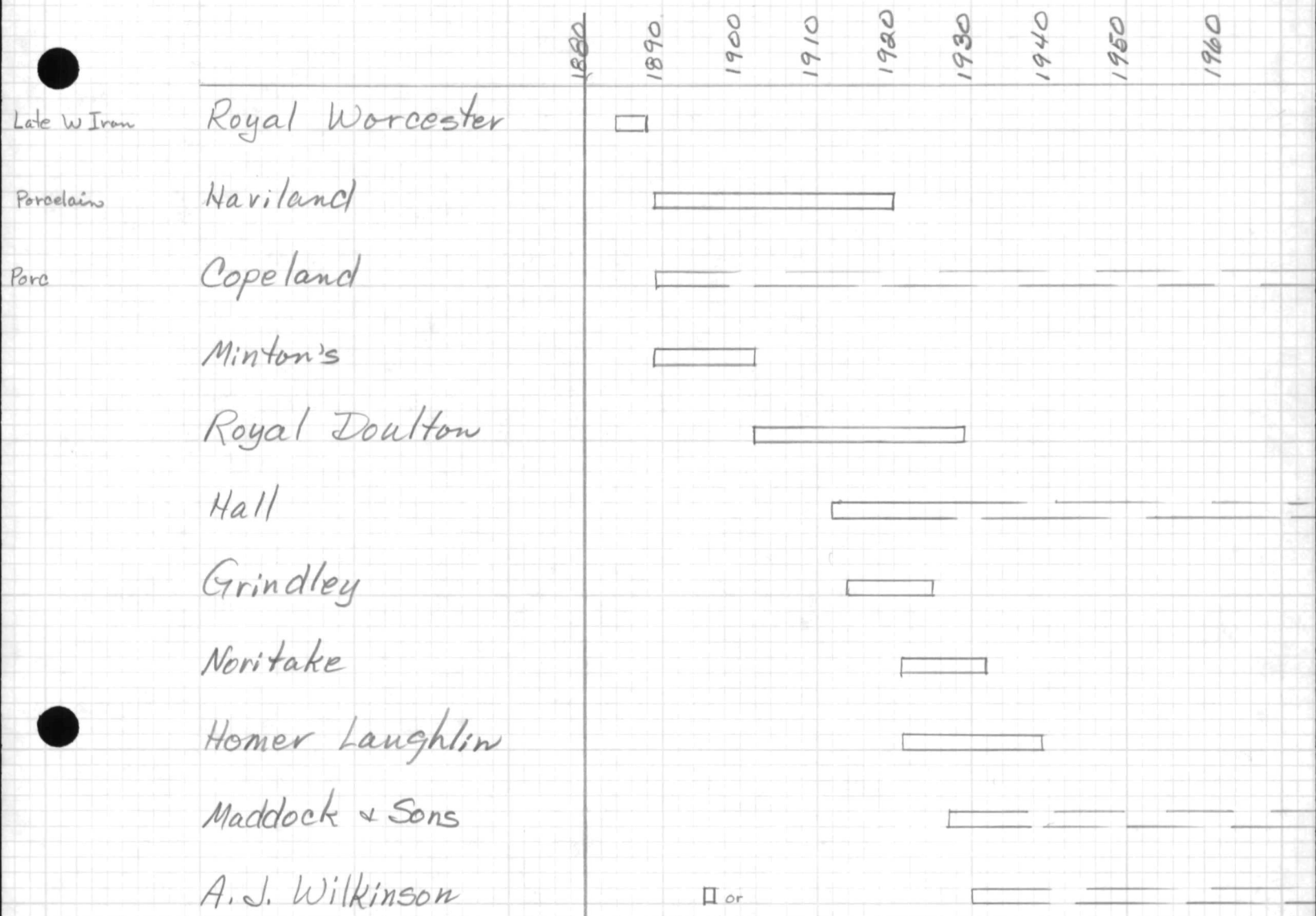


## Dates for tack marks



Backmarks

Cauldon # 2441

Ridgway # 2354

Made in Japan # 2381

SURE NON DONO # 2337

GERMANY # 2340

*Done*

25  
↓  
next pg.

*Grapemine  
Warcester*

*Hopewell*

Set. #	KC	C	C/W	W
10	KC 52 13	2	0	0
20	KC 51 01	24	0	1
27	KC 51 03	10	0	0
28	KC 51 03	7	0	0
T 21	KC 52 02	1	0	13
22	KC 52 03	3	0	0
<del>23</del>	KC 52 12	4	0	0
<del>29</del>	KC 52 10	8	1	0
T 24	KC 52 09	2	0	0
T 26	KC 52 01	2	0	3
T 30	KC 53 01	0	0	3
T 31	KC 53 03	2	0	2
* 40	KC 54 01	3	2	11
41	KC 54 01	0	2	3
40/41	KC 54 01	3	2	12
T 42	KC 54 02	4	0	0
T 43	KC 54 03	5	0	0
44	KC 54 04	0	0	3
45	KC 54 06	6	5	1
46	KC 54 07	2	0	0
47	KC 54 08	1	2	1
T 48	KC 54 09	0	0	1
49	KC 54 09	0	1	3
T 50	KC 54 11	0	0	2
51	KC 54 12	3	0	0
52	KC 54 16	2	0	0
53	KC 54 16	5	1	0
54	KC 54 04	2	0	0
T 55	KC 54 17	2	0	0
T 60	KC 55 01	2	0	0

Grasmere	T	61	KC 55 01	1	0	3
	T	62	KC 55 01	7	3	7
	T	63	KC 55 01	0	1	3
		64	KC 55 02	3	0	6
		65	KC 55 03	5	0	3
		66	KC 55 10	3	0	2
Royal Doulton		67	KC 55 10	0	0	2
		68	KC 55 11	4	0	0
	T	69	KC 55 11	0	0	2
		70	KC 55 12	4	0	0
		71	KC 55 06	1	1	0
Grape Applique		25	KC 52 08	2	0	1
				135	21	87

135

21

87

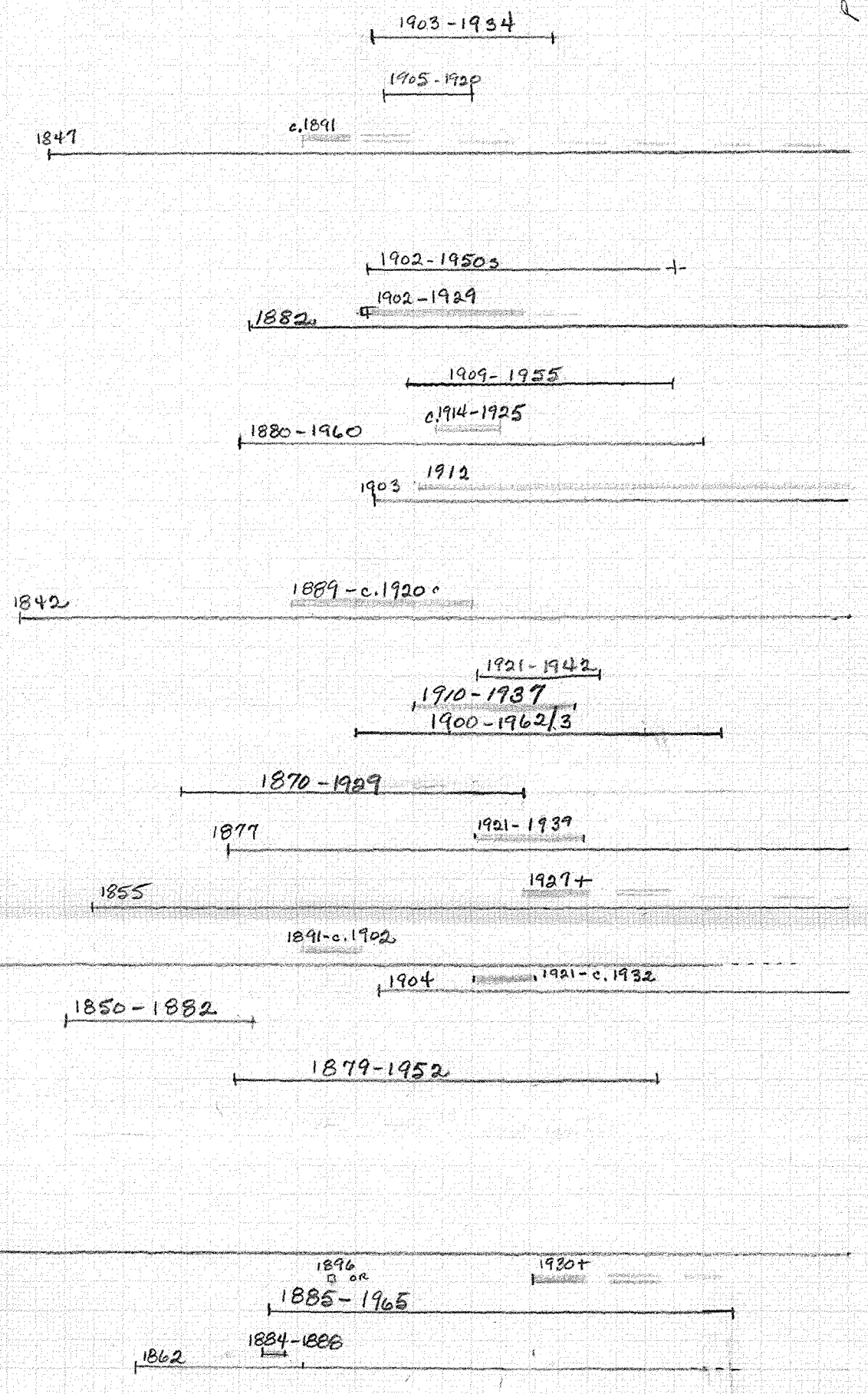


96 Silbells  
1927-1952  
Area 6

Table Q

1760 1770 1780 1790 1800 1810 1820 1830 1840 1850 1860 1870 1880 1890 1900 1910 1920 1930 1940 1950 1960 1970 1980 1990

- ~~Baker & Chetwynd~~
- ~~Canonsburg~~
- ~~Carlsbad, LS+S~~
- Carrollton
- Cauldon Ltd.
- Copeland
- ~~Cook & Hancock~~
- Crooksville
- Royal Doulton
- W. S. George
- W. H. Grindley & Co. Ltd.
- Hall
- ~~Wm. P. Hartley~~
- Haviland & Co., Inc.
- Hopewell China
- Edwin M. Knowles
- Knowles, Taylor & Knowles
- Homer Laughlin
- John Maddock & Sons
- Minton's
- Noritake
- J. W. Pankhurst & Co.
- Ridgway
- T & V
- Victoria
- Wedgwood
- Arthur J. Wilkinson, Ltd.
- Royal Worcester



Present (1985)

Backmarks {  
 --- dates for our collection's backmarks  
 --- beginning date known - ending date unknown  
 --- dates company was in existence  
 --- ending date not known  
 --- still in business

# Homer Laughlin

	Vessel #	Month	Year	Plant #
① Va. Rose	2476		1936	8
Seta (23/29)	2484		1937	8
	2486	Aug.	1937	? 6 or 8
	2483	Nov.	1939	8
	2482	Dec.	1939	? 6 or 8
② Hudson	2652	July	1921	5
③ Republic	2239	July	1921	4
#10	2425	July	1921	4
④ Bluebirds	(manuf. between in mid-1920s)			
#50				
⑤ New Mexico / "Century" shape	(manuf. from early 1930s into 1950s)			
#22				
⑥ Octagonal	2544	prob. Nov.	1921	7
S31				
⑦ Plain White	#		prob. 1924	4

## Naviland backmarks

Red mark 1889 - to possibly 1895 - on <sup>deco</sup> ~~wave~~  
Green mark 1893 - to possibly 1920 - on <sup>white</sup> ~~wave~~

overs have  
both marks

## Lehner

Carrollton	1903-1934
W.S. George	1909-1955
Crooksville	1902-1950s
Hall China Co.	1903 - present
K T & K	1853 - 1934
Edwin M. Knowles	1899 - 1963
Homer Laughlin	1877 - present

Historical Archy, 16, 1-2 1982

there is a  
company  
history

Hall Aug. 14, 1903 -

K T & K 1870-1929

Edwin M. Knowles 1900 - 1962 or 1963

Book by  
Harvey Duke

Cos in order of  
beginning date

Begin Dates for  
Backmarks

1759	Wedgwood	1884	R Worcester
1793	Minton's	1889	Haviland
1842	Haviland	c. 1891	Copeland
1847	Copeland	"	Minton's
1850	Pankhurst	1902	R. Doulton
1855	Maddock	1912	Hall
1862	Worcester	1914	Grindley
1870	Knowles, Taylor + Knowles	1921	Noritake
1877	Homer Laughlin	"	H. Laughlin
1879	Ridgway	1927	Maddock
1880	Grindley	1930	R J Wilkinson?
1882	Doulton		
1885	Wilkinson		
1900	Edwin M. Knowles		
1902	Crooksville		
1903	Hall & Carrolton		
1904	Noritake		
1905	Cauldon		
1909	W.S. George		
1921	Hopewell		



141-flower pot

142-toy

143-tableware lid

144-storage lid

145-flower pot base

199-unident hollow form

201-plate

202-platter

203-saucer

299-unident pot form

999-unident form

# Dates for our backmarks

~~How many records~~

# of

~~date~~ datable marks

Made in Italy for flower pot now

Baker & Chittenden

Canonsburg

Carlsbad, LS+S

Carrollton China Co.

Cauldon

Copeland/Spode

Cook & Hancock

Crooksville

W.S. George

W.H. Grindley & Co. Ltd.

Hall pink teapot has both marks

Haviland & Co., Inc.

Hopewell China

Edwin M. Knowles

Knowles, Taylor & Knowles

Homer Laughlin

John Maddock & Sons

Moritake

Gainsboro 1921 or later  
Grasmere 1921

Royal Doulton

Stinton's

Ridgway

T & V

Victoria

Wedgwood

Wilkinson

Worcester

Wm. P. Hartley

J.W. Pankhurst & Co.

~~Images~~

✓ 32

✓ 5 c. 1891+ Godden 1964

✓ 1 1909-1955  
c. 1914-1925

✓ 2 c. 1930- Present - Bm & Wk (HALL)  
✓ 1 1912- Present - pink teapot  
✓ 11 1889- [1895 ?]  
1893- [1920 ?]

KTVK-1

✓ 10 1921-1939

✓ 8 7 Minerva 1927+ (Godden 1964)

✓ 1921-c. 1932

✓ 11 Royal Doulton 1902-c. 1929  
(Godden 1964)

✓ 1891-c. 1902 (Godden 1964)

✓ 20th cent. (Kovel 1953)

✓ c. 1896 or c. 1930+ Godden 1964

✓ "T" in 1882 (Godden 1964)  
letter from 1882 the company

✓ 3

all fall within the summer occupation except PANKHURST  
 Weller  
 DATES COMPANIES WERE IN OPERATION

Baker & Chetwynd

Canonsburg

Carlsbad, LS&S

Carrollton

1901-1934

33

Cauldon Ltd.

1905-1920

15

Cauldon Potteries Limited 1920-1962

42

Copeland/Spode

1847-present

138

Cook & Hancock

Crooksville

1902-1950s

c. 1955

53

W. S. George

1909-1955

46

W. H. Grindley & Co. Ltd.

1880-1960

80

Hall

1903-present

32

Wm. P. Hartley

Haviland & Co., Inc.

1842-present

143

Edwin M. Knowles

1854-1962

108

Knowles, Taylor & Knowles 1853-1934

81

Homer Laughlin

1877-present

108

Noritake

1855-  
1904-present

Doulton & Co. Ltd.

Burslem

c. 1882-

Lambeth

c. 1858-1956

98

Minton's

1793-present

192

J. W. Pankhurst & Co.

~~1850-1882~~

32

Ridgways

1879-1952

73

T & V

19th & 20th centuries

Victoria

Wedgwood

1795-present

190

A. J. Wilkinson

1885-

Warcester

1862-present

123

years in business

Puton  
disc

Dates co.  
in operation

Baker & Chetwynd

Canonsburg

Carlsbad, LS+S

Carrollton China Co.

Cauldon Potteries Limited <sup>Cauldon Ltd. 1905-20</sup> 1920-1962

Copeland/Spode

Cook & Hancock

Crooksville

W.S. George

W.H. Grindley & Co. Ltd.

Hall

<sup>Hartley</sup> Haviland & Co. Ltd. <sup>1909-1964</sup> (HA)

Edwin H. Knowles

Knowles, Taylor & Knowles <sup>1870-1929</sup> (HA)

Homer Laughlin

John Maddock & Sons

Moritake <sup>Illus. Godden, 1965</sup> 1854-present (1965)

Royal Doulton <sup>Illus. Godden, 1965</sup> 1854-present (1965)

Winton's

Ridgways <sup>1879-1952</sup> (Godden 1964) <sup>1802-1808</sup> <sup>1808-1814</sup> <sup>1830-1855</sup>

T & V

Victoria

Wedgwood

A.J. Wilkinson

Worcester

Wm. P. Hartley

J.W. Pankhurst & Co.

~~Images~~

1903-1934 (Lehner)

~~1901-1910 (PITCH)~~

1930-1950 (Godden) <sup>Illus.</sup>

<sup>Illus. Godden (1965)</sup> 1847-present (Godden 1964)

1902-1950s (Lehner)

1909-1955 (Lehner)

<sup>Fed. Potter</sup> 1880-1960 unless Grindley mark still in use.

<sup>[HA Aug 4]</sup> 1903-present (Lehner)

1842-present (Comp. flyer)

1899-1963 (Lehner)

~~1854-1950~~

<sup>1870-1929</sup> (HA) ~~1853-1934 (Lehner)~~ ~~1850-1920 (P.H.)~~

~~Laughlin Bros.~~

1877-present (Lehner)

<sup>(Thorne)</sup> at least 1891-1855-present (Godden 1964)

1904-present

at least from 1820-1920

1891-c. 1920 (Thorne)

1793-present (1965-Illus Godden)

~~1838~~ 1855 (Godden 1965)

19th cent. - 20th cent.

1759-present

~~1885~~ 1885-

1862-present

1850-1882 (Godden 1964)

check marks to see  
which puton we have

<sup>Burton</sup> Doulton Co. Ltd. <sup>Godden, 1964</sup> c. 1882-<sup>Lambeth</sup> 1904



\* Baker & Chittenden  
Canonsburg

✓ Carlsbad, LS+S

✓ Carrollton China Co.

\* Cauldon

✓ Copeland / Spode

\* Cook & Hancock

✓ Crooksville

✓ W.S. George

\* W.H. Grindley & Co. Ltd.

✓ Hall

✓ <sup>Hartley</sup> Haviland & Co., Inc.

✓ <sup>HOPEWELL</sup> Edwin M. Knowles

✓ Knowles, Taylor & Knowles

\* Homer Laughlin

✓ John Maddock & Sons

✓ Noritake

✓ Royal Doulton

\* Minton's

\* Ridgway

\* T & V

✓ Victoria

✓ Wedgwood

\* Wilkinson

✓ Worcester

~~no~~ Wm. P. Hartley

\* J.W. Parkhurst

✓ ~~Limoges~~ Flower pot  
~~Flower~~

LWI

latecc

ware

ICE

HPP

Austria

USA LWI

Eng ?

Eng LWI  
HPP

USA LWI

USA LWI

Eng.

USA HPP

FRANCE HPP

USA LWI

USA LWI

USA

USA E, ICE, ICE, why? ICE

LWI

ICE,

Eng

Japan HPP

Eng. HPP

Eng.

Eng.

France

Czech HPP

Eng ICE

Eng LWI

Eng LWI

Eng

Scotland

Eng.

Italy

Austria

USA

Eng

France

Japan

Czech

Scot.

Hartley Italy



manufacturer	set #	ware	where	type	# of min vessels		
✓✓ Canonsburg	20	mod cc ware	?		26	pulled	shaded painted green band transferred painted flowers
✓✓ Canonsburg	27	mod cc ware	?		10	✓	same as above, acid molded groove
✓✓ Canonsburg	28	mod cc ware	?		6	✓	same as above green line in groove
✓ Homer Laughlin	10	ICE	USA		2	✓	plain molded
✓ John Maddox sons	21	ICE	Eg	TC	14	✓	floral decal w/ red zone + gilt
✓ Homer Laughlin	22	ICE	USA		3	✓	decal southwestern
✓ Homer Laughlin	23	ICE	USA		4	pulled	decal on molded body w/ silver rim band ★
✓ Homer Laughlin	29	ICE	USA		13	pulled	decal decoration w/ silver water ★
✓ Canonsburg	26	ICE	?	TC	5	✓	plain w/ gilt band
✓ Homer Laughlin	31	Ivory glazed EW	USA	TC	4	✓	gilt rim bands
✓ Canonsburg	40	w Ir	USA		17	pulled	floral decal + colored handpainted lines around rims
✓ Knowles Taylor + Knowles	41	w Ir	USA		4	✓	same as above
✓ Homer Laughlin	50	w Ir	Fr US		2	✓	decal + handpainted
✓ Hopewell	52	w Ir	USA		2	✓	decal + handpainted
✓ Crookville	53	w Ir	USA		6	✓	decal + handpainted
✓ Edwin m Knowles	43	w Ir	USA		3	✓	decal on pink glazed molded body + silver water
✓ W.S. George	54	w Ir	USA		2	✓	floral decal + silver water rim bands
✓ Copeland	47	w Ir	Eg		3	✓	heavy gilded bands + molded hand painted blue leather on rim
✓ Nottake	61	HPP	J	TC	5	✓	decal floral + gilt rim
✓ Nottake	62	HPP	J	TC	17	✓	same as above
✓ Royal Doulton	67	HPP	Eng	TC	2	✓	gilded + black stencilled

manufacturer	set #	ware type	where	typed set	# of vessels	info on cards	
Haviland ✓	64	HPP	Fr	5502	9	✓	gilt molded w/ gilt
Spode ✓ Copeland	65	HPP	Eng		8	✓	heavy gilt, molded, hand painted
Hall ✓	70	HPP	USA		4	✓	brown glazed w/ white interiors
LS+S Carlsbad ✓	NA	? HPP	Aust	NA	1	✓	<del>stenciled</del> gilt molded
Germany ✓	63	HPP	Ger	TC	3	✓	decals floral + gilt rims
Haviland ✓	NA	HPP?	Fr		1	✓	gray base
Japan ✓	NA	HPP	Jap		3	✓	1 saucer + 1 set - 69
Edison Knowles ✓	42	w IR	USA		4	✓	floral decal + gilt + gilded rim zone
KT+K ✓	~41	w IR	USA		2	✓	2 extra back- marks
KT+K ✓	NA	w IR	USA		1	✓	extra plate
Homer Laughlin ✓	NA	?	USA		1	✓	plain back- mark
T+V ✓	NA	HPP	Fr		1	✓	1 saucer
Victoria ✓	60	HPP	Czecho	TC	2	✓	floral decal + gilt rim
Wilkinson ✓	NA	w IR			1	✓	molded, w/ texture and hollow
Worcester ✓	45	w IR	USA		13	✓	pulled decal + wide maroon hand painted rim
J.W Parkhurst ✓	NA	? w IR	Eng		1	✓	back mark
Baker + Chetwynd ✓	NA	w IR	—		1	✓	no vessel on card
Hall ✓		HPP	USA	TC	2	✓	2 teapots on card
Ginsley ✓	NA	WCA601 w IR	—	—	1	✓	from Mae
J. Madison son ✓	NA	?			1	✓	from Mae

# Hard Paste Porcelain

plain white  
 hand painted  
 lustre  
 gilded  
 transfer  
 Decal  
 flow  
 colored  
 slip  
 stencil

J 61

J 62

ENG 67

Fr 64

Eng 65

USA 70

Gen  
HPP 63

Aust NA

Czechos 60

X

X

X

X

X

X

X

X

X

X

X

X

X

# Ivory colored earthenware

	plain	hand painted	lustre	glazed	transfer	Decal	flow	color glaze
Eng 21					X			
USA 22					X			
USA 23					X			
USA 24					X			
? 26			X					

# Ivory Glazed Earthen

	plain	hand painted	lustre	glazed	transfer	Decal	flow	color glaze
USA 31			X					

# White Ironstone

	plain	hand painted	lustre	glazed	transfer	Decal	flow	color glaze
USA 40		X			X			
USA 41		X			X			
USA 50		X			X			
USA 52		X			X			
US 53		X			X			
USA 43		X			X			X
USA 54			silver		X			
Eng 47		X	X					
USA 42			X		X			



# Hand paste Porcelain

stencil colored glaze				Handpainted water guided local stencil colored glaze			
70		4	6.9	61		5	8.6
INA Hall Teapot	1	1.7%		62		17	29.3
NA Hall Teapot	1	1.7%		67		23.5	3.448
				64		9	15.5
				65		8	13.8
				63		3	5.2
				60		2	3.5
				69	✓	23.5	3.44
				NA 15+scandal gray boat		1	1.7
				NA Hawkins gray boat		1	1.7
				NA T+V saver		1	1.7
total	2	3.4	6.9	NA Japan saver		1	1.7
			6	10.3	Total	23.5	203.4
						27	46.6
						3	5.2
						52	89.7%

$$6 = 10.3\%$$

89.4

52 - 89.7

total

58



Manufacturer	# of vessels w/ backmarks in sets + # of vessels w/ backmark		Domestic	foreign	don't know where they're from	know count
Cornolton	18 (1 set [40] + 1 extra)	D				
Cauldon Ltd	1 1 backmark	E	18	1 E	1	4
Copeland	113 2 sets	E	6	11 E	48	3
Crooksville	6 1 set	D	2	1 E	1	2
W.S. George	2 1 set	D	6	15 E		1
W.H. Grindley & Co	1 1 backmark	E	2	1 E		1
Hall	6 1 set, 2 extra tapered	D	7	1 E		
Hawiland	10 (1 set + 1 extra)	F	7	1 E		
Hopewell	2 1 set	D	39	2 E	50	11
Edwin M. Knowles	7 2 sets	D	87	13 E	<del>22%</del>	<del>4.4</del>
Knowles, Taylor, Know	7 1 set + 3 extra	D	<del>38.2%</del>	1 E	22%	
Idomer Haykin	39 (6 sets - 1 extra)	D	38	10 F		
John Maddock & Son	15 (1 set + 1 extra)	E		1 F	<del>100.1%</del>	
Minton's	1 foot vessel	E		22 J		
Noitake	22 (2 sets)	J		1 Aus		
J.W. Parkhurst	1 1 extra	E		81		
Ridgway <sup>blue</sup> <del>yellow</del>	1 platter	E		<del>35.5%</del>		
Royal Doulton	2 (1 set)	E		11		
Royal Worcester	13 (1 set)	E		92		
A.J. Wilkinson	1 (1 extra)	E		40.1%		
"Germany"	4 1 set - 1 extra	✓				
"Japan"	3 1 set + 1 extra	✓				
T. & V.	1 1	F				
"Victoria"	2 1 set	✓				
Canonsburg	48 (4 sets + 1 extra)	X				
Baker & Chet	1 1 mark	X				
Carlsbad	1 (1 quarry boat)	Aus				
Cook & Handal	1	X				
Itahn	1	✓	229	1 French		

Lawson	WIR 18	17 WIR
Hookville	WIR 6	
W. S. George	WIR	
Hall	HPP	
Hopewell	WIR	
Edwin M Knowles	WIR	
Kno Tay Knoul	WIR	
Homer Laylin	WIR	

Resolved	bowl	Plate	Platter	sm Plate
2281-1 ✓	1 2241 ✓	1-2249 ✓	1-2244 ✓	1-2277 ✓
2280-1 ✓	1 2242 ✓	1-2251 ✓		
2278	1 2245 ✓	<del>2</del> 2250 ✓	T	T
2279	1 2240 ✓	3		
	1 2243 ✓			
	<del>1 2250 ✓</del>			
	1 2246 ✓			
	1-2247 ✓			
	1-2248 ✓			
	5-8			

Paste types  
Date

(✓ Homer Lang  
dating code  
in H.A.)

## Country of Origin of the Ceramics

~~Of the 28 identifiable~~ The 28 identifiable  
~~ceramics marks~~  
~~trademarks, plus the~~ along with  
a ~~decorative~~ handpainted flower  
pot from Italy, are from eight  
diff. countries. The fl pot is the only  
item from Italy.

Set 71 has one saucer and one platter (?), with a gold stenciled pattern over *the rims* a hand-painted floral (?) decoration. *wide* *grape* *son*

#### OTHER BACKMARKS

In addition to six *ceramic* sets previously described (10, 22, 23, 29, 31, and 50), two other Homer Laughlin backstamps were found. One dated to c.1924 and the other to 1921. *(Table ??)*

John Maddock & sons, makers of Set 21, also made thick vitreous china of the type called "hotel ware." There is one Maddock backstamp in the ceramic collection on this type of ware. It also has an importer's mark: "\_\_\_\_\_ & Martin Co., Wash. D. C." on it. *The mark could not be dated.*  
There is a saucer marked "T & V <sup>SP</sup> <sup>SP</sup> Limoges France" in the collection. Kovel (1953) states that this company was making porcelain in Limoges, France in the Nineteenth Century. No further information on this mark was found.

*— MORE*  
*Sets cross-mend info*



*Most tech complex  
is dominant motif*

commercial establishments until the 1920s. That was confirmed by the artifact patterns derived from pre-1920s' contexts, as those contexts yielded artifact patterns that were similar to domestic patterns derived from other sites. Further, the domestic pattern found on the predominately non-Hispanic sites provided the key to the interpretation of the function of the adobe cellar ruin where historic data were absent. In that case, it was demonstrated that the one context which could be linked to the primary occupation of the ruin yielded a domestic pattern that was probably generated by a non-Hispanic household. Perhaps the most significant results of the artifact pattern comparison were derived from the Pesqueira/Donofrio deposits. The patterns from those deposits contrasted sharply with the patterns from deposits elsewhere on the blocks. Also, the consistency in the Kitchen Group percentages from the Pesqueira versus the Donofrio occupancies demonstrated that food preparation, storage, and service techniques remained essentially the same after Salvatore Donofrio (an Italian immigrant) married into what was a Mexican-American family. The patterns derived from the Pesqueira/Donofrio deposits will have to be tested against contexts from future excavations on Mexican-American sites in Phoenix, but the Pesqueira/Donofrio results may well have provided the key to the identification of traditional Mexican-American households on other sites.

#### Ceramic Seriation

Archaeologists have long depended on ceramics to date historic period sites, and excellent dating schemes exist for 18th- (South 1977) and 19th-century sites to about 1860 (Garrow 1982). Late 19th- and early 20th-century sites have not been studied with the same degree of intensity, although at least some attention has been paid to this area (cf. Worthy 1982:329-360). Several problems appear to have hampered study of the ceramics of this period. One problem, as noted on the Blocks 1 and 2 analysis, stems from the multitude of decorative motifs that can appear on a single vessel. A second problem which plagues all studies of 19th-century ceramics (cf. Garrow 1982:230-241) is that it is much more difficult to accurately distinguish ceramic body types from that period than for 18th-century types. A third problem, which has not been fully recognized in the field, is that late 19th- to early 20th-century sites tend to yield much more American than British refined ceramics. The American ceramic industry has been studied by a number of researchers (Ramsay 1939; Spargo 1926; Swartz 1969; Lehner 1980; Gates and Ormerod 1982), but the products of their research have been either collector's guides or dictionaries of ceramic marks. The British ceramic industry, which produced the bulk of 18th-century ceramics used on American historic sites, has been much more thoroughly studied and interpreted for archaeological purposes (Noel Hume 1970; South 1977).

The ceramics collected from the Blocks 1 and 2 contexts appeared to contain attributes that could serve as keys to establishing a rough seriation for late 19th- to early 20th-century ceramic types. Most of the

contexts used during the analysis were privies, which can be expected to have received trash for relatively brief periods. Admittedly, many of the contexts available for analysis had been heavily vandalized by bottle hunters, but the excavations conducted on both blocks clearly indicated that for the most part backyard midden deposits had been completely removed during earlier demolition episodes. That was a severe data loss in some ways, but, on the other hand, there is little risk that the fill in the vandalized privies had been significantly mixed with earlier or later ceramics. Further, it is unlikely that collectors would take ceramic sherds, and it was thus probable that the ceramics taken from a privy during vandalism would have been replaced in the privy hole when the bottle hunters backfilled.

As previously mentioned, late 19th- to early 20th-century ceramics often contain multiple decorations on the same vessel (see Wegars and Carley 1982 for a description of some of the compound motifs for the second and third decades of the 20th century). This problem was addressed on the Blocks 1 and 2 ceramic analysis by utilizing what is best termed "dominant motif analysis." That approach, which was developed for this analysis, involves utilizing the most technically complex motif present on a sherd as the motif descriptor. Under this approach, a plain ironstone sherd with no colored decoration (see Wegars and Carley 1982:5 for an extended listing) is listed under the descriptor ① "plain" (Figure 99). The "plain" category is further subdivided into plain white and plain blue, which refers to the body color of the sherd (Garrow 1982:235-236). Sherds without color decoration, but which contain molding or embossing, are not distinguished from sherds which lack such embellishments, since molding and/or embossments normally do not extend over more than a small part of any given vessel. ② Gilding, which involves decorating a plain vessel with gold lines or gold designs, is the next most complex decorative motif. Gilding does occur (primarily in the 20th century) in conjunction with other motifs, but in this case the term is used only when gilding occurs to the exclusion of all other colored decorations on a sherd. ③ Lustre, tinted, and colored glaze ("Fiesta" ware) form the next most complex group of colored decorations. Those three decorations are mutually exclusive within the Phoenix collections. ④ Hand-painted decorations follow in complexity, although a valid argument can be made for placing hand painted before or after the previously delineated group. Hand-painted decorations generally do not occur in conjunction with lustre, tinted, or colored glaze decorations. ⑤ Transfer-printed, decal, and flow decorations form the most complex group of color decorations (Figure 100). Each can occur in conjunction with gilding or hand painting, although flow is an unlikely fit with hand painted decorations.

The scheme that was used to subdivide the ironstone samples was applied in a similar manner on porcelains. The plain porcelain sample included only white bodied examples, and all of the plain porcelains discussed in this section were hard paste examples. The lustre decoration used in this chapter was an iridescent decoration that tended to cover one or both sides of the vessel. The slip examples were decorated with a colored glaze. Figure 101 illustrates some highly decorated porcelain tea wares.

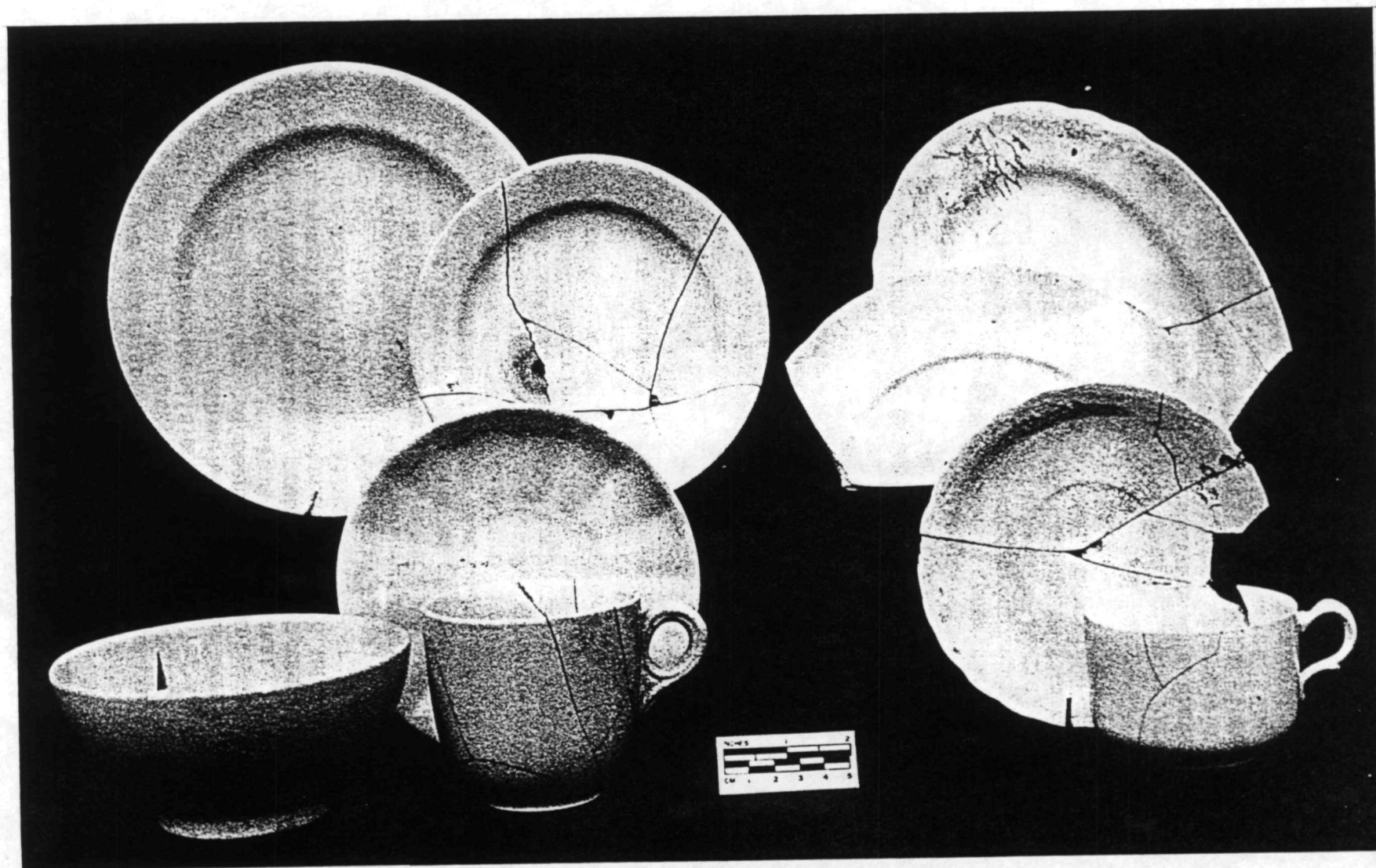


Figure 99. Examples of Plain and Molded Ironstones From Blocks 1 and 2.

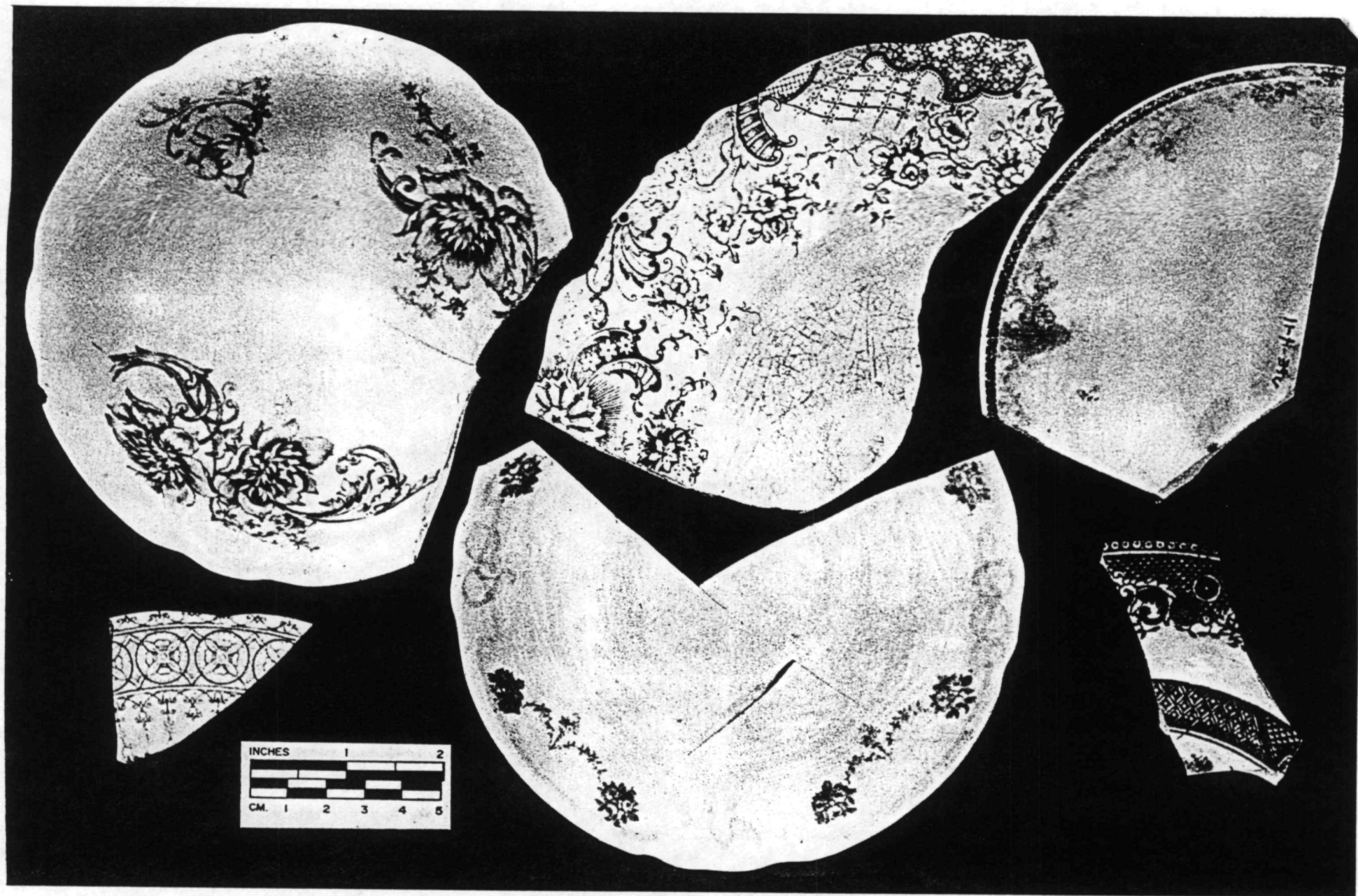


Figure 100. Examples of Color Decorated Ironstone  
From Blocks 1 and 2.



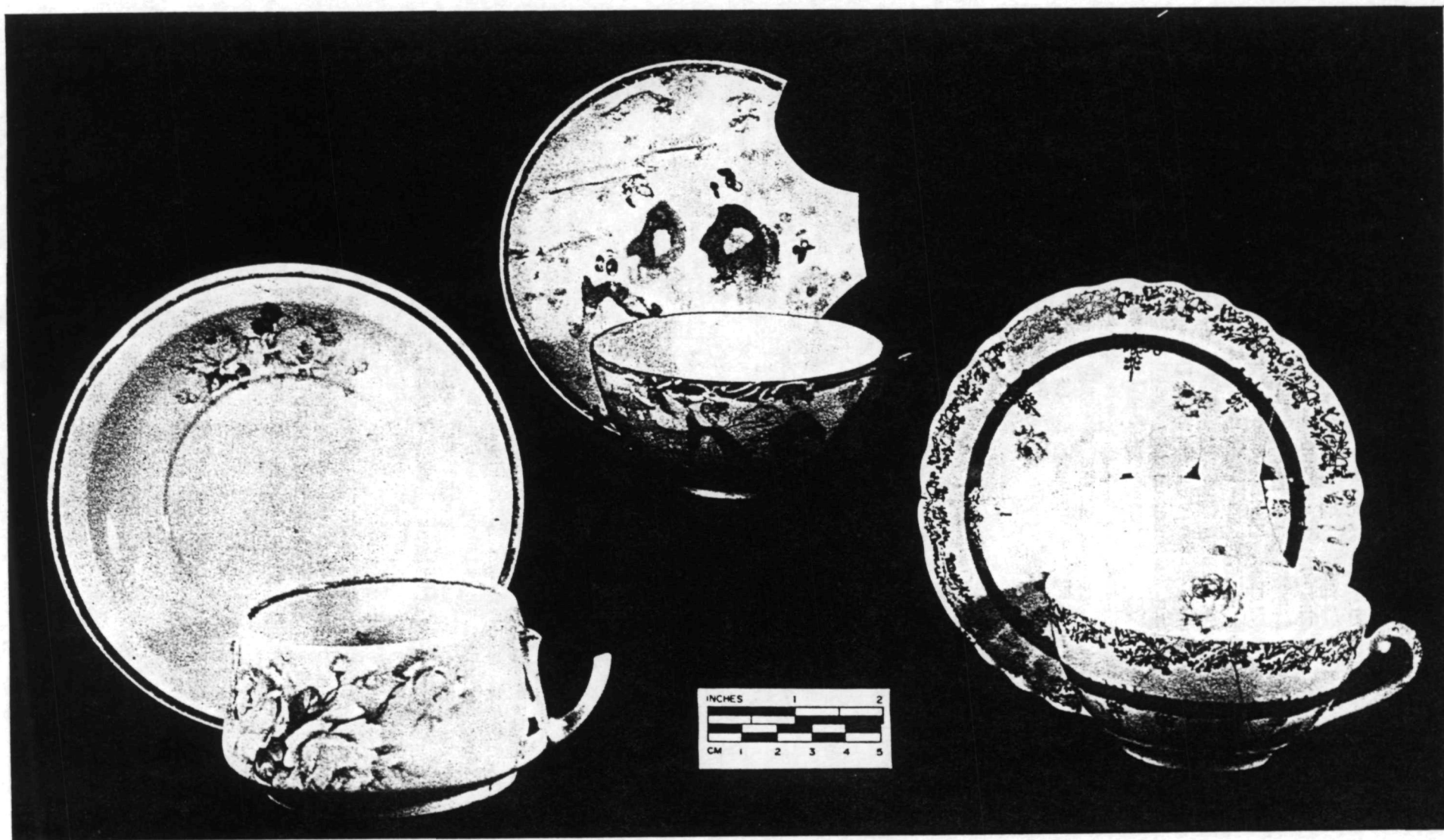


Figure 101. Examples of Decorated Porcelain Teawares  
From Blocks 1 and 2.



The "dominant motif" approach used in the Blocks 1 and 2 analysis may well obscure some time sensitive indicators. This approach is, however, consistent with the goal of this analysis, which is to suggest a ceramic chronology that provides the basis for outlining ceramic change during the period under study.

The second problem encountered in this study was that accurate descriptions of body types applicable to archaeological collections were not available. This problem was addressed in this analysis by combining body types under the terms "ironstone," "porcelain," "hotel ware," "cream colored ware" (cc ware), "ivory colored earthenware," "yellow ware," "Rockingham," and varieties of "stonewares," "redwares," and "historic Indian" types. Ironstones and porcelains were used to construct the seriation charts. Hotel ware, cc ware, ivory colored earthenware, yellow ware, and Rockingham all occurred in very small percentages, and were not deemed to be useful for compiling the type of seriation needed for this study. The stonewares, redwares, and historic Indian types are insufficiently understood to be utilized as dating keys. Each ceramic type found during the project will be briefly discussed in Appendix H.

The transition from British to American made ceramics in late 19th- to early 20th-century sites has created problems on past projects. In this case that problem was controlled through including the decorative motifs on the seriation charts, and letting the charts dictate popularity ranges of the wares. That could not have been accomplished without tightly dated contexts, and the terminus post quem approach provided the key to resolving the dating question. Tables 71 and 72 present the sherd counts for ironstone and porcelain ceramics by feature, with the features organized primarily by decades. The single exception was the period 1900-1903, which could be isolated in the case of three features. The question of origins of artifacts will be discussed under the section on marketing patterns, but it is interesting to note that the vast majority of the ceramic marks from pre-1900 contexts were British, while the overwhelming majority of marks from the post-1900 contexts were American (primarily from East Liverpool, Ohio). Porcelains from post-1900 contexts tended to be European, with some Japanese.

*the cellar + well*  
The ironstone collection from Blocks 1 and 2 contained relatively high percentages of ~~plain~~ <sup>deco</sup> sherds in relation to color decorated examples. Figure 102 reflects the relative percentages of plain and decorated sherds by period, and the percentage of plain sherds in relation to color decorated ones declines only during the 1890-1900 period. Otherwise, there is a slow decline in color decorated sherds in relation to plain, which may reflect true ceramic popularity or other factors. Although historical research established that the property values on the blocks increased through time, Figure 102 may reflect changes in personal preference in ceramic purchases rather than changing socio-economics within the blocks. Wegars and Carley (1982) studied primarily 1920 to 1940s contexts in their investigations in Spalding, Idaho and noted that color decorated vessels increased through time. Their observation may be correct, since the Blocks 1 and 2 ceramics largely predate their discard.

Table 71. Ironstone Sherd Frequencies by Dominant Motif.

Feature # and Dates	Plain (Blue)	Plain (White)	Hand Painted	Lustre	Gilded	Transfer	Decal	Flow	Colored Glaze
332 (1870-1880)	14								
331 16 (1880-1889)	39 1	26	7	1	1	4			
13 (1890-1899)	21	20				30			
17 34 50 (1900-1903)	10 46 53	10 8				36 2 19	1		
304 69/328 15 14 311 305 12 (1903-1909)	14 14 9 2 13 13 6	7 40 2 1 40 13 1				4 3 7 5 9 19	13 7	4	
317 309 321 (1910-1919)	22 2	22 103 105			6 11	3 9	56 1	5	
310 327 (1920+)	21 1	72 104			25	15 8	1 8	1	6

Table 72. Porcelain Sherd Frequencies by Dominant Motif.

Feature # and Dates	Plain	Transfer Print	Gilded	Hand Painted	Decal	Lustre	Slip
332* (1870-1880)							
331 16* (1880-1890)	11		1	10			
13 (1890-1899)	2	7		4	2		
17* 34 50 (1900-1903)	6		1	10 1	7		
304* 69/328 15 14 311 305 12 (1903-1909)	1  9 2	  1	3	1 16 4 10 1	1  8 6		
317 309 321 (1910-1919)	2 28		18 16	7	43 15	2	6 1
310 327	1 1	11	10	6 19	12 12	8	1

\* = no collections of porcelain for this particular feature.

The plain ironstones recovered from the Blocks 1 and 2 contexts formed a large portion of the individual period samples, and merit study in isolation from the individual color decorated types. Figure 103 charts the overall percentages of plain blue and plain white ironstones within the large ironstone samples by periods, and clearly demonstrates that plain blue decreased in frequency through time. Plain blue ironstone was almost completely replaced by plain white by 1910, with the major decline in plain blue occurring after 1900. In a Washington, D.C., trash dump dating to the 1850s, plain blue ironstone comprised a small percentage of the ceramic assemblage (Garrow 1982:80-83). If the Phoenix results are reliable, these data mean that plain blue increased in popularity at the expense of plain white through the second half of the 19th century, and was virtually replaced by plain white during the first decade of the 20th century. At any rate, the relative percentages of plain white and plain blue ironstones may eventually prove to be a rough dating guide on future late 19th- to early 20th-century sites.

The color decorated ironstone sherds appear to be more useful for drawing fine temporal divisions. Figure 104 presents the seriation of color decorated examples, and in this case the percentages shown are given in relation to the total color decorated sample, versus complete ironstone sample, for each period.

The earliest period, 1870-80, contained a single context--Feature 332. That context yielded only plain ironstones and there are no color decorated sherds from that period. That is probably not meaningful, as the total sample from that feature consisted of 14 sherds, all of which were plain blue ironstone. Two motifs occur in the 1880-1890 period that do not recur in later periods. Those types were hand painted and lustre (in this case pink). All of those types appear to be restricted to the 19th century. Garrow (1982:233) assigned a popularity end date of 1875+ for hand painted on hard white paste ceramic, which is validated with the findings from Phoenix. Lustre occurs earlier in the 19th century (Garrow 1982:237), and the presence of lustre in the 1880-90 context could mean that lustre on ironstone had a date range that was complementary to what Garrow (1982) termed "Late Hand Painted," or 1830-1875+.

Gilded and transfer printed motifs also occur in the 1880-90 period. Little can be said about the gilded type at this time, except that it does not recur until the 1903-1910 period in Phoenix, and then enjoys rising popularity until the 1920s. The transfer print sherds from the 1880-1890 period should be termed "Revival Transfer Print" to distinguish them from the "Late Transfer Print" described by Garrow (1982:233-234), which dated from between 1830 and 1860. Transfer printing was revived after at least a twenty-year hiatus, and became the most popular color decorated ironstone type on Blocks 1 and 2 from 1890-1910. The most probable revival date for transfer printing would be ca. 1885, with decline in popularity after 1910.

Transfer printed sherds accounted for 100% of the color decorated ironstones during the 1890-1900 period, and for all but a trace of that

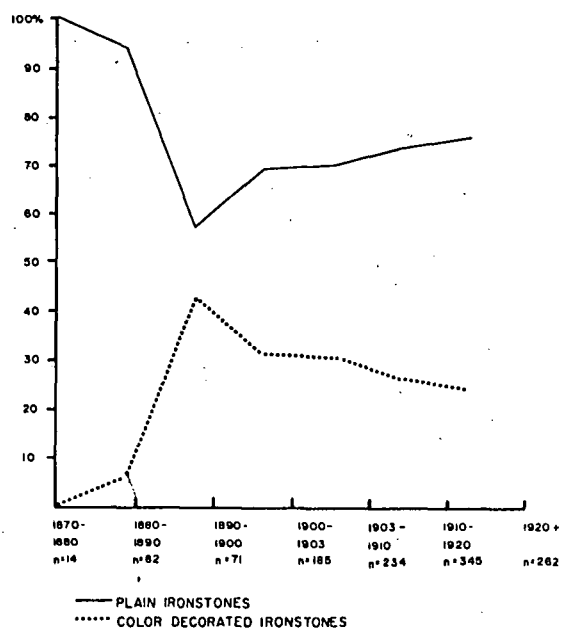


Figure 102. Relative Percentages of Plain and Color Decorated Ironstones from Blocks 1 and 2.

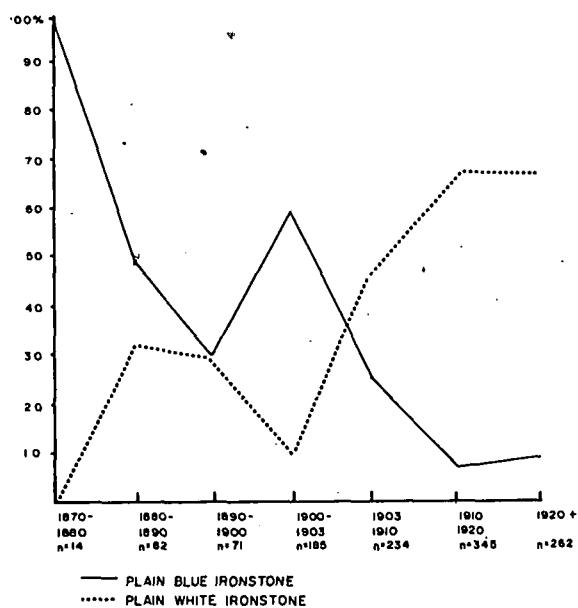


Figure 103. Percentages of Plain White and Plain Blue Ironstones from Blocks 1 and 2 Contexts.



category from 1900-1903. The first decal decorated ironstone examples occur during the 1900-1903 period, and that type increases in popularity until it begins to decline around 1920.

Decal decoration, or decalcomania, has been assigned a date range of 1901-1950 by Bartovics (1977), while Wegars and Carley (1982:7) state that American potters first used decal as early as 1890. Wegars and Carley further note that decal decorated ceramics were rare prior to 1900, and cite various Sears and Roebuck catalogues to chronicle the rise in popularity of this type. The Phoenix data suggest an introduction date between 1900-1903. Wording from the 1902 Sears and Roebuck Catalogue suggests that decal was just being introduced to their customers in that year, and the date 1902 will, therefore, be used in this study as the beginning date of decal.

Flow blue, best termed "Revival Flow Blue," initially appears in the 1903-1910 period. Flow maintains a steady but small frequency of occurrence through the 1920s. An overall colored glaze on ceramic vessels, which probably relates to the "Fiesta ware" type, makes its only appearance in the 1920+ period. True "Fiesta" with a colored glaze, was produced by the Homer Laughlin China Company from 1936 to 1972 (Huxford 1981: 21-31; Lehner 1980:89), although other companies produced similar wares as early as 1920 (Lehner 1980:59; Huxford 1981:18-19). The Fiesta ware type from Phoenix may indeed be slightly earlier, but there is no real reason to believe that the feature which yielded these wares could not have received trash as late as the 1930s.

The seriation of the color decorated ironstone sherds provided critical end and introduction dates for specific color decorations. The data concerning those types are still too incomplete to compile a mean ceramic dating scheme for the period, but that should be feasible as more contexts are studied.

The porcelain dominant motifs were not quite as instructive (Figure 105). Porcelains were absent in the 1870-80 contexts, and three decorative types were recovered from the 1880-90 period. Those decorations were plain, hand painted, and gilded. Decal and transfer print decorations were added in the 1890-1900 period, with slip and iridescent lustre added in 1910-20. Decal decoration does appear to occur earlier on porcelain than on ironstone, while the transfer print motif occurs later. It is probable that the later introduction of transfer print has more to do with the small sample from the pre-1890's contexts than from true ceramic popularity. The largest percentages of transfer printed porcelains were recovered from contexts that spanned 1890 to 1903. No decorative motifs observed on porcelains were dropped as time passed, and the 1920+ sample contained examples of every porcelain motif observed during the analysis.

The Blocks 1 and 2 ceramic seriation has provided some dating keys that can be employed on future projects. The date ranges generated by dominant motif analysis on this project are still not sufficient to produce mean ceramic dates (South 1977) but that might eventually be feasible.

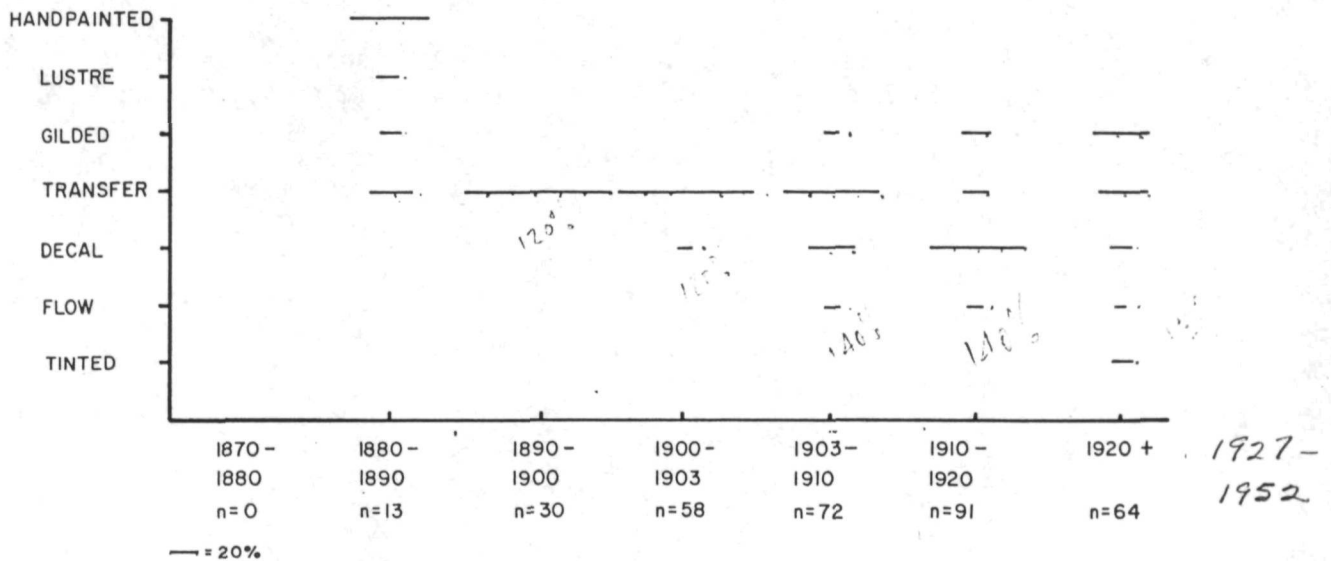


Figure 104. Seriation of Colored Decorations on Ironstones from Blocks 1 and 2 Contexts.

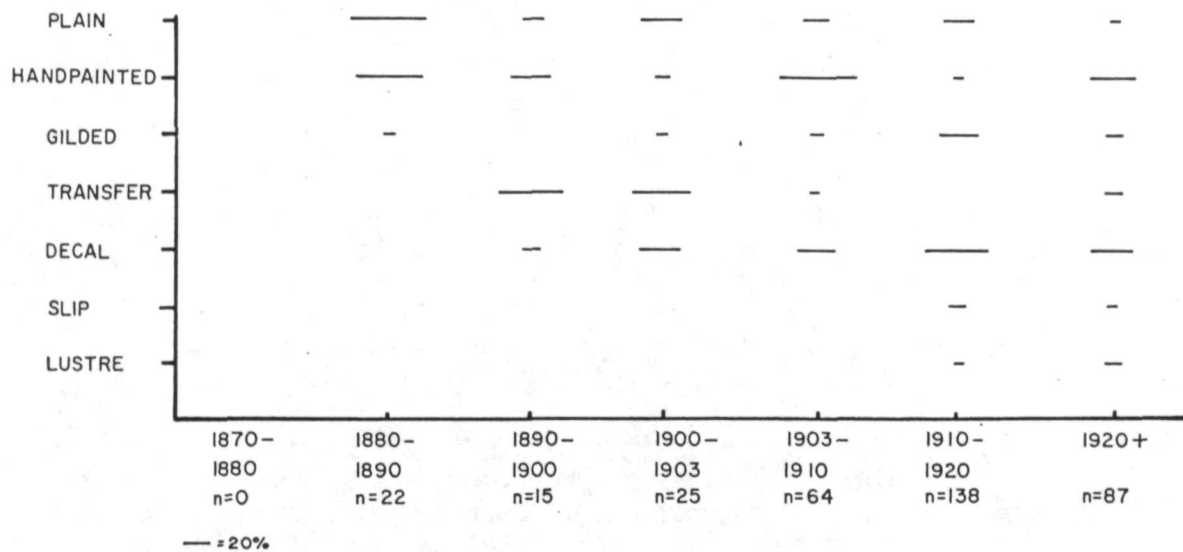


Figure 105. Seriation of Colored Decorated Porcelains from Blocks 1 and 2 Contexts.

## Domestic

## Foreign

Ivory colored Earth  
 22  
 23  
 29  
 10

X

Ivory glazed E  
 31

X

White Ironstone  
 40  
 41  
 52  
 53  
 43  
 54  
 42  
 45

X

X

X

X

X X

X

X

X

H.P. Porcelain  
 70  
 NA  
 HALL Teapots  
 NA  
 HALL Teapot

X

X

X

Red Glaze

21  
 Eng

X

50 USA

X

47  
 Eng

X

61  
 J

X

62  
 J

X

67  
 Eng

X

64  
 FR

X

65  
 Eng

X

63  
 Ger

X

60  
 Czechos

X

NA  
 Aust

X

NA (Hav.  
 FR grayb

X

NA (T+V, Sauc)  
 FR

X

69  
 Japan

X X

unknown

Ivory  
colored  
pathway

Handpainted  
glazed  
glazed  
colored  
transfer

26

X

modCCWae

20

X

27

X

28

X