#5

(Flow,
Decal & Transfer Print)

mini vessel
① - decal w. silver luster (KC 5525)   Decal/other
③ - KC 5403 - pink color paste
⑦ - KC 5404
4 - KC 5212
13 - KC 5204 - molded

decal w. gilt   decal only
② KC 5520   ④ - KC 5509
28 KC 5501   ④ - KC 5402
③ - KC 5417   ④ - KC 5405
2 - KC 5209   7 - KC 5203
14 - KC 5202   Maddock
                Tea set

decal/molded   decal/hptd band
② - KC 5515   ⎧ 36 - KC 5401   and 2
                                        ⎪ 13 - KC 5406   KC 5411
                                   57 ⎨ 8 - KC 5416
                                        ⎩ 1 - KC 5214
                                          27 - KC 5101
                                          19 - KC 5103

Transfer print   Transfer print/gilt
⑪ - KC 5409   ① - KC 5419

                FLOW
         LWI w gilt gold stencil
              3 - KC 5407

#4 – Handpainted

Hp & molded
2 – KC5205
1 – KC5207
①– KC5517

Hp + gilt
1 – KC5302
⑧– KC5503 – Spode
①– KC5508
①– KC5514

just hand-painted
②– KC5410
③– KC5408 – Spode
①– KC5519

Hp + gold stencil
②– KC5506
①– KC5516

Hp + lustre
⑨– KC5511

h/ptd & Other
①– w/ yellow glazed rim

#3 Lustre, tinted, + colored glaze

no CC
___ = IGE
___ = LWI
≡ = porcelain

Does this include ivory glazed?

ivory glazed /gilt   IGE
5-KC5305

colored glaze
w molded ~~animals~~
②- KC5414   is n't this all one vessel?
①- KC5421

colored gly
⑤- KC5512

col gly w gold stencil
③- KC5513

Lustre
①-KC5524

━ = porcelain
━ = LWI
━ = IGE

ICE ☆

Gilt deco-

① - KC5523
④ - KC5418
*6 - KC5201 - gilt bands

Gilt rim

④ - KC5522

gilt w gold stencil

① - KC5518
1 - KC5210 → molded

gold leaf
① - KC5507

gilt/molded
⑫ - KC5502
2 - KC5301

#1 Plain

Applique

10 - KC5213   ICE

11 - KC5412   LWI
15 - KC5420   LWI

2 - KC5504   Porcelain
1 - KC5521   "

	ICE		Late white Ironstone			Porcelain	
	#	%	#	%		%	#
Plain	10	(15.2)	26 KC5413	(19.4)		3.1	3
Stencil			1	.8			
Gold stencil						5.1	5
Gold Leaf						1.0	1
Gilded	7	(10.6)	4	3.0		(18.4)	18
Silver ~~luster~~ ICE KC5206							
Lustre						1.0	1
TINTED ncil KC5211	1	1.5	3	2.2		8.2	8 (3 w gold st)
Hand ptd.	3	4.6	5	3.7		(25.5)	25
Transfer			12	9.0			
Decal	41	(62.1)	80	(59.7)		(37.8)	37
Flow blue			3	2.2			
~~ICE~~	3	4.6					
	66	100.1%	134	100%		100.1%	98

Ironstone and porcelain from the Area VI cellar and well were tested using the "dominant motif" approach developed for the analysis of late nineteenth and early twentieth century ceramics from the City of Phoenix original townsite site (Cable, et al. 1982:291-292). The dominant motif analysis was used to deal with the multitude of decorative techniques and motifs that can appear on a single vessel. It was first used for ironstone and then applied to porcelain. The analysis is done using the most technically complex motif present on each vessel as the descriptor. Cable, et al. use five general groups of motifs: plain (subdivided into plain blue and plain white for ironstone); gilding; lustre, tinted, and colored glaze; handpainted; and transfer printed, decal, and flow. Their analysis was done at the sherd level and converted into percentages.

The Area VI analysis was done at the vessel level and converted into percentages so the two could be compared and the analysis could be extended further into the twentieth century. The ironstone and porcelain vessels were divided into eleven categories, some of which were not present at the Phoenix site, and a table was constructed showing the percentage of decorative motif by ware type (Table??).

Table?? Dominant motifs by ware type

Category	Late White Ironstone		Porcelain	
	#	%	#	%
Plain	26	19.4	3	3.1
Stencil	1	.8		
Gold stencil			5	5.1
Gold leaf			1	1.0
Gilding	4	3.0	18	18.4
Lustre			1	1.0
Tinted	3	2.2	8	8.2
Handpainted	5	3.7	25	25.5
Transfer-print	12	9.0		
Decal	80	59.7	37	37.8
Flow	3	2.2		
TOTALS	134	100.0	98	100.1

These vessels contained high percentages of decal decoration in both ware types, though less in porcelain than in ironstone. When the ceramic seriations in the Phoenix report (Cable, et al. 1982:303) are extended to incorporate the Oxon Hill data, the trend toward an increase in decal decoration from the late nineteenth to the early twentieth century is seen to continue into the 1927-1952 time period. A corresponding decrease in transfer-printed decoration can also be seen.
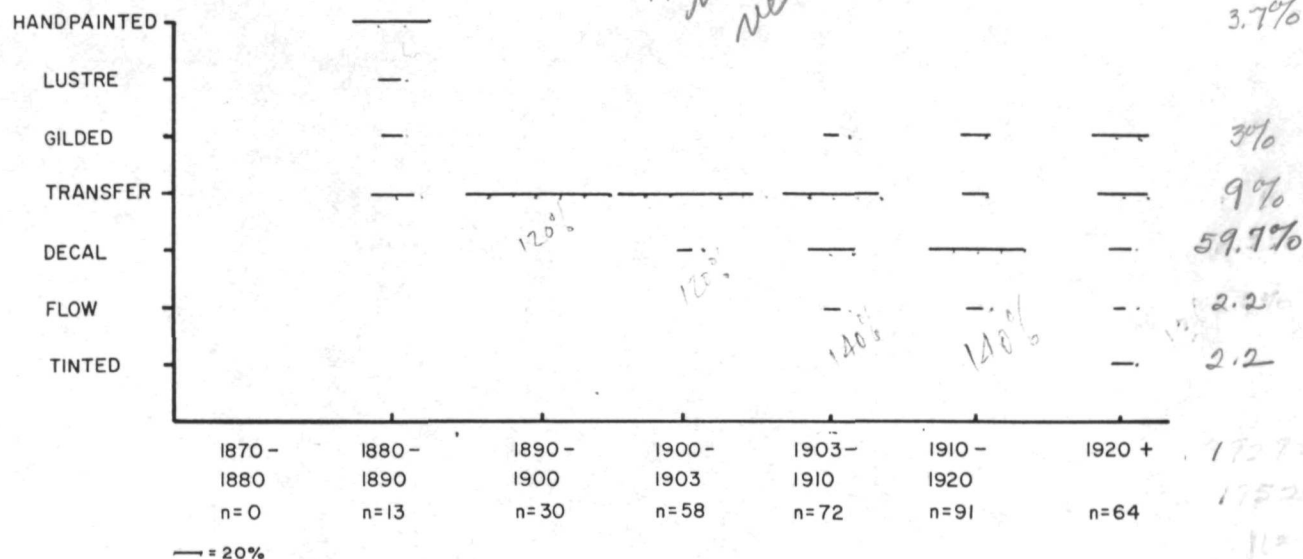
note that we're using vessels

HANDPAINTED — 3.7%
LUSTRE —
GILDED — 3%
TRANSFER — 9%
DECAL — 59.7%
FLOW — 2.2
TINTED — 2.2

120°   125°   140°   140%

1870 –	1880 –	1890 –	1900 –	1903 –	1910 –	1920 +
1880	1890	1900	1903	1910	1920	
n=0	n=13	n=30	n=58	n=72	n=91	n=64

—— = 20%

Figure 104. Seriation of Colored Decorations on
Ironstones from Blocks 1 and 2 Contexts.

PLAIN — 3.
HANDPAINTED — 25.5
GILDED — 18.4
TRANSFER —
DECAL — 37.8
SLIP —
LUSTRE — 1.

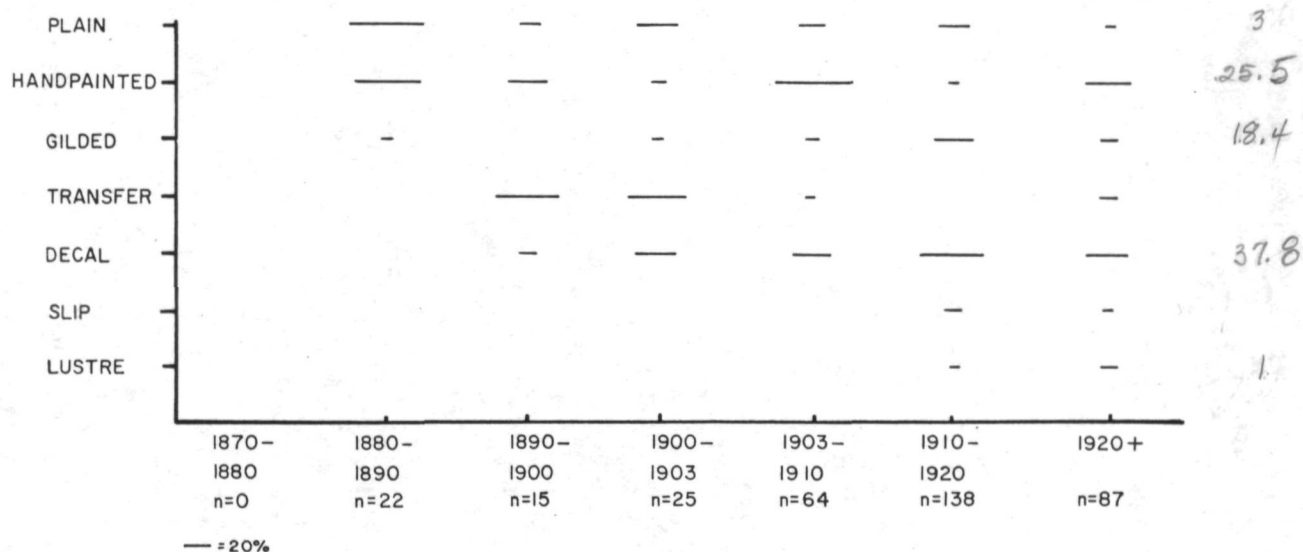| 1870 – | 1880 – | 1890 – | 1900 – | 1903 – | 1910 – | 1920 + |
| 1880 | 1890 | 1900 | 1903 | 1910 | 1920 | |
| n=0 | n=22 | n=15 | n=25 | n=64 | n=138 | n=87 |

—— = 20%

Figure 105. Seriation of Colored Decorated Porcelains
from Blocks 1 and 2 Contexts.