folk ware), designed for every day use by the general Chinese native population. Unlike export wares, these goods had no embellishments in ornamentation or form for the specific purpose of appealing to foreign purchasers (Willetts and Lim Suan Poh 1981:24; Staniforth and Nash 1998:4-6; Priyadarshini 2018:39). When sold outside China, they tended to be sent to non-western markets such as Malaysia, other parts of Asia, India, Kenya and the Middle East (Willetts and Lim Suan Poh 1981:4). They were also shipped to Alta California and Russian Alaska, as attested to by the recovery of several distinct styles from archaeological sites dating circa 1822 to 1846 (Thompson 2002; Felton 2003:1). Chinese Native Folk Wares from the San Diego Presidio Chapel Complex include celadon and blue-on-white decorated ceramics. Vessel identification was based on typologies by Willetts and Lim Suan Poh (1981), Felton et al. (1984), Costello and Maniery (1988), and Hellman and Yang (1997).

Celadon Native Ware

Celadon refers to a glaze used on porcelains and porcelaneous stonewares. It is created by applying a slip wash with a high proportion of iron and titanium oxides to the vessel body before glazing. Fired in a reducing atmosphere, the iron interacts with the glaze to produce a wide range of colors that are often described as jade-like in shades of green and blue. However, colors can vary from light blues and greens to grays, off-whites, and white. What these numerous hues have in common is a translucent smooth quality to the finish as a result of the glaze not completely masking the underlying color of the porcelain paste.

First produced in the second century AD, and manufactured in both the north and south of the country, celadon remained the predominant ceramic in China for both domestic consumption and export until replaced by painted porcelains in the thirteenth century. It never fell out of favor and is still produced in China and various other Asian countries (Nagel Auctions 2000:374; Fang Lili 2010:38-52; Li Zhiyan et al. 2010:155-159; Britannica 2018). Although Chinese ceramicists made celadon export wares with specific shapes and decorations intended to appeal to foreign markets (Schiffer et al. 1980:201), the specimens from the San Diego Presidio Chapel Complex all exhibit traditional Chinese vessel shapes and decorations, thereby identifying them as Chinese Native Folk Wares.

Dates: Celadon has been manufactured for such a vast period of time that specific time ranges do not apply.

Twelve celadon items were identified from 66 sherds. They include tea cups, bowls and plates that are listed on Table 16 and examples shown in Figure 122.

Table 16: Celadon Vessels

ITEM	DESCRIPTION	#	%
Bowl, Large	White Undecorated	1	8.33
Bowl, Rice/Soup	Celadon Blue with Green Overglaze Enamel Polychrome Floral	5	41.67
Bowl, Rice/Soup, Large	White With Polychrome Chinese Floral	1	8.33
Chinese Tea Cup	Celadon Blue Green Unusual Modified Base	1	8.33
Chinese Tea Cup	Celadon Blue Green with Overglaze Enamel Polychrome Floral	2	16.67
Chinese Tea Cup	White Undecorated	1	8.33
Plate Unknown Size	White Undecorated	1	8.33
	TOTAL	12	100.00



Figure 122: White Celadon Sherds with Overglaze Enamel Decoration. From top left to right bowl, and tea cup base. Bottom left to right bowl base and rim (MNV #s, Top WE545, 542, bottom WE541A, 541B).

Blue-on-White Native Folk Ware

(Kitchen Ch'ing, Kitchen Qing, Minyao)

Date: 1822-1846 (Felton 2003).

Fourteen vessels, identified from 104 sherds, displayed distinctive patterns of Blue-on-White Chinese Native Folk Ware porcelain. Consisting of both serving and table wares, they are listed on Table 17 and shown in Figures 123 through 127. Some of these patterns - Sino-Sanskrit (also known as Om); Petal Panel and Sino-Islamic, Allah (Aka Star Burst) - have been recovered from California archaeological sites within contexts dating circa 1822 to 1846 (Felton 2003:4). The various patterns are described below.

Table 17: Blue-on-White Native Folk Wares

ITEM	PATTERN NAME	#	%
Bowl, Large	Star Burst (Aka Sino-Islamic, Allah)	1	7.14
Bowl, Large Serving	Petal Panel (Aka Birthday, Peach & Fungus)	1	7.14
Bowl, Large Serving	Vines, Buds, And Flowers	1	7.14
Bowl, Rice/Soup	Star Burst (Aka Sino-Islamic, Allah)	3	21.44
Bowl, Rice/Soup	Vines, Buds, and Flowers	2	14.29
Bowl, Serving	Cauldron & Bat-Chrysanthemum	1	7.14
Chinese Plate	Om (Aka Sino-Sanskrit, Longevity, Tao)	1	7.14
Chinese Plate, Large	Petal Panel (Aka Birthday, Peach & Fungus)	1	7.14
Unidentified Vessel	Star Burst (Aka Sino-Islamic, Allah)	3	21.44
	TOTALS	14	100.00

Sino-Islamic or Allah Plates (Aka Star Burst, Sino-Islamic Chrysanthemum Pattern)

Plates with this design exhibit one central chrysanthemum and four peripheral half chrysanthemums on the center medallion, with seven chrysanthemums on the cavetto. These are surrounded by tightly clustered squiggly and wavy abstract lines that resemble Arabic like (Islamic) writing (Figure 123). On some plates (not in this collection) the Arabic word for Allah is visible. It has been hypothesized that plates without the word Allah have devolved from the originals where the word was legible. Confusing the issue, it has also been suggested that the original design motifs were actually conch shells that then devolved to squiggles that were later replaced by the word for Allah on some plates (Willets and Lim Suan Poh 1981:4-5, 34, 50-51). Bowls have four single chrysanthemums evenly placed around the exterior. Tightly placed curvilinear shapes that resemble Arabic like writing fill in the spaces between the flowers.

Examples are not uncommon. As noted, they have been found in California archaeological sites within contexts dating circa 1822 to 1846 (Felton 2003:4). They have also been recovered from the Castle Hill site in Alaska that dates circa 1814 to 1839 (Thompson 2002:100). The type is encountered in China (Voss et al. 2019:32, 79) and “throughout insular and peninsular Southeast Asia, as well as the countries of South Asia, including India – indeed wherever émigré Chinese found home or work or where Chinese export pottery other than that specifically designed for Europeans found a ready sale” (Willets and Lim Suan Poh 1981:4). Ceramics with this pattern are documented from Asian shipwrecks including the *Diana* that sank in 1817, the *Tek Sing* that sank in 1822, and the *Duras*, which sank in the 1840s (Nagel Auctions 2000; NK Koh 2010; Ceramics and Shipwrecks of Southeast Asia 2022).

Sino-Sanskrit (Aka Om, Tao, or Shou)

This pattern is characterized by a simplified Sanskrit character for the sacred symbol *om* used as a decorative element in rows around the vessel rims (Figure 124). In some cases, there is a central medallion with a more accurate rendition of the same Sanskrit figure.

Other examples have central medallions with the tao (praying) symbol, or shou (long life) character (Willetts and Lim Suan Poh 1981:6, 54-57).

As noted above, vessels with this pattern have been recovered from archaeological sites in California within contexts dating circa 1822-1846 (Felton 2003:4), as well as at Castle Hill in Alaska (Thompson 2002:100). They are also common in China, Southeast Asia, Malaysia, and other areas where Kitchen Ch'ing-Minyao ceramics are found (Willetts and Lim Suan Poh 1981:6, 54; Voss et al. 2019:32,79). Examples were recovered from the cargo of the *Tek Sing*, which sank in the South China Sea in 1822 (Nagel Auctions 2000:200-201), and from the *Duras* which sank in the 1840s off the coast of Malaysia (NK Koh 2010).

Petal Panel (Aka Birthday, Peach & Fungus)

This pattern consists of two tiers of alternating symbols for the fungus of immortality (ling chih) and fruiting peaches (t'ao) (Figure 125). The central medallion exhibits a tightly rolled spiral resembling a pin-wheel (Willetts and Lim Suan Poh 1981:12, 68; Nagel Auctions 2000:112-115; Felton 2003:4).

This is another well-known pattern recovered from archaeological sites in California within contexts dating circa 1822-1846 (Felton 2003:4). It is also common in China, Southeast Asia, Malaysia, and other areas where Kitchen Ch'ing-Minyao ceramics are frequently found (Willetts and Lim Suan Poh 1981:6, 54; Voss et al. 2019:79). Ceramics with this pattern are documented from Asian shipwrecks including the *Diana* that sank in 1817, and the *Tek Sing*, that sank in 1822 (Nagel Auctions 2000; NK Koh 2010; Ceramics and Shipwrecks of Southeast Asia 2022).

Vines, Buds, and Flowers (Flower Bowls)

This pattern is described by Willetts and Lim Suan Poh (1981:67-68), but not named. The term Vines, Buds, and Flowers has been adopted for this study. Examples recovered from the shipwreck *Duras* are called Flower Bowls (NK Koh 2010). This term seems too general and non-descript to apply to a specific pattern. Specimens are characterized by

chrysanthemum blossoms either placed singly as a central medallion on plates and saucers, or as a series of single flowers regularly spaced around the circumference of bowls and cups. These are surrounded by stubby wavy elements and thin vine-like lines “representing buds and foliage.” Rims and bases can have a “chrysanthemum meander” (Figure 126) (Willetts and Lim Suan Poh 1981:67-68).

The pattern has not been documented from other Mexican Republic Period sites in California. A version designated “Six Treasures” was identified on a plate from the cargo of the *Frolic* which sank off of California’s northwest coast in 1850 (Jones 1992:52-54, 154). Ceramics with this pattern are documented from Asian shipwrecks including plates on the *Tek Sing* that sank in 1822 and bowls from the *Duras* which sank in the 1840s (NK Koh 2010).

Cauldron and Bat

This pattern is not documented from other Mexican Period sites in California. It was defined by Hellman and Yang from sherds recovered from a Sacramento Overseas Chinese Boarding House site that dated from the mid-1850s. They described it as having “a distinct bluish green underglaze *dīng* (a three - or four- legged cauldron) surrounded by a stylized bat in the center of the vessel. Eight blue underglaze wheel motifs appear around the inside rim. The exterior bears a blue underglaze endless knot, a common symbol for longevity. . .” (Hellman and Yang 1997:167) (Figure 127).



Figure 123: Complete Sino-Islamic or Allah Design Plate (S. D. Walter Collection) with Chapel Complex Sherds. From left to right the sherds represent a miscellaneous unidentified vessel, a rice/soup bowl, a serving bowl, and another rice/soup bowl (MNV #s WE 519, 521, 551, and 552).



Figure 124: Om (Aka Sino-Sanskrit, Longevity, Tao). Top, decorated rim sherds representing a large plate (MNV #s WE1516 A, and B); bottom, example of a complete plate (Image courtesy ArtAncient Ltd., London [Antique Chinese Qing Dynasty Shipwreck Salvaged Longevity Dish, 1817](#)).



Figure 125: Petal Panel (Aka Birthday, Peach & Fungus). Top, complete plate (Image courtesy Gentle Rattle of China, London, https://www.1stdibs.com/furniture/dining-entertaining/porcelain/chinese-export-plate-tek-sing-style-shipwreck-plate-blue-white-kangxi-ca-1730/id-f_23653172/?); bottom, sherds representing a plate (MNV #s WE 525A, B, and C).



Figure 126: Vines, Buds, and Flowers. Top, complete bowl (Image courtesy Shangrila Antique, Amsterdam www.shangrila-antique.com); bottom, sherds representing rice/soup bowls and large serving bowl (MNV #s WE 531, 532 [two sherds], and 1517A <https://www.ebay.com/itm/143859356052>).



Figure 127: Cauldron and Bat Sherds (MNV # WE 155 B – F).

Unidentified Wares

The base sherd of a single Chinese teacup represented one vessel and provided no clue as to if, or in what style, it might have been decorated.

Chinese Utilitarian Brown Glazed Wares

(Chinese Brown Ware, Chinese Brown-Glazed Stoneware, Utilitarian Brown Ware)

Definition and History

Chinese utilitarian brown glazed ware vessels were used in China as containers for food and beverages as well as a variety of other products including gunpowder. Produced in Canton in an assortment of sizes and shapes, they are difficult to date since their forms did not change over several hundred years (Wegars 1988:43-48; Yang and Hillman 1998; Nagel Auctions 2000:351-365).

General Description

From a total of 53 sherds, five Chinese utilitarian brown glazed ware vessels were identified. These included a barrel or globular shaped earthenware jar, a dark brown/black slipped vessel that represented either a bottle or a jar, and three stoneware wine jars (Figures 128 - 129). It seems unlikely that these containers came to the Presidio containing traditional Chinese foods, since no native Chinese lived there. They probably arrived as repurposed storage vessels and fulfilled similar uses at the Presidio. The wine and globular jars would have made excellent tinajas for carrying and storing water (See Volume 2, Mexican Folk Vessel Typology).



Figure 128: Chinese Brown Glazed Ware Sherds (Top row wine jars MNV #s WE557A, 742, and 558Y; bottom row dark brown/black slipped sherd WE740, barrel/globular jar WE741A).



Figure 129: Examples of Whole Chinese Utilitarian Brown Glazed Vessel Types Represented by Chapel Complex Sherds. Foreground: dark brown/black slipped soy pot, small jar, and small bottle. Back row: wine jars on outer end, globular jar in center. Although only one unidentified black slipped vessel was represented, three examples are shown in the foreground to illustrate the variety of vessel types that might have been represented (S. D. Walter Collection).

Unique Objects

A single poultry gastrolith (gizzard stone) of cobalt blue underglazed Chinese Exportware was the only non vessel object identified in the Chapel Complex Chinese ceramics assemblage (Figure 130). The keeping of chickens and other poultry at the Presidio is well documented so its occurrence is not surprising (Sasson and Arter 2020).

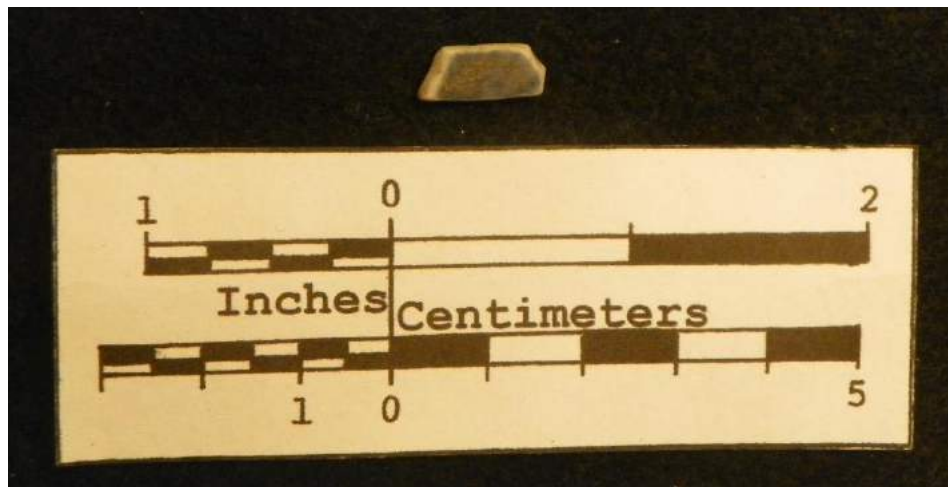


Figure 130: Chinese Exportware Gastrolith (MNV # WE536).

CHINESE CERAMICS ASSEMBLAGE CHARACTERISTICS

Analysis identified a minimum number of 118 individual Chinese ceramic items that represented table settings, serving vessels, and other household and unidentified items, as well as five utilitarian brown glazed ware containers. For decorated export and native wares (exclusive of utilitarian brown wares), 113 items were identified representing eight ware type descriptive categories and 24 different forms (Tables 18 - 19).

Relative frequencies of decorated ware type descriptive categories are shown in Table 19 and Figure 131. By minimum vessel count (MNV) Overglaze Enamel Wares dominate at 41 percent followed by Canton decorated vessels at 20 percent, and Blue-On-White and Celadon Native Wares at 13 and 11 percent respectively. Other decorated types make up less than 10 percent each of the assemblage. These relationships do not hold for quantification by weight or sherd count. Canton decorated sherds dominated by weight at 40 percent, followed by Overglaze Enamels at 32 percent. Other decorated types are less than 10 percent each of the collection. By sherd count Canton, Overglaze Enamels, and Other Blue-on-White are almost evenly split at 25 and 28 percent respectively, with the other groups making up less than 10 percent each.

In Table 20 vessel types have been organized by functional groupings that include serving vessels, bowls,³³ plates, tea wares, and other uses. In Table 21 and in Figure 132 functional group quantities are compared. By vessel count (MNV) tea wares dominate at 32 percent, followed by bowls and plates at 24 and 19 percent, other uses at 18 percent, and serving dishes at 7 percent. Once again, these relationships are not reflected in the weight and sherd quantities. Plates lead by weight at 26 percent followed by serving items at 23 percent. By sherd count other use types have the highest quantity at 43 percent followed by plates at 25 percent.

³³ Bowls include Chinese and European style bowls, European soup plates, and Chinese plates. All of these are deeper basined vessels with high edges that could contain broth-based foods.

The fact that bowls make up slightly more of the collection than plates suggests that a significant part of the tablewares were used for the broth-based dishes common in Mexican Colonial dietary traditions and served the same functions as Mexican Colonial platos and cajetes. The tea wares would have been used for various common Mexican hot beverages, including herbal teas, chocolate, and coffee, thereby fulfilling the role of traditional tazas, pocillos, and jicarras (See Volume 2, Mexican Folk Vessel Typology).

Chinese Table Wares Cross Site Comparisons

When compared to deposits from other California presidio sites that date before 1810, the Chinese ceramic assemblage from the Chapel Complex stands out in its higher quantity of items. Chinese wares made up 3 percent by minimum vessel count of the Building 13 Midden ceramics at the San Francisco Presidio, and only approximately 0.75 percent of ceramic sherds recovered from the San Diego Presidio Gateway Project trash midden ³⁴ (Barbolla 1992: 121, 126; Voss 2002:664). The 118 Chinese items in the Chapel Complex assemblage constitute 9 percent of all identified vessels. The significantly higher percentage of Chinese wares is undoubtedly the result of the increase of foreign traders along the California Coast after 1810 (See Volume 2, Trade and Economics).

Comparison to an analysis of Chinese ceramics from seven Mexican Colonial sites in Texas that dated from the eighteenth century also produced similar results. The combined assemblages of the five presidios and two missions had a total of only 878 sherds (Longoria 2007:259). When contrasted to the 1218 sherds from the San Diego Presidio Chapel Complex, this single site produced more Chinese sherds than the seven eighteenth century Texas sites combined. It would appear that, like in California, Chinese ceramics were present but not common on the eighteenth century Texas Frontier.

³⁴ Chinese wares and English wares, identified as "historical ceramics" in the Gateway study, made up only 1.49 percent of the sherds from the Gateway trash midden. Approximately half of these or 0.75% in round numbers were Chinese ceramics (Barbolla 1992:121, 126).

Cross site functional analysis showed similarities between the San Diego Chapel Complex assemblage and other presidios. The San Francisco Building 13 Midden assemblage included eight Chinese vessels that were predominantly tableware bowls. Shapes identified included two flat items (25%), five bowls (62.5%), and a cup/bowl (12.5%) (Voss 2002:690). The seven Texas sites provided similar results. Sherds representing cups or bowls made up 86 percent (757) of the assemblage, with plates constituting only 6 percent (52) (Longoria 2007:265). The dominance of cups and bowls at San Francisco and Texas suggests a consumption of traditional Mexican Colonial broth-based foods and warm beverages similar to that reflected in the functional analysis of the San Diego Presidio Chapel Complex Chinese vessels. Ceramics for the San Diego Presidio Gateway Project trash midden were not quantified by vessel shapes.

Table 18: Chinese Vessels

VESSELS	MNV	MNV		WEIGHT	WEIGHT		SHERDS	SHERDS
		PERCENT			PERCENT			PERCENT
Chinese Large Bowls	4	3.5		120	2.3		34	2.9
Chinese Plates	3	2.7		18	0.3		5	0.4
Chinese Rice/Soup Bowls	11	9.7		244	4.7		28	2.4
Chinese Saki Jars	1	0.9		14	0.3		1	0.1
Chinese Serving Bowls	2	1.8		74	1.4		13	1.1
Chinese Tea Bowls	2	1.8		73	1.4		24	2.1
Chinese Tea Cups	6	5.3		187	3.6		26	2.2
Chinese Unidentified Vessels	3	2.7		69	1.3		7	0.6
Bowls	6	5.3		275	5.3		28	2.4
Gravy/Sauce Boat Total	1	0.9		103	2.0		7	0.6
Jar (Ginger Jar) Total	1	0.9		17	0.3		61	5.2
Lids	3	2.7		94	1.8		4	0.3
Plates	22	19.5		1389	26.7		292	25.1
Platters	3	2.7		1012	19.5		45	3.9
Saucers	9	8.0		152	2.9		58	5.0
Serving Bowl, Large Open	1	0.9		11	0.2		1	0.1

Table 16: Chinese Vessels
(Continued)

VESSEL	MNV	MNV		WEIGHT	WEIGHT		SHERDS	SHERDS
		PERCENT			PERCENT			PERCENT
Serving Item	1	0.9		5	0.1		1	0.1
Soup Plates	3	2.7		127	2.4		15	1.3
Tank - Large Basin	1	0.9		128	2.5		4	0.3
Tea Cups	15	13.3		312	6.0		57	4.9
Teapots	2	1.8		53	1.0		12	1.0
Teapot Lids	2	1.8		86	1.7		16	1.4
Unidentified Hollow Items	6	5.3		50	1.0		8	0.7
Unidentified Vessels	5	4.4		23	0.4		4	0.3
Unidentified Fragments not ascribed to a vessel	0	0.0		565	10.9		414	35.5
TOTALS	113	100.0		5202	100.0		1165	100.0

Table 19: Chinese Ware Type – Descriptive Categories Totals

WARE TYPE – DESCRIPTIVE CATEGORIES	VESSEL QUANTITY	VESSEL %	WEIGHT QUANTITY	WEIGHT %	SHERDS QUANTITY	SHERDS %
		%	Quantity	%	Quantity	%
Canton	23	20.35	2079	39.97	339	29.10
Nanking	10	8.85	347	6.67	31	2.66
Other Blue-on-White Landscape	2	1.77	27	0.52	5	0.43
Other Blue-on-White	5	4.43	290	5.57	294	25.24
Overglaze Enamels	46	40.71	1670	32.10	325	27.90
Celadon Native Ware	12	10.62	481	9.25	66	5.67
Blue-on-White Native Ware	14	12.39	307	5.90	104	8.93
Unidentified Wares	1	0.88	1	0.02	1	0.09
VESSEL TOTALS	113	100.00	5202	100.00	1165	100.00

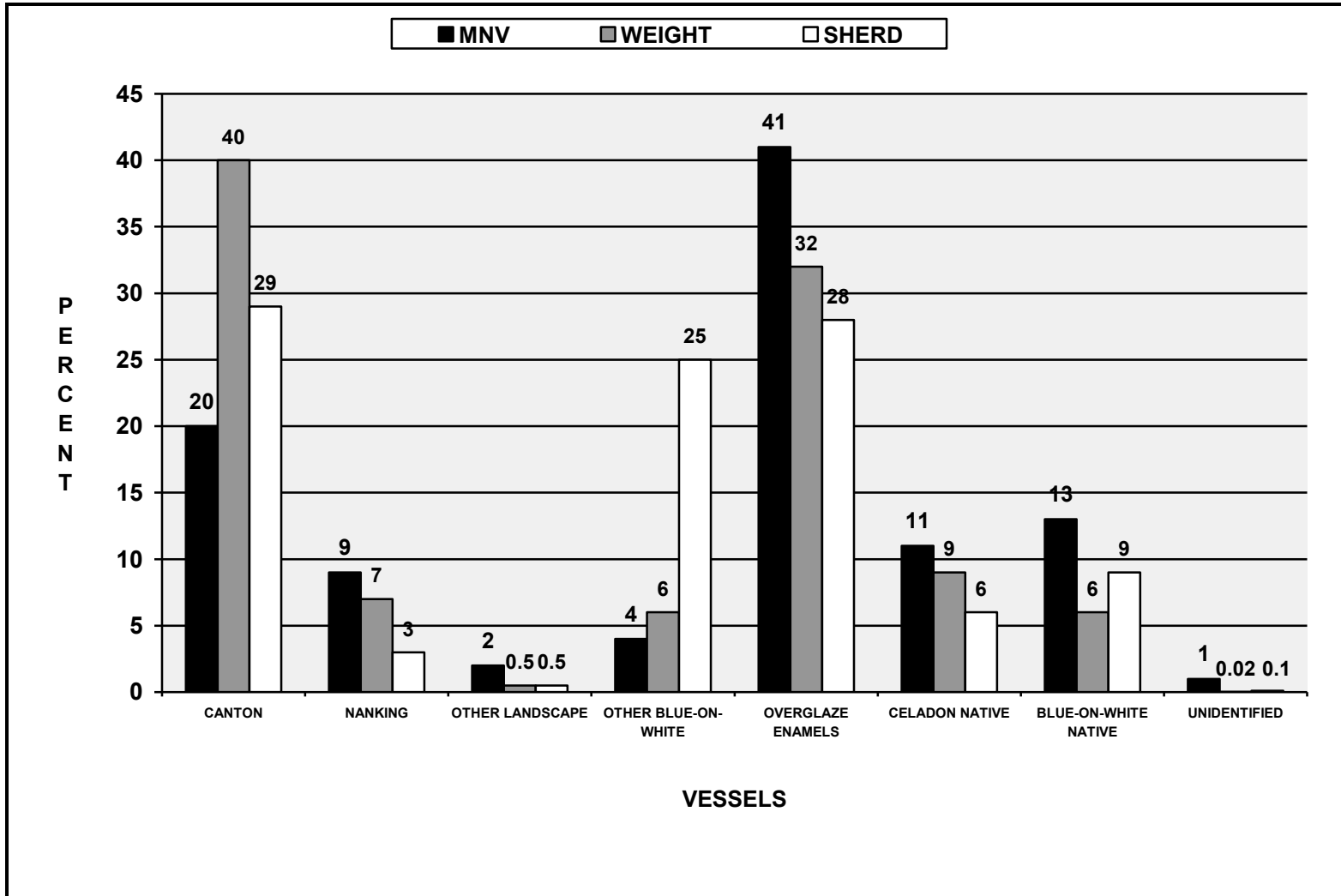


Figure 131: Chinese Ware Type – Descriptive Categories Totals Graph.

Table 20: Vessels Grouped By Function

FUNCTION	VESSEL	MNV COUNT	MNV PERCENT	FUNCTION TOTAL	FUNCTION PERCENT
Serving				8	7.08
	Chinese Serving Bowls	2	25.0		
	Gravy Boat Total	1	12.5		
	Platters	3	37.5		
	Serving Bowl, Large Open	1	12.5		
	Serving Item	1	12.5		
Bowls				27	23.89
	Bowls	6	22.22		
	Chinese Large Bowls	4	14.81		
	Chinese Rice/Soup Bowls	11	40.74		
	Soup Plates	3	11.11		
	Chinese Plates	3	11.11		
Plates				22	19.47
	Plates	22	100.00		
Tea Wares				36	31.86
	Chinese Tea Cups	6	16.7		
	Chinese Tea Bowls	2	5.6		
	Saucers	9	25.0		
	Tea Cups	15	41.7		
	Teapots	2	5.6		
	Teapot Lids	2	5.6		
Others				20	17.70
	Chinese Sake Jar	1	5.0		
	Chinese Unidentified Vessels	3	15.0		
	Ginger Jar Total	1	5.0		
	Lids	3	15.0		
	Tank - Large Basin	1	5.0		
	Unidentified Vessels	5	25.0		
	Unidentified Hollow Items	6	30.0		
TOTALS		113		113	100.00

Table 21: Chinese Vessels Function Totals

FUNCTION	MNV	MNV		WEIGHT	WEIGHT		SHERD	SHERD
	TOTAL	PERCENT		TOTAL	PERCENT		TOTAL	PERCENT
Serving	8	7.08		1205	22.62		67	5.75
Bowls/Soup Plates/Chinese Plates	27	23.89		766	14.38		105	9.01
Plates	22	19.47		1407	26.41		297	25.49
Tea Wares	36	31.86		863	16.20		193	16.57
Others	20	17.7		1086	20.39		503	43.18
TOTALS	113	100		5327	100.00		1165	100

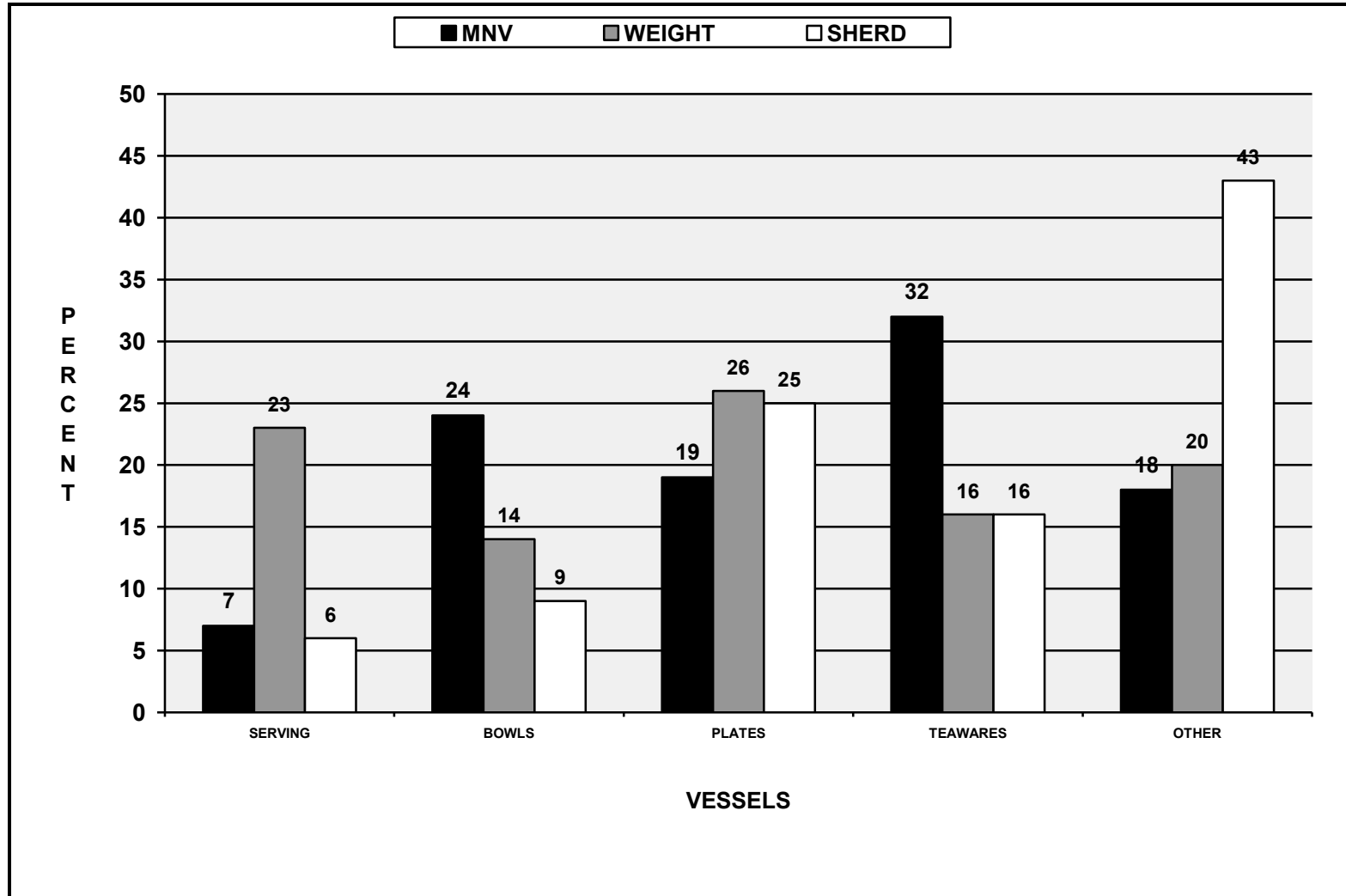


Figure 132: Chinese Vessels Function Totals Graph.

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