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Photos by Gavin Ashworth first appeared in Ceramics in America, in articles on the Alexandria collection, and are used with permission.
INTRODUCTION

The Alexandria Archaeology Laboratory Reference Book includes a Lexicon to provide consistent terminology when describing artifacts in the collection of the Alexandria Archaeology Museum, and an Illustrated Glossary to help define the terms. These terms are used in the Alexandria Archaeology Collections Management Database. The artifact database is designed for collections management as well as analysis, and consistent terminology enables us to locate specific types of artifacts among the approximately half-million catalogued artifacts from numerous sites in Alexandria, Virginia.

Organization of the Reference Book
The Lexicon is divided into four sections: Ceramics, Glass, Miscellaneous and Bones. Each section includes instructions for cataloguing, followed by the terms to be used. The Glossary includes sections on Ceramics, Glass and Miscellaneous (or small finds), and includes dates, definitions and photos to assist in identification.

Ceramics: This section includes ceramic vessels (not buttons, pipes, etc.). Ceramics are a wonderful resource for the archaeologist. Often, even the smallest potsherds can be identified as to ware and type, and, less often, function. Because manufacturing techniques and stylistic changes are well documented, ceramics are easily dated and help archaeologists to date sites. The Alexandria Archaeology Museum is said to have the largest collection of Staffordshire wares in North America. There is also a fine collection of earthenware and stoneware manufactured in Alexandria.

Glass: This section includes glass bottles and tableware (not buttons, marbles, etc.). Glass technology underwent a lot of changes in the 18th and 19th centuries. Molds, pontil rods and lipping tools leave marks which help us to understand how and when the vessel was manufactured. Shape, style of decoration, manufacturers’ marks and embossed advertising also provide clues for the archaeologist. For small non-diagnostic fragments, only the color of the glass may need to be recorded.

Miscellaneous: This section includes all other artifacts, including metal, organic materials, and a wide range of other manufactured goods. It also includes samples of building material, and unmodified seeds and shells which may relate to diet or the environment. Prehistoric artifacts -- including ceramics and lithics -- are also included in this section.

Bones: This section includes faunal material only. Worked bone artifacts are included under Miscellaneous. The faunal Reference Book was developed by former volunteers, archaeologist Richard Wheeler and Peggy Weiss. Alexandria Archaeology has a faunal study collection (currently in storage), but does not currently identify faunal materials in-house because of the specialized knowledge required. Bones should be counted only, and the count included, without a catalogue number, in the miscellaneous database. The bones are boxed separately for future study.
Use of the Reference Book

The Reference Book is for use by volunteers, interns and staff working in the Alexandria Archaeology Museum. The materials are not intended for use by other archaeological groups, although we have no objection to parts being adapted as appropriate, with proper credit.

A version of these materials, with numerical codes for use in SPSS, was first used at Alexandria Archaeology in the late 1970s. There have been major changes over the years, reflecting changing technology as well as changing knowledge of artifact identification and of the Alexandria collection. Because we have nearly half-a-million artifacts in our database, we have retained many of the terms that have been used for the last thirty years.

The descriptive terms cover artifacts specifically found in Alexandria, where most of the artifacts date from ca. 1780-1900. A few names are given for artifacts from other time periods, and the lists can be expanded as needed.

For consistency, the reference materials use names which are familiar to our staff and volunteers, but which may not reflect current scholarship. In final analysis, the names can be changed if necessary. For instance, we still use the word “annular,” which was commonly used by archaeologists in the 1960s, although the proper historical term is “dip’t” and collectors refer to these wares as “mocha.”

The dates and definitions provided are a compilation from various written sources, but, because this document was prepared for in-house use only, sources were not referenced and a bibliography is not included. Sources often provide conflicting dates, and the ones included here are based on our knowledge of the Alexandria collection. We do not expect agreement throughout the historic archaeology community, but we are always open to revisions and new information.

This document is always a work in progress, and a minor or major corrections or updates may be made tomorrow, next month or next year, reflecting the needs of our laboratory.

Barbara H. Magid
June 2010
Alexandria Archaeology Reference Book
Revised June 2010

CATALOGUING CERAMICS

General Instructions:

1. Crossmended vessels: Record all fragments under the same catalogue number.
2. Fragments not crossmended: Group fragments with the SAME DESCRIPTION under the same catalogue number: (same ware, type, color, etc. etc.).
3. Leave fields blank if there is no information, rather than writing “plain” or “unknown.” This makes the catalogue easier to read.

Data Fields

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>CN (context number)</td>
<td>Select numbers from the Register in the catalogue notebook</td>
</tr>
<tr>
<td>Cat. #</td>
<td>Number of sherds. Must be fragments of one vessel, or sherds with same description.</td>
</tr>
<tr>
<td>MNV</td>
<td>(minimum number of vessels)</td>
</tr>
<tr>
<td></td>
<td>“1” indicates one crossmended vessel</td>
</tr>
<tr>
<td></td>
<td>“2” or more would indicate several vessels with the same description</td>
</tr>
<tr>
<td></td>
<td>Leave blank if unknown, or if only one sherd.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ware</td>
<td>Record words or abbreviations as found in Lexicon</td>
</tr>
<tr>
<td>Type</td>
<td>Record words or abbreviations as found in Lexicon</td>
</tr>
<tr>
<td>Variety</td>
<td>Record words or abbreviations as found in Lexicon</td>
</tr>
<tr>
<td>Function</td>
<td>Record words or abbreviations as found in Lexicon</td>
</tr>
</tbody>
</table>

Comments: Describe, including the following information where relevant.

**Color of Decoration**

**Vessel Part:** Please use these terms, alone or in combination. Leave blank if “body” sherd.

<table>
<thead>
<tr>
<th>Whole</th>
<th>Entire profile</th>
<th>Rim</th>
<th>Base</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foot</td>
<td>Spout</td>
<td>Handle</td>
<td>Lid</td>
</tr>
</tbody>
</table>

**Measurements**

Measure vessel, not sherd.

Please record rim diameter or height, as appropriate, in inches.

**Condition**

burnt, no glaze remaining, etc.

**Maker’s Mark**

Describe Maker's Mark including all words. Indicate if printed or impressed.

Include reference book and page, and the date and other identifying information if found.

**Origin/Date:** (American, English, Chinese, or specifically Alexandria, Baltimore, etc.)

Only record origin and date if indicated by marks or other unique characteristics. Otherwise they will be added later, during data analysis.
## CERAMICS

**WARE** *(C-WARE): Color and composition of the paste and glaze.*

<table>
<thead>
<tr>
<th>Porcelain</th>
<th>Hard-bodied Earthenware</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard Past Porcelain <em>(HP Porc)</em></td>
<td>Yellow Ware <em>(YW)</em></td>
</tr>
<tr>
<td>Soft Paste Porcelain <em>(SP Porc)</em></td>
<td>Rockingham</td>
</tr>
<tr>
<td>Bone China <em>(BC)</em></td>
<td></td>
</tr>
<tr>
<td>Parian Porcelain</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Refined Stoneware</th>
<th>Coarse Stoneware</th>
</tr>
</thead>
<tbody>
<tr>
<td>White Salt-glazed Stoneware <em>(WSG SW)</em></td>
<td>Grey Salt-glazed Stoneware <em>(grey SGSW)</em></td>
</tr>
<tr>
<td>Castleford</td>
<td>Brown Salt-glazed Stoneware <em>(brown SGSW)</em></td>
</tr>
<tr>
<td>Basalte</td>
<td>Smooth-glazed Stoneware <em>(smooth SW)</em></td>
</tr>
<tr>
<td>Glazed Egyptian Black</td>
<td></td>
</tr>
<tr>
<td>Jasper and Dipped Jasper</td>
<td></td>
</tr>
<tr>
<td>Cane Ware</td>
<td></td>
</tr>
<tr>
<td>Rosso Antico (dry-bodied red Stoneware)</td>
<td></td>
</tr>
<tr>
<td>Glazed Red Refined Stoneware</td>
<td></td>
</tr>
<tr>
<td>Lustred Red Stoneware</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>White Refined Earthenware <em>(WREW)</em></th>
<th>Coarse Earthenware</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creamware <em>(CW)</em></td>
<td>Unglazed Earthenware <em>(UnGl EW)</em></td>
</tr>
<tr>
<td>Pearlware <em>(PW)</em></td>
<td>Glazed Earthenware <em>(Gl EW)</em></td>
</tr>
<tr>
<td>Whiteware <em>(WW)</em></td>
<td>Staffordshire slipware <em>(Staff Slip)</em></td>
</tr>
<tr>
<td>Ironstone or Opaque Porcelain <em>(IS)</em></td>
<td>Coarse Agate</td>
</tr>
<tr>
<td>Unidentified White Refined Earthenware <em>(Unident WREW)</em></td>
<td></td>
</tr>
<tr>
<td>Yellow Glazed Earthenware <em>(Yellow gl EW)</em></td>
<td></td>
</tr>
<tr>
<td>Green Glazed Earthenware <em>(Green gl EW)</em></td>
<td></td>
</tr>
<tr>
<td>Drab Buff Glazed Earthenware <em>(Buff gl EW)</em></td>
<td></td>
</tr>
<tr>
<td>Whieldon (Mottled Glaze)</td>
<td></td>
</tr>
</tbody>
</table>

| Other Refined Earthenware | |
|--------------------------||
| Tin-glazed Earthenware *(Tin gl)* | |
| Rouen-type Faience | |
| Jackfield Ware | |
| Refined Redware *(Ref RW)* | |
CERAMICS

TYPE  \emph{(C-TYPE)}: Method of decoration.

**Plain  \emph{(on WREW)}**

- Molded Rim (no color)
- Molded Overall (no color)
- Engine-turned Bands (no color)
- Pierced (no color)

**Colored Glazes  \emph{(on WREW)}**

- Solid Color (if substantially different from body color)
- English Majolica (mottled, molded ware from late 19th c.)

**Minimally Decorated  \emph{(on WREW)}**

- Shell Edge (Blue SE or Green SE)
- Annular (dipped, dip’t, or mocha)  \emph{(AN)}
- Sponged or Spatter
- Stenciled

**Hand Painted  \emph{(on WREW, Porcelain, and Tin Glaze)}**

- Hand Painted Under Glaze \emph{(HPUG)}
- Hand Painted Over Glaze \emph{(HPOG)}
- Hand Painted Over and Under Glaze \emph{(HPUG/OG)}
- Hand Painted and Sponged \emph{(HP Sponge’d)}
- Hand Painted and Shell-Edge \emph{(HP/SE)}
- Pratt Ware

**Transfer Printed  \emph{(on WREW)}**

- Transfer Printed Under Glaze \emph{(TPUG)}
- Transfer Printed Over Glaze (Bat Printing) \emph{(TPOG)}
- Transfer Printed and Hand Painted \emph{(TP/HP)}
- Flow Blue
- Transfer Printed and Shell-Edge \emph{(TP/SE)}
- Decalomania (color lithography decals) \emph{(decal)}

**Gilding and Luster  \emph{(on WREW and Porcelain)}**

- Silver Luster, resist
- Silver Luster, hand painted
- Pink or Purple Luster
- Gilt

**Other**

**On Whiteware and Bone China:**

- “Grandmother Ware” (blue sprig molding)

**On Tin Glaze:**

- Powder Blue or Powdered Aubergine

**On Yellow Ware:**

- Banded

**On Refined Stoneware:**

- Copper Luster (on glazed red ref. SW)
- Silver Luster (on glazed red ref. SW)
- Sprig Molding
- Scratch Blue (on WSG SW)
- Debased Scratch Blue (on WSG SW)
- Engine Turned
- Cameo Jasper (on Jasper)

**On Coarse Stoneware:**

- Brushed Cobalt (on grey SGSW)
- Slip-trailed Cobalt (on grey SGSW)
- Stenciled (on grey SGSW)
- Iron Wash (on grey SGSW)
- Westerwald or Rhenish (a type of grey SGSW)
- Nottingham (a type of brown SGSW)
- Bellarmine or Bartmann (a type of brown SGSW)

**On Coarse Earthenware:**

- Combed (on Ungl EW)
- Slip Decorated (on Gl EW, Staff Slip or agate)
- Incised (on Gl EW)
- Scraffito (on Gl EW)
- Glazed interior \emph{(Gl int)} (on Gl EW)
CERAMICS

VARIETY  (C-VARIET): Specific pattern

On Transfer Printed Pearlware or Whiteware:
Willow

On Hand Painted Pearlware:
Chinese House

Molded Borders on Creamware:
Royal Pattern
Queensware Pattern
Feather Edge (molded rim, no color)
Beaded
Scalloped

Molded Borders on Pearlware or Whiteware:
Shell Edge: Assymetrical Undulating Scallop (on Pearlware, 1775-1800)
Shell Edge: Rococo (on Pearlware, 1780-1800)
Shell Edge: Even Scallop (on Pearlware, 1810-1835)
Shell Edge: Unscalloped (on Whiteware, 1830-1860)
Shell Edge: Unscalloped Printed (on Whiteware, 1860-1890)
Embossed: Fish Scale (shell edge)
Embossed: Wheat Stalk and Sheaf (shell edge; or molded rim, no color)

Molded Borders on White Salt Glazed Stoneware:
Barley
Barley and Basket
Dot Diaper and Basket
King of Prussia

On Coarse Earthenware
Pie Crust rim (on unglazed earthenware)
Slip Overall
Trailed Slip
Combed Slip

On Annular Creamwar, Pearlware or Whiteware, and on Banded Yellow Ware:
Mocha Dendritic
Banded
Common Cable (also called finger painted, worming)
Cat’s Eye
Rough Cast
Cut-through pattern (includes checkered/diced)

On Hard Paste Porcelain:
Canton (on HPUG -- cloud border)
Nanking (on HPUG -- spear border)
Imari (on HPUG/OG -- red, blue and gold)
CERAMICS

FUNCTION (C-FUNC)
Kitchen, Dining and Drinking

KITCHEN GROUP

Preparation
Milk Pan
Mold
Churn
Batter Bowl or Mixing Bowl
Colander

Cooking
Pot
Pan
Pipkin (handled cooking pot)
Nappie (yellowware or ironstone baking dish)

Storage
Jar
Iberian storage jar (Amphora, with pointy tip)
Butter Crock or cake pot (with lid)

DINING GROUP

Food Consumption
Plate
Soup Plate
Bowl
Porringer
Egg Cup
Unidentified Flatware
Unidentified Hollowware

Food Serving
Platter (with flat rim, like large oval plate)
Dish (without flat rim)
Charger (large round earthenware dish)
Tureen (with lid)
Gravy Boat
Ladle
Drainer (pierced tray, fits inside platter)
Salt Cellar
Fruit Basket (pierced)

DRINKING GROUP

Drink Consumption
Tankard (taller than wide)
Mug (wider than tall)

Drink Serving
Punch Bowl/Serving Bowl (larger than 5” dia.)
Pitcher (with handle and spout)
Jug (with handle)
Bottle (no handle)
Water cooler (with bung-hole)
Posset Pot (two handles, spout at bottom)

TEA/COFFEE GROUP

Tea or Coffee Consumption
Tea Cup (wide, shallow, may have handle)
Tea Bowl (round shape, no handle)
Coffee Can (straight sided with handle)
Coffee Cup (tall, narrow, with handle)
Chocolate Cup (two handles, may have lid)
Pot de Creme (one handle, lid)
Saucer

Tea or Coffee Serving
Tea Pot
Coffee Pot (tall, narrow)
Lid of tea/coffee pot
Sugar Bowl
Sugar caster
Creamer/Milk Pot
## CERAMICS

### FUNCTION (C-FUNC)
*Tea/Coffee, Furnishings, Personal, Tobacco, Activity*

### FURNISHINGS GROUP

**Ornamental**
- Vase
- Garniture urn
- Figurine

**Lighting**
- Candle stick
- Lamp

### PERSONAL GROUP

**Chamber/Hygiene**
- Chamber Pot
- Close Stool Pan
- Wash Basin
- Ewer/Chamber Pitcher (handle and spout)
- Water Bottle (no handle)
- Ointment or Drug Jar
- Sanitary Porcelain (Toilet or Sink parts -- record as Misc)

### TOBACCO GROUP

**Tobacco**
- Spittoon

### ACTIVITY GROUP

**Gardening**
- Flower Pot
- Flower Pot Tray

**Toys**
- Toy Dishes

**Household Storage**
- Ink or household bottle

### INDUSTRIAL GROUP

**Industrial – Kiln Furniture**
- Fire Bar
- Sagger
- Stilt
- Wedge
- Kiln Tile

**Industrial – Sugar Refining**
- Sugar Mold (cone shaped)
- Syrup Jar (heavy rim)

**Industrial -- Metalworking**
- Crucible
 Alexandrina Archaelogy Reference Book  
Revised June 2010  

CATALOGUING GLASS

General Instructions:

1. Crossmended vessels: Record all fragments under the same catalogue number.
2. Fragments not crossmended: Group fragments with the SAME DESCRIPTION under the same catalogue number: (same ware, type, color, etc. etc.).
3. Leave fields blank if there is no information, rather than writing “plain” or “unknown.”

Data Fields

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SITE#</td>
<td>CN (context number)</td>
</tr>
<tr>
<td>Cat. #</td>
<td>Select numbers from the Register in the catalogue notebook</td>
</tr>
<tr>
<td>Sherd Count</td>
<td>Number of sherds recorded together. Must be fragments of one vessel, or sherds with same description.</td>
</tr>
<tr>
<td>MNV</td>
<td>(minimum number of vessels)</td>
</tr>
<tr>
<td></td>
<td>“1” indicates a crossmended vessel;</td>
</tr>
<tr>
<td></td>
<td>“2” or more would indicate several vessels with the same description</td>
</tr>
<tr>
<td></td>
<td>Leave blank if unknown, or if only one sherd.</td>
</tr>
<tr>
<td>Type or Color</td>
<td>Record word or abbreviation</td>
</tr>
<tr>
<td>Function</td>
<td>Record word or abbreviation (leave blank if unknown)</td>
</tr>
<tr>
<td>Method of manufacture</td>
<td>Record word or abbreviation (leave blank if unknown)</td>
</tr>
<tr>
<td>Pontil</td>
<td>Record word or abbreviation (leave blank if no base)</td>
</tr>
<tr>
<td>Lip</td>
<td>(Record word or abbreviation leave blank if no lip)</td>
</tr>
<tr>
<td>Parts</td>
<td>Record word or abbreviation</td>
</tr>
<tr>
<td>Label Type</td>
<td>Record word or abbreviation (leave blank if no label)</td>
</tr>
</tbody>
</table>

Comments: Describe, including the following information where relevant.

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td>(use words from Lexicon)</td>
</tr>
<tr>
<td>Decorative motif</td>
<td>(floral, etc.)</td>
</tr>
<tr>
<td>Lettering on body or base</td>
<td>(specify if the mark is on the base)</td>
</tr>
<tr>
<td>Bottle bases</td>
<td>(use words from Lexicon)</td>
</tr>
<tr>
<td>Measurements</td>
<td>(vessel diameter or height in inches. Not sherd size.)</td>
</tr>
<tr>
<td>Condition</td>
<td>(burnt, etc.)</td>
</tr>
</tbody>
</table>

Origin/Date:

Only record origin and date if indicated by lettering or other unique characteristics. Otherwise they will be added later, during data analysis.
GLASS

TYPE or COLOR (*G-TYPE*)

Please only fluoresce glass that is clear -- with no tint. Tinted and clear glass should be placed on white surface for identification.

- Clear lead glass (fluoresces bright blue/purple under shortwave UV light; may decay dark brown)
- Clear soda glass (fluoresces green under longwave UV light; may decay with rainbow effect)
- Other clear glass (not lead or soda - does not fluoresce clearly under UV light)

Tinted (green, aqua, bluish tints. Please catalogue window glass -- flat, tinted -- as Miscellaneous.)
Manganese Tinted (light purple tint from reaction with sun or damp burial conditions)

- Olive green (may decay gold or black)
- Light olive (olive tinted)
- Amber (brown)
- Bright green (modern, like 7-up bottles)
- Green (not modern)

- Milk glass (opaque white)
- Opaque (please specify color)
- Aqua
- Blue (cobalt)
- Amethyst (dark purple)
- Other color (please specify)

Cased (layers of colored glass and clear or white glass)
Clear glass with interior canes
FUNCTION (G-FUNC)

DRINKING GROUP

Drink Storage
- Wine bottle
- Champagne bottle
- Ale, beer, porter bottle
- Case bottle
- Flask
- Liquor bottle
- Bitters bottle
- Milk bottle
- Mineral/soda water
- Soft drink (20th century)

Drink Consumption
- Tumbler
- Stemmed wine glass
- Flip glass (very large tumbler)
- Firing glass (very heavy base)
- Handled mug
- Punch cup

Drink Serving
- Decanter
- Pitcher

KITCHEN GROUP

Storage
- Food storage bottle
- Olive oil bottle
- Condiment bottle
- Canning jar (after 1858)
- Canning jar liner (after 1869)
- Baking powder/baking soda bottle

PHARMACEUTICAL GROUP

Pharmaceutical/medicine bottle
- Medicine vial
- Demijohn/carboy
- Lab glass: Graduate, beaker, test tube
- Lampwork (laboratory tubing)

DINING GROUP

Food Consumption
- Plate (with flat rim)

Food Serving
- Dish
- Bowl
- Compote (stemware bowl)
- Cruet
- Salt cellar

TEA/COFFEE GROUP

- Tea cup
- Saucer
- Creamer
- Cup Plate

PERSONAL GROUP

- Perfume or cologne bottle
- Toiletry bottle
- Breast pump
- Eye dropper
- Nursing bottle

ACTIVITIES GROUP

- Ink bottle

TOBACCO GROUP

- Snuff bottle

LIGHTING GROUP

- Lamp chimney
- Lamp shade
- Light bulb

UNKNOWN

- Bottle
- Tableware
METHOD (G-METHOD): Method of Manufacture

Bottles

Olive green wine bottles:
- Free blown (Early wide bottomed “onion bottles”)
- 1-piece dip mold (Full size mold with no seams, cylindrical shape, ca. 1730s-1865)
- 2-part mold (seams on sides, from base to neck or lip, cylindrical shape, ca. 1775-1880)
- 2-pc mold, seam to neck (from ca. 1840)
- 2-pc mold, seam 1/2 way up neck (from ca. 1860)
- 2-pc mold, seam to lip (ca. 1880-1930s)
- 3-part patent mold (Horizontal seam on shoulder and vertical seams on either side of neck; even base with no bulge, from base plate, after 1821)
- 3-part patent mold, seam to lip (after ca. 1880)

Other bottles and jars:
- Free blown
- 1-piece dip mold (Full size mold with no seams, cylindrical shape, ca. 1730s-1865)
- 2-part mold (seams on sides, from base to neck or lip, cylindrical shape, ca. 1775-1880)
- 2-pc mold, seam to neck (from ca. 1840)
- 2-pc mold, seam 1/2 way up neck (from ca. 1860)
- 2-pc mold, seam to lip (ca. 1880-1930s)
- Cup plate (seam outsid/above resting point, ca. 1850-1920s)
- Post Bottom mold (seam inside resting point, ca. 1850-1920s)
- Turn mold (Horizontal marks from turning, seam is obscured, 1870s-1920’s)
- Automatic machine made (seam over lip, machine scars on base)
  - (Semi-automatic, 1889-1926, esp after 1917)
  - (Owens fully automatic, 1904-1950s, esp. after 1917)

Pharmaceutical
- Lampwork (bent and/or blown glass tubing)

Tableware
- Pattern mold (1-piece part size mold, blown and expanded to create diamond, swirled or linear patterns on tablewares and flasks)
- Blown 3-Mold (full size pattern mold with seams, with elaborate patterns imitating cut glass, American, 1820s-1830s)
- Pressed (elaborate pattern on exterior, smooth on interior)
  - From 1780s for lead glass stoppers, feet etc.
  - From 1820s for lead glass hollowware
  - From 1864 for soda glass
- Cut glass (on lead glass only)
- Engraved or etched
- Enameled (painted)
GLASS

PONTIL \textit{(G-PONTIL)}

\textbf{Olive green wine bottles:}
Sand pontil (large rough area, before 1840)
Sand pontil/quatrefoil (large rough area and four prong marks, before 1840)
Blowpipe pontil (ring of glass or scar left by blowpipe, before 1840)
Improved pontil (colored stain, 1840-1880)
Smooth base (snap case-no pontil mark, after ca.1850, esp. after 1870)

\textbf{Small bottles:}
Glass-tipped pontil
Blowpipe pontil
Smooth base

\textbf{Other bottles:}
Blowpipe pontil
Improved pontil
Smooth base

\textbf{Tableware:}
Glass-tipped pontil
Ground pontil
Smooth base
GLASS

LIP  (G-LIP): Do not use for tableware

Mostly on wine Bottles
Hand tooled, applied string ring  (ca. 1760-1820s)
Hand tooled, no string ring  (ca. 1760-1820s)
Tooled lip, string ring  (lapping tool forming even ring, after ca. 1820’)
Tooled lip, no string ring  (lapping tool forming even ring, after ca. 1820’)
Sheared (before ca. 1840)
Sheared lip, applied string ring (like champagne bottle, before ca. 1840)
Straight lip (mold formed, looks similar to tooled, after ca. 1840)

Mostly on pharmaceutical bottles (names in quotes are from early bottle catalogues)
Ground rim
Flared lip
Folded lip
Rolled lip, outward
Rolled lip, inward
“Prescription Lip”
“Patent Lip”
“Deep Lip” (deep Patent Lip)
“Champagne Finish”
“Extract Lip”
“Wide Prescription” (thin, out-turned)
Pouring lip
Applied lip (miscellaneous shapes of applied lips—draw profile)
“Brandy” finish
“Double Ring”
“Castor Oil” or “Ring”
“Perry Davis” Type
Ball Neck
“Trumpet Mouth”

Mostly on soda and beer bottles
Blob top (1880-1910)
Codd’s Ball Stopper (1872-1915)
Lighting Stopper (1875-1915)
Crown top (after 1892)
Hutchinson Spring Stopper (1879-1920)]
Automatic machine made (seam over lip, after 1904, esp. after 1917)

Other
Screw top (after 1858)
Milk Bottle top (disc closure, after 1901)
GLASS

PARTS: (Parts)
(Leave blank for Body)
Rim
Base
Foot
Stem
Handle
Stopper
Lid
 Entire profile
Whole vessel

BOTTLE SHAPE
Warranted flask (strapped ovoid)
Figural flask
Cylindrical
Tapered
Ovoid
Round
6-sided, 8-sided, 12-sided etc.
Rectangular
Square
Square with chamfered corners (London mustard or essence bottle)
Panel bottle (specify 2-panel, 3-panel, 4-panel, oval panel or partial panel.)
Conical (ink well)
Umbrella shaped (ink well)
Egg shaped (early soda bottle)

BOTTLE BASES (on wine and other large bottles)
Dome shaped push up
Conical push up (after ca. 1790)
Conical push up with molded ridge part way up pushup (ca. 1835-1850)
Mamelon (button of glass in center of pushup, ca. 1850-1900)
Deep push up with deep return
Lettered plate on base (from 3-part patent mold, 1821-1920s)

LABEL TYPE (S-Dec)

On bottles only:
Embossed advertising
Embossed panels (after 1867)
Painted label
Paper label
Bottle seal
CATALOGUING MISCELLANEOUS ARTIFACTS

General Instructions:

1. Use the white Miscellaneous Catalogue Form for everything but ceramic and glass vessels and bones.
2. Record Miscellaneous in the order of Item Type.
3. Record one artifact, or a group of artifacts with the same description, on one line. You can use more than one line if you need more space for the description.

Data Fields:

SITE#
CN (context number)
Cat. # Select numbers from the Register in the catalogue notebook. Leave blank for bones.
Sherd Count: Number of sherds recorded together. Leave blank for samples

Item Type: This field is important, for sorting the database
- Miscellaneous (includes clay pipes, buttons, etc.)
- Samples (includes mortar, plaster, brick, slate, coal, clinker, slag, soil)
- Structural (includes window glass, nails, tiles, drain pipes, etc.)
- Shell (includes oyster, clam, coral, etc.)
- Seeds
- Prehistoric (see next page for further cataloguing instructions)

Material:
ceramics  plastic/synthetics
glass  vulvnized rubber
glass  gutta percha (rubberized fabric)
glass  wood
iron  textile
iron  leather
copper alloy  bone artifact (buttons, handles, etc.)
lead  shell artifact (buttons, pendants, etc.)
white metal  slate
tin  chert/flint
pewter
silver

Short description: Name of object (toothbrush, clay pipe, square nail, etc.).
Description: More detailed information.
Cons Prio: Use a check mark if artifacts are bagged separately for conservation.
Dates/origin: Leave blank, or record date and place of manufacture if known.
Measurements: Measure complete artifact, not fragment, in inches where appropriate.
CATALOGUING ARTIFACTS FROM PREHISTORIC SITES

These categories were developed for the Jones Point Prehistoric Site, 44AX53. All of the artifacts, including prehistoric ceramics, were recorded together in the Miscellaneous table of the database, so that they could be exported to the National Park Service ANCS database.

**Item Type**
- Prehistoric

**Material (lithics)**
- slate
- chert
- quartz
- quartzite
- argilite
- chalcedony
- 2greenstone
- jasper
- rhyolite
- sandstone
- steatite
- schist
- other stone

**Material (prehistoric ceramics)**
- grit tempered
- grog tempered
- quartz tempered
- shell tempered
- schist tempered
- quartz and schist tempered

**Short Description**
- Ceramics
- Chipped stone tool
- Chipped stone debitage
- Ground stone artifact
- Use modified tools
- Fire cracked rock

**Description**
Include information on:
- specific type name for projectile points
- type of wear
- surface treatment for ceramics
- segment of artifact present. For lithics:
  - proximal (base)
  - medial (mid-section)
  - distal (tip)
  - stem

**Measurements**
Measure length, width and thickness in millimeters, using calipers.
CATALOGUING FAUNAL REMAINS

Faunal remains are not currently catalogued in-house, because of the specialized knowledge required to accurately identify the correct species and element. The Faunal Code Book was created in the late 1970s, and revised in the 1980, by archaeologist Richard Wheeler and Peggy Weiss, volunteers with Alexandria Archaeology. This is documentation for how faunal remains have been catalogued, and a guideline for consistent cataloguing in the future. Although code numbers are no longer used, they appear without translation on the Faunal Code Sheets, so they have been retained in this document.

Data Fields:

SITE#  
CN (context number)
Cat. #  Select numbers from the Register in the catalogue notebook.
Sherd Count: Number of sherds recorded together. Leave blank for samples

Item Type: Bone

Class: (B-CLASS)  
Class of animal (eg., large mammal, small mammal, bird, fish, reptile.)

Name: (B-NAME)  
Name of animal species (eg., cow, pig, chicken.)

Element: (B-ELEM)  
Name of bone (eg., femur, rib, pelvis.)

Age: (B-AGE)  
Age category of animal, based on fusion of epiphyses, size, dentition, etc. (eg., mature, young adult, immature.)

Element side: (B-ELSIDE)  
Left or right side of animal.

Element portion: (B-ELPOR2)  
Portion of bone present.

Pathology: (B-PATHOL)  
Evidence of disease or injury to bone.

Condition: (B-COND2)  
Condition of bone due to use and deposition (eg., broken, butchered, burned.)
## FAUNAL CODE BOOK

### Identification of Class

<table>
<thead>
<tr>
<th>Class (B-CLASS)</th>
<th>Description</th>
<th>Code</th>
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### Name (B-CLASS)

#### Bird

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### Identification of Name

#### Mammal

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### Element (B-ELEM) - Mammal

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**FAUNAL CODE BOOK**
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<tr>
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<td>307 Supramaxilla</td>
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<tr>
<td>208 Quadrato</td>
<td>308 Fused Dentary/Articular</td>
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<td>312 Lachrymal</td>
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<tr>
<td>213 Coracoid</td>
<td>313 Supraethmoid</td>
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<tr>
<td>214 Furculum</td>
<td>314 Quadrato</td>
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<tr>
<td>215 Sternum</td>
<td>315 Hyomandibular</td>
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<td>216 Humerus</td>
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<td>217 Ulna</td>
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<td>218 Radius</td>
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<td>219 Scapholunar</td>
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<td>222 Pollex</td>
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<td>323 Branchiostegal</td>
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<td>224 Atlas</td>
<td>324 Paraphenoid</td>
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<td>225 Axis</td>
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<tr>
<td>234 Pelvis</td>
<td>334 Dorsal Spine</td>
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<td>235 Pelvis/Sacrum Whole</td>
<td>335 Radial</td>
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<tr>
<td>236 Pelvis/Sacrum Partial</td>
<td>336 Vertebra</td>
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<tr>
<td>237 Femur</td>
<td>337 Modified 2nd Vertebra</td>
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<td>238 Patella</td>
<td>338 Tail Vertebra-Hypural Plate</td>
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<td>244 Ossified Tendon</td>
<td>347 Tooth</td>
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<td>245 Esophagus Ring</td>
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<td>246 Thoracic Vertebra</td>
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<tr>
<td>247 Claw</td>
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<td>248 Sternal Rib</td>
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Element (continued)

Reptile

401  Fused Cranium
402  Partly Fused Cranium
403  Unknown Cranium
404  Prefrontal
405  Frontal
406  Postfrontal
407  Parietal
408  Basioccipital
409  Premaxilla
410  Maxilla
411  Fused Dentary/Articular
412  Dentary
413  Articular
414  Scapula
415  Coracoid
416  Humerus
417  Ulna
418  Radius
419  Carpal-Unknown
420  Metacarpal
421  Phalange-Manus
422  Femur
423  Tibia
424  Fibula
425  Tarsal-Unknown
426  Metatarsal
427  Phalange-Pes
428  Podial
429  Metapodial
430  Phalange-Unknown
431  Pelvis Whole
432  Pelvis/Pubis
433  Pelvis/Ischium
434  Pelvis/Ilium
435  Cervical Vertebra
436  Caudal Vertebra
437  Unknown Vertebra
438  Plastron
439  Carapace
440  Scute
441  Claw

Unknown element

500  Unknown
501  Unknown - under 1 1/2 inches
502  Unknown - over 1 1/2 inches
**FAUNAL CODE BOOK**

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### Element Side

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### Element Portion

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<td>4</td>
<td>Shaft Fragment</td>
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<td>Shaft/Distal Fragment</td>
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<td>Medial Fragment</td>
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<td>Pre-Ace-ilium Fragment</td>
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<td>Post-Ace-ilium Fragment</td>
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<td>Fragment</td>
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<td>19</td>
<td>Trocanter</td>
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<td>20</td>
<td>Head</td>
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<td>Lateral Tuberosity (humerous)</td>
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### Identification of Pathology

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### Pathology

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<td>Unknown Disease</td>
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<td>4</td>
<td>Osteomyelitis</td>
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<tr>
<td>5</td>
<td>Arthritis</td>
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<tr>
<td>6</td>
<td>Injury</td>
</tr>
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<td>Caries</td>
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### Condition

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<td>Broken</td>
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<tr>
<td>3</td>
<td>Cut marks</td>
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<tr>
<td>4</td>
<td>Saw marks</td>
</tr>
<tr>
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<td>Burned</td>
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<tr>
<td>7</td>
<td>Gnawed</td>
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<tr>
<td>8</td>
<td>Butchered</td>
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<td>9</td>
<td>Burned and cut</td>
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<tr>
<td>10</td>
<td>Burned and sawed</td>
</tr>
<tr>
<td>11</td>
<td>Burned and butchered</td>
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<tr>
<td>12</td>
<td>Burned and eroded</td>
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<tr>
<td>13</td>
<td>Carving marks</td>
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### Location

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<tr>
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<td>Pathology Collection</td>
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<tr>
<td>4</td>
<td>Study Collection</td>
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CERAMIC WARES:

Color and composition of the paste and glaze.

Porcelain has a translucent, vitreous white paste (body) with a clear alkaline glaze. It is usually produced in molds, and is fired at a high temperature. Porcelain, which was expensive, was mostly used for tea wares, and for serving vessels and decorative pieces.

Porcelain types:

**Hard Paste Porcelain** was common in Alexandria in the late 18th and 19th centuries. A few pieces of very fine quality European porcelain also made their way to Alexandria at this time. In the late 19th and 20th century, hard paste porcelain with a bright white glaze was produced in Europe and America.

**Bone China** was first made in England in 1795, and is common on Alexandria sites.

**Soft Paste Porcelain** is rarely found in Alexandria. It was made in England from around 1745 to 1795.

**Parian** or statuary porcelain is molded and bisque fired, used to make figurines and elaborately molded vases and serving pieces. It is occasionally found in Alexandria.

Translucence: To distinguish between porcelain and stoneware or earthenware, hold the pottery up to a strong light. You will be able to see through the translucent porcelain. (There are some exceptions. You may not be able to see through Canton porcelain because of its thickness, and you may see through Castleford stoneware, which is a semi-translucent stoneware.)

**Ultraviolet Fluorescence:** A short-wave ultraviolet light can be used to distinguish between the different types of porcelain. (First, make sure you are looking at porcelain and not white earthenware.)

**Hard Paste:** The glaze fluoresces deep purple, with a lighter paste. Chinese and European porcelains fluoresce the same color.

**Bone China:** The glaze fluoresces bright lavender, with a darker paste.

**Soft Paste:** The glaze, if abraded from burial in the ground, appears patchy white and lavender.
Chinese Export Porcelain

Hard Paste

The China Trade flourished from 1784, when the first cargo came directly to America, until around 1820. It also came through European ports.

Chinese porcelain has a hard white or bluish-tinted vitreous and translucent paste, onto which is fused a hard clear alkaline glaze. The body and glaze appear glassy throughout. Chinese porcelain tends to be bluish or grey, while later English and American porcelains are usually bright white.

Blue and White, ca. 1750-1800
Porcelain is often painted in underglaze blue, as cobalt is the only pigment which can withstand porcelain’s high firing temperature.

Canton and Nanking, ca. 1800-1830
Canton and Nanking are recognized by a coarser, thicker body, with black flecks and small holes, as well as by their patterns which include the cloud border on Canton and spears on Nanking.

Overglaze Enamel, ca. 1780-1825
In excavated porcelain, the overglaze enamels often change color, appearing black instead of their original bright colors. Sometimes the enamels rubs off completely, leaving only a shadow.

Imari, 19th century
Imari is decorated with underglaze blue, and overglaze red and gold.
Japanese Porcelain

*Transfer Printed, ca. 1880-
*In the late 19th and early 20th century, Japanese porcelain was imported to Alexandria with transfer-printed decoration. Floral or phoenix patterns are found in Alexandria.
European Porcelain

French and German factories produced very fine hard paste porcelains in the 18th century. English potters made some hard paste porcelain in the late 18th century, but were not very successful in this century. They also developed soft paste porcelain, and later, the very popular bone china which is still made today. Large quantities of hard paste porcelain were produced in Europe and America in the later 19th century.

Hard Paste Porcelain, 18th century
Only a few fine German and French porcelains from the 18th and 19th century have been found in Alexandria.

Hand painted overglaze

Hand painted underglaze, blue

Hard Paste Porcelain, ca. 1880 -
In the late 19th century, we find large quantities of plain white European porcelain, and some with gilding or “decalomania” multi-colored prints.

Plain

Gilt

Decalomania, ca. 1895 -
**Soft Paste Porcelain, English, ca. 1745-1795**
Rarely found in Alexandria, soft paste porcelain is slightly cream-colored. The paste, which contains a large proportion of powdered glass, appears slightly granular and is easily scratched. Excavated pieces appear dull and scratched.

*Molded*

*Hand painted underglaze, blue*

---

**Bone China, English, 1795-**
Bone China, which contains bone ash, was first made by Spode in 1795 as an improvement to soft paste porcelain. Bone China has a slightly cream-colored or bright white glaze. It is common on 19th century Alexandria sites.

*Transfer printed over glaze*

*Hand painted over glaze*

*Applied sprig-molded, known as “Grandmother Ware,” late 19th cent.*
**Parian, or Statuary Porcelain**, English, ca. 1842-1890

Parian porcelain is an unglazed hard white or cream-colored porcelain which is cast in molds. It was used for figurines and objects d’art, but also for pitchers, vases, etc.

Cameo Parian has a white body with a blue slip and shiny glaze, with white applique. It is similar to the earlier Cameo Jasper (or Turner stoneware), but tends to have a glossier glaze.

*Molded, ca. 1842-1890*

*Cameo Parian, ca. 1842-1880*
REFINED STONEWARE

Refined stoneware has a fine-grained hard, vitreous and opaque body. The wares may be unglazed, or may have a salt glaze or a clear glaze. Apart from white salt-glazed stoneware plates, refined stoneware is primarily used for tea wares and serving pieces.

**White Salt-glazed Stoneware, English**

White salt-glazed stoneware has a white or greyish-white paste. Its clear salt-glaze has an orange-peel texture. The clay was pressed in molds or slip-cast. The following types have been found in Alexandria.

*Slip cast, 1745-1775*

Tea pots and other hollow-ware vessels were cast in elaborate shapes such as sea-shells and houses.

*Plates with molded rims, 1740-1775*

Plates often have elaborate molded patterns, such as “dot, diaper and barley” or “barley and basket.”

*Scratch Blue, 1744-1775*

Incised lines are filled with cobalt blue coloring, which is then wiped off of the surface.

*Debased Scratch Blue, 1765-1795*

In this later variation, cobalt is brushed over and around the incised pattern, and not wiped off. The vessels sometimes have a George III medallion. These vessels imitate the more elaborate grey-salt-glazed Westerwald stoneware from Germany.
**Castleford Stoneware, English, 1790s-1825**

This semi-translucent white stoneware, with half-glossy glaze and relief molded designs, is often ornamented with blue or black lines. It was often used for fine tea wares, including teapots and sugar bowls. This ware was made at several English potteries in addition to Castleford.

**Basalt, English, ca. 1766-1830**

Black Basalt (or Egyptian Black) is generally used for tea wares. The vessels are molded, and have a hard black refined body with an unglazed matte surface. Before the 1790s, the surface is lightly glossy with no crazing. Later, the finish is dull and the interior may be glazed.

**Glazed Egyptian Black, ca. 1835-1845**

This is a later glazed version of Basalt, usually with a textured surface and sprig-molding.
**Jasper, English, 1775-1785 and 1858 -**

Jasper has a dry-bodied, hard refined stoneware, stained throughout with metallic oxides to produce various shades of blue, green, etc. This is decorated with appliques of festoons, medallions and other patterns of white slip, and is used for cameos, plaques, and various decorative and serving vessels. This has not been found on Alexandria sites.

**Dipped Jasper, 1777-1858**

Sometimes known as Turner stoneware, Dipped Jasper has a color wash over a white stoneware body, with white slip appliques. This is similar in form to the later Cameo Parian, a porcelain with a shiny glaze on the color wash.

**Cane Ware, English, 1770-1810**

Cane ware is a yellow-tan, dry-bodied stoneware, used for teapots and other serving pieces. It is often molded in the form of bamboo, and is sometimes mounted with silver spouts, chains, rims or covers. It is unglazed, but may have a glazed interior. It is occasionally found in Alexandria.
**Rosso Antico (Dry-bodied Red Stoneware), English**

This is a dry-bodied stoneware, used for teapots and other serving pieces.

- **Sprigged** (applied molded decoration), 1680s - 1775
- **Engine Turned**, 1762-ca. 1786 (especially after 1776)
- **Glazed, (engine turned)**, ca. 1790-1830

**Lustered Red Stoneware, English**

A red refined stoneware body is glazed and covered with copper or silver luster.

- **Silver Luster**, ca. 1823-1845
  Silver luster usually imitates silver vessel forms, and is sometimes called poor-man’s silver.

- **Copper Luster**, ca. 1845-
  After 1845, copper luster usually has a white slip on the interior. There is usually colored decoration, including bands of colored slip, or hand-painted, transfer printed, or pink lustre decoration (sometimes on a white band).
**REFINED EARTHENWARE**

Refined earthenware has a fine-grained opaque, porous body, and is always glazed.

**Jackfield Ware, English, 1751-1818**

Jackfield Ware is a thinly potted red or purple-bodied earthenware with a glossy black glaze. Until ca. 1772, Jackfield Ware was usually gilt or decorated with applied decoration. Only plain wares have been found in Alexandria, but gilding may not have survived burial. Jackfield does not include black-glazed wares which are molded like teapots.

**Refined Redware, English or American, ca. 1800-1840**

This ware has a thinly potted, red porous body with a clear (red appearing), brown or black glaze. This is often used for teapots, including ones molded to imitate silver forms.
Tin-glazed Earthenware (Delft, Faience or Majolica)

Commonly known as delft, this ware has a soft, porous, buff or pinkish body, with a clearly separate opaque white glaze. The glaze chips easily and may flake off of the body. Vessels are generally thrown or slab-molded, and decorated with hand painted enamels. Tin-glazed earthenware was known as Delft in the Netherlands, delft (with a small “d”) in England, Faience in France (where Quimper is still produced), and Majolica in Spain, Portugal and Italy.

Spanish or Portuguese Majolica, 17th century - present
Often decorated with blue and purple on white. Seventeenth-century majolica from the Iberian peninsula has been found on one site in Alexandria.

English delft, 1671-1780s
Denser, more vitreous and less evenly glazed than Dutch Delft. Red or buff body. Glaze with reddish or yellowish tinge, or often with blue added to glaze. Glaze is frequently crazed.

Dutch Delft, 17th century - present
Porous, yellowish or pale brown light-weight body. Crazing is rare.

Ointment Pots, ca. 1700-1830
These pots had everted rims from c.1700-1800, and pedestal feet from ca. 1730-1830.
French Faience, 18th century - present
Hand painted in bright colors.

Rouen-type Faience, French ca.1775-1800
Reddish brown-bodied earthenware with brown lead-glazed exterior and white or bluish tin-glazed interior.
WHITE REFINED EARTHENWARE

White refined earthenwares have opaque white or cream-colored bodies, generally somewhat soft and porous, with a lead or alkaline glaze.

Creamware, pearlware, whiteware and ironstone form the core of the refined white earthenwares. The ability to date these very common table wares is important for archaeologists dealing with late 18th and 19th century sites. Creamware was the first refined pottery which was affordable for the masses. The refined white earthenwares were used for plates, dinner-ware sets, tea wares, serving wares, and even chamber pots.

_Ultraviolet Fluorescence_: A short-wave ultraviolet light can be used to distinguish between the different types of refined white earthenware. (First, make sure you are looking at white earthenware and not porcelain.)

- **Creamware**: The glaze fluoresces a dark creamy color.
- **Pearlware**: The glaze appears dark.
- **Whiteware and Ironstone**: The glaze fluoresces a very bright lavender.
**Creamware, English ca.1760s-1820**

Creamware is a cream-colored earthenware, with a white or cream-colored body. It has a clear lead glaze which pools yellow around the foot ring or in other crevices. Creamware is often undecorated. Painted or transfer-printed decoration is always over the glaze.

Creamware became common in England in the 1760s and was imported to America at least by 1769. Creamware was also made in the Netherlands and France, and even in South Carolina, but all or most of the creamware found on American archaeological excavations is from England.

The earlier wares have a deeper creamy yellow glaze, with the lighter color glaze appearing after about 1775. Historically, creamware was known as Queensware, as a set made by Wedgwood for Queen Charlotte in the 1760s helped the ware to become popular.

**Plain Creamware**
Most creamware found in Alexandria is undecorated. Plates and some other vessels have simple molded patterns, such as the Queensware, Royal, Scalloped or Feather-edge rim.
**Hand painted, ca. 1760s-1810**
Creamware is painted overglaze in brightly colored enamels, which are set in a low-fired glost oven. On excavated sherds, the decoration usually wears off or changes color in the ground.

**Transfer-printed, ca. 1760s-1815**
An overglaze transfer-printing process called “bat printing” produces a small central design rather than an overall print.

**Annular, ca. 1785-1815**
Bands of colored slip are applied and decorated while the vessel is turned on a lathe.

**Luster, ca. 1780-1820, mostly after 1810**

*Pink or Purple Luster* designs, made with gold oxides, are painted on the vessel.

*Sunderland Luster, ca. 1815,* has pink luster spattered over the surface.

*Silver Resist, ca. 1810-1835,* is formed by painting part of the vessel surface with a wax which resists the silver luster. It produces an effect similar to stenciling, and is used on good-quality creamware or Yellow Glazed Earthenware.
**Colored glazes:**

**Whieldon Ware** *(mottled glaze)*, ca. 1740-1780
Cream-colored paste with a mottled glaze, usually in shades of green and brown. Also called Clouded Wares” and “Tortoise Shell.”

**Dark Green Glaze**, ca. 1810
Molded ware with a cream-colored paste and a dark green glaze. Includes Spode pitchers with Classical scenes. Earlier (ca. 1759-1775), a dark green glaze was used on creamware plates, but these are not found in Alexandria.

**Pale Green Glaze**, ca. 1765-1810
Some examples from the Alexandria collection have a pale green glaze. Most are undecorated, although some have overglaze enamel painting. These are uncommon on other American archaeological sites.

**Buff Glaze**, ca. 1800-1820
Wares with a cream-colored body and a buff-colored glaze are often decorated with black over-glaze transfer printing.

**Yellow Glazed Earthenware**, ca. 1785-1835
This cream-colored ware has a bright yellow glaze. It is usually decorated with silver luster, over-glaze transfer printing, or rouletting. Silver luster using the resist technique dates after 1810.
Pearlware, English ca. 1775-1823

Pearlware is similar to creamware, but with a small amount of cobalt added to the glaze, which gives it a slightly blue cast. The glaze pools blue in crevices such as around foot rings, spouts and handles. Pearlware is almost always decorated under the glaze, in dark blue or in a palate of earth tones including green, brown, orange and yellow.

Pearlware was first made in the early or mid 1770s, but it became popular after Josiah Wedgwood promoted it, calling it Pearl White, in 1779. Fashionable blue Chinoiserie painting on the blue-tinted pearlware glaze provided a less expensive substitute for Chinese Porcelain.

Plain Pearlware
All or most pearlware table-wares are decorated. Chamber pots are often plain, and some plain pitchers and mugs have engine-turned bands.

Shell-edge Pearlware, ca.1775-1830
The shell-edge pattern is produced in a mold, and then painted, usually in blue or green. Three main variations of shell edge molds are used on pearlware. These are Asymmetrical Undulating Scallop (ca.1775-1800), Rococo (ca.1780-1800), and Even Scallop (ca.1810-1835). More elaborate embossed rims, with patterns such as Fish Scales and Wheatsheaf, were produced from ca.1820-1835. Later versions of shell edge patterns were used on whiteware.
**Annular Pearlware, ca. 1785-1830**

The vessel is turned on a lathe, while bands of colored slip are added using a slip cup. The bands are then decorated on an engine-turning lathe, or with additional slip.

Historically, this was often called Dip’t. Collectors often use the term Mocha. Archaeologists in the 1960s may have been the first to use the term Annular, and this term has always been used in the Alexandria Archaeology lab.

**Engine-turned, ca. 1785-1815**

An engine turning lathe was used to cut the surface of the vessel in striped and checkerboard patterns. Two cams make the lathe, with the vessel attached, move in a proscribed pattern while the potter holds a metal tool against the surface. Marbled designs were also used in the early period.

**Three-color slip cup, ca. 1811-1830**

A three-color slip cup was first used in 1811, to create patterns such as cat’s eye and common cable. Mocha dendritic (tree-like) patterns were also used, often in combination with other designs. Wares of this period often have a green rouletted border.
**Painted Pearlware**

**Hand painted, underglaze blue, ca. 1775-1830**
The earliest pearlware designs are Chinoiserie floral patterns and the “Chinese House” pattern, hand painted in under-glaze blue. Large blue flowers are common in the 1820s.

**Hand painted, underglaze earth tones, ca. 1795-1830**
Multi-colored, or polychrome designs in earth tones appear around 1795. Colors include blue, green, brown, yellow and black. *(The color red is a good indicator of whiteware.)*

**Hand painted, overglaze, ca. 1780-1830**
It is uncommon for pearlware to be decorated with overglaze enamels. The overglaze paint will appear faded and scratched from burial. Designs often include pink borders and floral patterns.

**Sponged and painted, ca. 1800-1815**
A sponge is used to create tree leaves, while tree trunks and birds are painted in earth tones.
**Pratt Ware, ca. 1790-1820**
Pratt ware has molded scenes, painted in blue, green, brown, yellow and black. The white background remains exposed around the figures. This is often used for hunting scenes on pitchers.

**Transfer-printed Pearlware, ca. 1795-1830**
Underglaze prints are usually dark blue, but sometimes black or sepia. Tissue paper is used to transfer the design from the inked copper-plate engravings. Sometimes folds in the transfer print can be detected. The design covers most of the vessel.
**Whiteware, ca. 1820s -**

Whiteware has a pure white or creamy colored paste with a clear glaze. It is generally harder and whiter than pearlware. Whiteware vessels sometimes have blue pooling, but the overall glaze usually appears white. After 1828 a variety of colors are used including red and light blue. Whiteware was also made in America after ca. 1850, and American wares may be identified by maker’s marks.

**Plain Whiteware**
Most whiteware is decorated, apart from utilitarian chamber pots, etc.

**Shell-edge, ca. 1830-1890**
The shell-edge pattern is produced in a mold, and then painted, usually in blue or green. Shell edged molding on whiteware is not as fine as the molding on pearlware.

**Unscalloped, impressed lines, 1830-1860**
**Unscalloped, painted lines, 1860-1890**

**Annular, ca. 1820-1850**
On whiteware, the bands of colored slip are decorated with mocha dendritic, cable, cat’s eye or other patterns. Whiteware vessels often have a green band painted at the rim. After about 1850, whiteware bowls sometimes have wide blue bands alternating with the white color of the glaze.

**Sponged, ca. 1840-1880**
Used on teawares, the outside of the cup is sponged, with a hand-painted flower inside.
Hand painted, 1828 -
After 1828 brighter colors are used, including red, and different shades of blue and green than those used on pearlware.

English majolica, ca. 1850-1900
Majolica is molded and decorated with green, brown, yellow and blue colors in imitation of early Italian Majolica.

Transfer-printed, 1828 -
Tissue paper is used to transfer the design from the inked copper-plate engravings, and later from lithographic stones. After 1828, lighter blue, green, purple, red and other color prints appear. Sometimes a different color is used for the border and the central print. In the 1880s and into the 20th century, a new palate which includes various shades of blue-greens and browns is introduced on whiteware or ironstone. Designs include more white space than earlier pearlware transfer-printed wares.

Flow blue, 1840-1860
Flow Blue is a type of dark blue transfer-print that bleeds into undecorated portions, producing a blurred image. A lot of white space remains. Flow Mulberry (purple) was also made, but has not been found in Alexandria.

Decalomania, ca. 1895 -
A full-color decal is transferred from specially prepared paper, to produce a realistic multi-color pattern. The decals are often a floral design, used as a central pattern or repeated as a border. The decals are applied over the glaze, so they degrade in the ground.
**White Ironstone, ca. 1840 -**

White ironstone is a hard, dense, white or greyish ware that archaeologists can generally distinguish from whiteware. It was first produced around 1840 in England and 1860 in America. Opaque Porcelain is a name given by some manufacturers to a vitreous (non-porous) ironstone, produced in England after ca. 1880.

In the early 19th century Spode, Mason and others added ground flint and other stone to whiteware, producing a finer, harder ceramic. These were usually transfer-printed, and are not easily distinguished from whiteware unless the printed mark includes the words “Stone China” or “Ironstone.”

**Molded Patterns, after 1840**

Plain white ironstone with various molded patterns (but no color) have been identified and dated in the literature.

**Plain Ironstone, after 1865**

After the Civil War, plain ironstone without decorative

**HARD-BODIED EARTHENWARE**

Yellow Ware and Rockingham are hard-bodied earthenwares, somewhere between an earthenware and stoneware in hardness and porosity.

**Rockingham, American, ca. 1845-1900**

Rockingham has a yellow or buff-yellow paste with a mottled brown glaze, and is produced at the same factories as Yellow Ware. It usually has an overall molded pattern, and was often used for pitchers and tea pots. It was especially popular by the 1870s. The Rebecca at the Well teapot was created by Edwin Bennet in Baltimore in 1846.
Yellow Ware, ca. 1830-1930s

Yellow Ware has a yellow-gold or buff-yellow paste with a clear (yellow appearing) glaze. It is primarily used for utilitarian wares such as mixing bowls and chamber pots, but also for mugs, pitchers, and even complete sets of dishes.

Some Yellow Ware was produced in England from the 1790s, but most dates to after 1830, when it was also produced in America and Canada. A lot of Yellow Ware was produced in Ohio, but some was made close by in Baltimore.

Banded Yellow Ware, ca. 1840-1930

Blue, brown and/or white bands of colored slip were applied as the vessel is turned on a lather, as in the Annular decoration used on white refined earthenwares. Until about 1900, a dendritic (tree-like) pattern in blue or brown was sometimes applied to a band of white slip.

White slipped interior, ca. 1900-1930

In the 20th century, a white slip was applied to the interior, primarily on mixing bowls. These 20th century wares sometimes have a molded pattern on the exterior, and are sometimes not glazed on the exterior.
COARSE STONEWARE

Stoneware is a sturdy, hard, high-fired ware which is opaque and non-porous. It is usually grey, buff or brown with a salt glaze or a clear alkaline glaze. It was wheel thrown or, in the late nineteenth century, molded.

Alexandria stoneware (grey salt-glazed)

ca.1799-1809    plain or dipped in iron wash, probably produced by Lewis Plum at the Piercy Pottery.
cia.1810-1820    plain or dipped in iron wash, produced by John Swann at the Wilkes Street Pottery
cia.1810-1877    plain utilitarian wares
cia.1819-1860s   brushed cobalt
cia.1851-1860s   slip-trailed cobalt

Swann, dipped in iron wash

J. SWANN / ALEX

HUGH SMITH & Co

Alexandria stoneware from the Wilkes Street Pottery. (Photos, Gavin Ashworth.)

H. SMITH & Co.
Wilkes Street Pottery marks

(Swann, not marked), ca. 1810-1819
J. SWANN / ALEX^A, ca. 1819-1821
HUGH SMITH & Co., ca. 1821-1825 (merchant)
H. SMITH & Co., ca. 1825-1831 (merchant)

H. C. SMITH / ALEX^A / D. C., ca. 1831-1847 (merchant)
B. C. MILBURN / ALEXANDRIA D. C., ca. 1841-1847
DUBOIS & REDDICK / ALEXANDRIA D. C., ca. 1841-1847 (merchant)
H. C. SMITH / ALEX^A, ca. 1847-1851 (merchant)

J. P. SMITH, ca. 1851-1854 (merchant)
B. C. MILBURN, ca. 1847-1867
B. C. MILBURN / ALEX^A, ca. 1847-1867

S. C. MILBURN / ALEX^A, ca. 1867-1873
W. LEWIS MILBURN, ca. 1873-1876
E. J. MILLER / ALEX^A, ca. 1865-1876 (merchant)

Brushed cobalt
Slip trailed

Alexandria stoneware from the Wilkes Street Pottery. (Photos, Gavin Ashworth.)
Other Alexandria stoneware potters

JAMES MILLER, ca. 1820s
JAMES BLACK, ca. 1830s
TILDON EASTON, 1841-1843

JAMES MILLER (Photo, Gavin Ashworth.)

TILDON EASTON (Photo, Gavin Ashworth.)
German Grey Salt-glazed Stoneware

*Westerwald, ca.1700-1775*
Stamped blue floral and geometric patterns on a light grey body.

American Grey Salt-glazed Stoneware

*Grey salt-glazed stoneware*, ca.1720s-1900

*Brushed cobalt*, ca.1787-1900

*Slip-trailed cobalt*, ca.1850-1900

*Stencilled cobalt*, ca.1840-1900

_E. J. MILLER_, Alexandria merchant, ca.1876 - ,
stencilled on stoneware by James Hamilton, and/or Reppert & Williams, Greensboro, PA. With interior Albany slip.
**Brown Salt-glazed Stoneware** *(German, English, American)*

- **Bellarmine Face Bottles**, German, ca.1620-1700
- **British Brown salt-glazed stoneware**, ca.1690-1775
- **Nottingham Stoneware** (lustered surface), ca.1700-1810
- **American brown salt-glazed stoneware**, ca.1750-1900
- **Brown bottles**, ca.1820-1900
- **Buff or buff/gold salt-glazed stoneware**, ca.1840-1900

**Smooth-glazed Stoneware** *(English, American)*

Usually buff colored stoneware body with clear (buff), or opaque (usually brown) alkaline glaze. “Ginger Beer” bottles are buff with gold neck and shoulder.

- **Albany slip** (dark brown), mid-late 19th century
- **Bristol glaze** (white), mid 19th century
- **Buff or buff and gold**, ca. 1840-1900
- **Bottle with screw top**, ca. 1872-1900
COARSE EARTHENWARE

Coarse Earthenware has an opaque, porous red or buff-colored body with a lead or alkaline glaze. It may be decorated with pipe-clay slip, colored glazes, metallic oxides, or incising. It is usually wheel thrown or slab molded.

Unglazed Earthenware (Redware)

Unglazed red earthenware is usually used for flower pots, because it is porous.

*Iberian storage jar*, 18th century

*Alexandria flowerpots*, with combed decoration, ca. 1790-1810

*Flowerpots*, Increased popularity, ca. 1830

*Standard flowerpot*, shape used today, 1893-

*Alexandria sugar molds* (sandy paste), ca. 1804-1828
Glazed Earthenware (Redware)

Some utilitarian coarse earthenwares such as storage pots and cooking pots, and flat shapes such as pans and milk pans, are usually glazed on only on the interior. Bowls, chamber pots, jars and more decorative forms are usually glazed on the interior and exterior.

Slip-decorated, American, ca. 1733-1850

Lead glaze (Brown, red or green), ca. 1750-1900

Applied relief decoration or heavy fluted bands at rim, ca. 1820-1900

Alexandria earthenware, ca. 1792-1830

Henry Piercy, Alexandria (not marked), 1792-1809
H. SMITH & Co., merchant mark on pots made at Wilkes Street Pottery, Alexandria, ca. 1825-1831
J. MILLER, ALEX, stamped on sugar refining pottery ca. 1804-1828
**Staffordshire Slipware, English, 1670-1795**

Buff-yellow earthenware with clear (yellow appearing) lead glaze, applied over a white slip. Usually decorated with brown combed lines or dots. Sometimes white slip is combed to reveal brown slip below. Generally called Staffordshire slipware, although there were other centers of production.

**Buckley Ware, English, ca. 1720-1775**

Marbled clay, large inclusions, ridged surface

**Agate, English, 1730-1780**

Intermingled white and colored clays, with clear glaze. Wheel thrown or slab molded. May have yellow slip at rim.
Ceramic Functions
KITCHEN GROUP

Milk Pan (Photo, Gavin Ashworth)

Pot (Photo, Gavin Ashworth)

Pan (Photo, Gavin Ashworth)

Pipkin (handled cooking pot) (Photo, Gavin Ashworth)

Jar (wide mouthed, may have handles) (Photo, Gavin Ashworth)

Syrup Jug (Photo, Gavin Ashworth)

Butter Crock/cake pot (with lid)

Iberian Storage Jar/Amphora (pointed tip)
Ceramic Functions
DINING GROUP

Plate (with flat rim) (Photo, Gavin Ashworth)

Egg Cup

Bowl (Photo, Gavin Ashworth)

Porringer (handle, everted rim) (Photo, Gavin Ashworth)

Charger (large round earthenware dish) (Photo, Gavin Ashworth)

Fruit Basket (pierced)

Salad bowl (fluted, footed serving bowl)
Ceramic Functions
DRINKING GROUP

Tankard (taller than wide) (Photo, Gavin Ashworth)

Mug (wider than tall) (Photo, Gavin Ashworth)

Punch Bowl/Serving Bowl (larger than 5" dia.) (Photo, Gavin Ashworth)

Pitcher (handle, spout) (Photo, Gavin Ashworth)

Jug (narrow neck, handle) (Photo, Gavin Ashworth)

Water cooler (bung-hole near base) (Photo, Gavin Ashworth)

Bottle (narrow neck, no handle)
Ceramic Functions
TEA/COFFEE GROUP

Tea Cup (wide, shallow, may have handle)

Tea Bowl (round shape, no handle)

Coffee Cup (tall, narrow, with handle)

Coffee Can (straight sided with handle, smaller than mug) (Photo, Gavin Ashworth)

Chocolate Cup (two handles, may have lid)

Saucers (may have well from mid-19th century)
Ceramic Functions
FURNISHINGS GROUP

Garniture urn

Vase

Lamp
Ceramic Functions
PERSONAL GROUP: CHAMBER/HYGIENE

Chamber Pot

Chamber Pitcher

Ointment or Drug Jar

Wash Basin
Ceramic Functions

TOBACCO GROUP

Spittoon *(Photo, Gavin Ashworth)*

Ceramic Functions

ACTIVITY GROUPS: HOUSEHOLD

Flower Pot
Flower Pot Tray
Ceramic Functions
ACTIVITY GROUPS: INDUSTRIAL

Sugar Refining
Sugar Mold (cone shaped) (Photo, Gavin Ashworth)

Syrup Jar (heavy rim) (Photo, Gavin Ashworth)

Metalworking
Crucibles (Photo, Gavin Ashworth)

Pottery Kiln Furniture (Catalogue on Misc sheets)
Fire bars and wedges (Photo, Gavin Ashworth)

Sagger (Photo, Gavin Ashworth)
Alexandria Archaeology
Illustrated Glossary

Glass
Type or Color of Glass

Clear soda glass
American or Continental. May be pressed, etched or enameled.

Clear lead glass
Heavy, expensive “lead crystal,” lead leaching out causes brown stains. American or Anglo/Irish. May be cut or pressed.

Other clear glass
Not lead or soda - does not fluoresce under UV light. Clear bottles mostly after 1870.

Fluoresces bright blue/purple under shortwave UV light

Fluoresces bright blue/purple under shortwave UV light

Manganese Tinted (light purple tint) ca. 1885-1915
Type or Color of Glass

Olive green

Light olive (olive tinted)

Amber (brown)

Bright green (modern)
Like 7-up bottles

Green (not modern)

Tinted (green, aqua, bluish tints)
Type or Color of Glass

Milk glass (opaque white) bottles mostly after 1870s

Blue (cobalt) (type 9)

Cased (layers of colored glass and clear or white glass)

Aqua

Other color (please specify)

Clear glass with interior canes
Method of Manufacture: Olive Green Wine Bottles

Free blown (Wide bottomed “onion bottles”)

1-piece dip mold (Full size mold with no seams, cylindrical shape, ca. 1730s-1865)

3-part patent mold (Horizontal seam on shoulder and vertical seams on either side of neck. Little or no bulge at base, after 1821. Seam to lip after 1880.)
**Bottle Lips: Wine Bottles**

Hand tooled, applied string ring (ca. 1760-1820s)

Hand tooled, no string ring (ca. 1760-1820s)

Sheared lip, applied string ring (like champagne bottle, before ca. 1840)

Tooled lip, string ring (lipping tool forming even ring, after ca. 1820)
Pontil Marks: Wine Bottles

Sand pontil/quatrefoil (large rough area and four prong marks, before 1840)

Base of 3-part patent molded bottles. These may also have sand pontils.

Blowpipe pontil (ring of glass or scar left by blowpipe, before 1840)

Sand pontil (large rough area, before 1840)

Improved pontil (colored stain, 1840-1880)

Smooth base (snap case-no pontil mark, after ca.1850, esp. after 1870)
Bottle Bases: Wine Bottles

Domed push up

Conical push up (after ca. 1790)

Lettered plate on base (from 3-part patent mold, after 1821.)
Method of Manufacture: Other Bottles

2-part mold (seams on sides, from base to neck or lip, cylindrical shape, ca. 1775-1880)

2-pc mold, seam to neck (from ca. 1840)
2-pc mold, seam 1/2 way up neck (from ca. 1860)
2-pc mold, seam to lip (ca. 1880-1930s)

Cup plate (seam outside/above resting point, ca. 1850-1920s)

Automatic machine made (seam over lip, machine scars on base)
Semi-automatic, 1889-1926, esp. after 1917
Owens fully automatic, 1904-1950s, esp. after 1917
Bottle Shape: Other Bottles

Chamfered corners

12-sided

Barrel-shaped

Panel (specify 1, 2, 3 or 4-panel)

Umbrella-shaped ink well

Igloo-shaped ink well

Egg shaped (early soda bottle)
Label Type: Other Bottles

Embossed advertising

Embossed panels (after 1867)

Bottle seal

Paper label
Pontil Marks: Other Bottles

Glass-tipped pontil

Smooth base (no pontil mark)

These are mold scars.

Blowpipe pontil
Bottle Lips: Pharmaceutical Bottles

Ground rim
“Blow Over” or ground off without lip

“Trumpet Mouth”
“Used for Cologne bottles”

“Extract Lip”
“Colgate Style,” used in bulk and small extract

“Prescription Lip”
“Flaring mouth, with thin edge, suitable for

“Wide Prescription” (thin, out-turned)
“Extra width of thin lip, as in Re-agent bottles”

“Patent Lip”
“Square, and flat on top

“Deep Lip” (Deep Patent Lip)
“Flat patent lip, used on English Essential Oils”

“Champagne Finish”
“Narrow ring below the mouth

“Castor Oil” or “Ring”

“Double Ring”

From the Whitall, Tatum & Co. Catalogue, 1880
G-14
Bottle Lips: Other Bottles

Flared lip

“Brandy” finish

“Perry Davis” type

Ball Neck

Screw top (after 1858)

Milk Bottle top (disc closure or cap-seat, after 1901)
Bottle Lips: Soda and Beer

Codd’s Ball Stopper (1872-1915)
(Marble stopper inside)

Lightning Stopper (1875-1915)

Blob top (1880-1910)

Hutchinson Spring Stopper (1879-1920)
Use this name if metal piece is present

Crown top (after 1892)
Method of Manufacture: Tableware

Pattern mold (1-piece part size mold, blown and expanded to create diamond, swirled or linear patterns on tablewares and flasks)

Blown 3-Mold (full size pattern mold with seams, with elaborate patterns imitating cut glass, American, 1820s-1830s)

Pressed (elaborate pattern on exterior, smooth on interior) From 1780s for lead glass stoppers, feet etc. From 1820s for lead glass hollowwar. From 1864 for soda glass
Method of Manufacture: Tableware

Cut glass *(on lead glass only)*

Engraved or etched *(usually on soda glass)*

Enameled (painted)
Pontil Mark: Tableware

Glass-tipped pontil

Ground pontil

Folded foot (on stemware)
Bottle Function: Drinking Group
Drink Storage

Wine bottle
*Olive green*

Champagne bottle
*Olive green, sheared lip and string ring*

Ale, beer, porter bottle
*Usually amber, tinted or clear*

Case bottle
*Square, to fit in box*

Flask
*Flat sides*

Liquor bottle
*Usually amber or clear, “Brandy” lip*
Bottle Function: Drinking Group
Drink Storage

Bitters bottle
(function 64)
Usually amber or olive, many shapes, embossed with word “Bitters”

Mineral/soda water
Usually green, aqua, or olive, squat, often embossed

Soft drink (20th century)
Clear or tinted, crown top

Milk bottle
Clear, squat, disc closure
Bottle Function: Kitchen Group

Storage

Olive oil bottle

Condiment bottle
Sauce bottle

Essence

Mustard

Canning jar
Wide-mouthed jar with screw-cap

Canning jar liner
Milk glass or tinted glass liner fits inside zink screw-cap

Baking powder bottle
Bottle Function: Pharmaceutical

Pharmaceutical/medicine bottle
*Usually tinted or clear, various shapes, sometimes embossed*

Demijohn/carboy
*Very large bottle, green or aqua, wrapped in wicker or crate*

Lab glass: Graduate, beaker, test tube

Lampwork (laboratory tubing)
**Bottle Function: Personal Group**

- **Cologne bottle**
- **Perfume bottle**
- **Nursing bottle**
- **Ink bottle**
Bottle Function: Tobacco Group

Snuff bottle
Tableware Function: Drinking Group

Drink Consumption

Tumbler

Flip glass
*Very large tumbler, slightly flared*

Firing glass
*Heavy base*

Punch cup
*Small with handle*

Handled mug

Stemmed wine glass

Drink Serving

Decanter

Pitcher
Tableware Function: Dining Group

Dish
Compote (stemware bowl)

Cruet
Salt cellar

Tableware Function: Tea/Coffee Group

Cup Plate
Function: Lighting Group

References:
Lighting Devices in the National Reference Collection, Parks Canada
Lamp Globes, Candle Sticks, etc.
See also McKearin, American Glass.

Base of oil lamp.
Candle sticks have similar base.

Lamp chimney

Candle stick
Glass References: Embossing and Patterns

Fike, *The Bottle Book*
Wilson, *Bottles on the Western Frontier*
Embossing on the sides of bottles (bottle contents). *The Bottle Book* is more comprehensive. The dates are those found in ads – the product may have been made longer.

Toulouse, *Bottle Makers and Their Marks*
Embossing on base (bottle maker)

McKearin, *American Glass* and *American Bottles & Flasks and their Ancestry*
Great flask reference guide
Blown three-mold glass (tableware)
Early pressed glass
Candle sticks
Some bottle shapes
Glass References: Shapes

These books have good illustrations of 19th century bottles by function, including drink, food, condiments, ink, etc. These include bottles of all colors.

These are reproductions of late 19th century glass company catalogues. They have some named rim types, and shapes of some bottles including pharmaceutical, perfume, ink, nursing bottles, lab glass, etc. These are primarily clear or tinted glass.

*The Parks Canada Glass Glossary* illustrates bottle and tableware shapes, bottle rims and bases.
Alexandria Archaeology
Illustrated Glossary

Miscellaneous
# Dates for Miscellaneous Artifacts

Dates were compiled from various sources including “The History of Props” from ARTSLYNX International Theatre Resources (www.artslynx.org) and “Telling Time for Archaeologists” by George Miller, et al., Northeast Historical Archaeology, Vol 29, 2000.

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<th>Building materials</th>
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<td>aluminum (for jewelry and fancy goods)</td>
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<td>1859</td>
<td>cold rolled steel</td>
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<tr>
<td>1873</td>
<td>barbed wire</td>
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<td>1880s</td>
<td>aluminum (for cheaper goods)</td>
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<tr>
<td>1912</td>
<td>aluminum foil</td>
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<td>1912</td>
<td>stainless steel (flatware 1921)</td>
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<table>
<thead>
<tr>
<th>Synthetics and Rubber</th>
<th>Building materials</th>
</tr>
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<tbody>
<tr>
<td>1845</td>
<td>rubber band</td>
</tr>
<tr>
<td>1851</td>
<td>vulcanized rubber</td>
</tr>
<tr>
<td>1868-1920</td>
<td>celluloid (to imitate ivory)</td>
</tr>
<tr>
<td>1870s</td>
<td>rubber condom</td>
</tr>
<tr>
<td>1871</td>
<td>rubber fruit jar rings</td>
</tr>
<tr>
<td>1907</td>
<td>Bakelite (black electrical parts)</td>
</tr>
<tr>
<td>1915</td>
<td>Pyralin plastic (tooth brushes, combs)</td>
</tr>
<tr>
<td>1916</td>
<td>cellophane (marketed 1919)</td>
</tr>
<tr>
<td>1921</td>
<td>molded plastics</td>
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<tr>
<td>1926</td>
<td>Vinyl/PVC (popular late 1940s)</td>
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<tr>
<td>1938</td>
<td>nylon (stockings, 1939)</td>
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<tr>
<td>1930</td>
<td>cellophane tape</td>
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<tr>
<td>1935</td>
<td>Plexiglas</td>
</tr>
<tr>
<td>1937</td>
<td>polystyrene (hard)</td>
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<tr>
<td>1930s</td>
<td>Neoprene (synthetic rubber)</td>
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<tr>
<td>1938</td>
<td>Fiberglas</td>
</tr>
<tr>
<td>1940</td>
<td>vinyl records</td>
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<tr>
<td>1944</td>
<td>Styrofoam (expanded polystyrene)</td>
</tr>
<tr>
<td>1945</td>
<td>Tupperware</td>
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<tr>
<td>1950s</td>
<td>polyurethane foam, flexible</td>
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<tr>
<td>1950</td>
<td>Silly putty</td>
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<tr>
<td>1952</td>
<td>Mylar</td>
</tr>
<tr>
<td>1953</td>
<td>Saran Wrap</td>
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<tr>
<td>1953</td>
<td>Dacron (polyester)</td>
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<tr>
<td>1953</td>
<td>Fiberglas molded with polyester resin</td>
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<tr>
<td>1957</td>
<td>plastic baggies</td>
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<tr>
<td>1957</td>
<td>polyethylene</td>
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<tr>
<td>1959</td>
<td>polycarbonate</td>
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<tr>
<td>1960</td>
<td>Bubble Wrap</td>
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<tr>
<td>1962</td>
<td>Styrofoam cups</td>
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<tr>
<td>1966</td>
<td>Tyvek</td>
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<tr>
<td>1960s</td>
<td>polypropylene twine</td>
</tr>
<tr>
<td>1967</td>
<td>plastic buckets (with lids 1971)</td>
</tr>
<tr>
<td>1970</td>
<td>plastic soft-drink bottles</td>
</tr>
<tr>
<td>1975</td>
<td>polystryrene clamshell packaging</td>
</tr>
<tr>
<td>1991</td>
<td>PET plastic bottles</td>
</tr>
</tbody>
</table>
1930s creosote on cypress telephone conduits
1940s terracotta rectangular blocks for telephone conduit

Arms and Ammunition
1816 copper percussion cap
1846 brass cartridge cases
1852 Minie ball
1873 “U.M.C.” cartridge
1917 “Rem UMC” cartridge
1959 plastic-bodied shotgun shell

Batteries
1799 batteries
1898 D-cell
1956 9-volt
1957 AA
1954 watch batteries

Clothing and Adornment
1727 eyeglasses (modern-style frames)
1790 machine-cut bone buttons, 4-hole
1815 two-pc brass buttons (esp. 1830-50)
1820s bifocals (common)
1824 flat-head straight pins (wound head earlier)
1840 molded porcelain buttons
1849 safety pin
1852 umbrella with collapsible metal ribs
1863 clothing snaps
1892 rubber-soled shoes
1902 fisheye pearl buttons
1913 zipper (patented 1893)
1916 bobby pins
1965 soft contact lenses

Cans, caps, containers and kitchenware
1837 tin cans
1867 enameled tin pots
1871 rubber fruit jar rings
1889 screw caps for bottles
1892 crown top (plastic liners mid 1960s)
1896 toothpaste tube
1898 crimped top tin sanitary can
1903 aluminum cookware
1905 bottles embossed FULL QUART or ONE PINT
1915 Pyrex glass
1917 Coca Cola bottle, hobble skirt shape
1920 external screw threads on bottle
1921 stainless steel flatware
1927 aerosol can
1934 Applied Color Labeling on bottles
1935 cone-top beer cans
1935-1964 Federal Law Prohibits Sale or reuse of this bottle
1945 Teflon-coated cookware
1954 TV dinner trays
1955 child-proof cap (required 1972)
1962-1974 pull-tabs for can tops
1963 soft top aluminum cans
1966 twist-off crown cap
1967 plastic buckets (with lids 1971)
1970 plastic soft-drink bottles
1974 stay-on tabs for can tops
1975 polystyrene clamshell packaging
1991 PET plastic bottles

Lighting and electrical
1858 kerosene lamps
1865 glass electric insulators
1878 ceramic electric insulators
1879 carbon filament light bulb
1888 ceramic spark plug
1895 light bulbs, machine made
1903 Christmas lights
1906 tungsten filament light bulbs
1926 lightbulbs with frosted interior

Tools and hardware
1858 Monkey wrench
1840 brass key-hole covers on iron padlocks
1840 Yale cylinder lock
1862 Yale combination lock

Toys and games
1821 harmonica
1846 glass marbles
1901 glass marbles, machine-made
1948 Scrabble
1954 Matchbox cars
1958 Leggo

Writing and Office Supplies
1564 slate pencil (graphite pencil)
1795 pencil (no eraser)
1858 pencil with eraser
1899 Gem paper clip
1905 pens with pocket clips
1914 staples
1930 cellophane tape
1945 ballpoint pen
1950 Bic pen
1952 Magic Markers
1962 fiber-tip pen
1976 floppy disks, 5.25”
1980 floppy disks, 3.5”
1983 CDs

Other commerical products
1887 wooden clothespin with steel spring
1895 disposable razor blade
1903 coat hanger
1912 phonograph disks (10” shellac disks)
1913 Brillo pads (SOS pads 1917)
1933 Zippo lighters
1935 church-key can opener
1938 nylon bristle brushes (toothbrushes, etc.)
1942 duct tape
1943 plastic drinking straws
1948 LP records (12” vinyl disks)
1948 velcro (mostly after 1956)
1949 45 rpm records (7” vinyl disks)
1955 plastic flowers
1973 Bic lighter
Materials

Ceramics

Iron

Copper alloy

Tin

Tin enamel ware
Materials

Pewter

Silver

Lead

plastic/synthetic

Rubber and gutta percha

Wood
Materials

Textile

Leather

Bone artifact

Shell artifact

Isinglas (Mica), used in place of glass for windows and lanterns
Materials

Slate

Chert/flint

Quartz
Samples

Many fragments of building materials and coal are found on site, and only a sample are brought in to the lab. In the lab, we save one of each type of sample. Each kind is catalogued separately. We do not record a “sherd count,” because we have only saved a sample.

Photos, from the Alexandria Archaeology collection

Mortar (used between bricks or stone—save one of each color)

Plaster (with painted surface)

Bricks (save one of each color)

Coal (anthracite, or hard coal)

Coal (partially burnt)

Coal clinker (residue from coal burning)

Burnt wood

Slag (residue from coal burning or metalworking)
Structural

Window glass

Nails

Wrought iron nail, 18th cent.

Cut nail with hand-finished head
ca. 1790-1810

Cut nail with machine-made head,
after 1805

Wire nail, after 1850

Tile

Drain pipe

(Photos, from the Alexandria Archaeology collection. Nail and drainpipe illustrations from internet.)
Shell

Clam

Oyster

Coral

Fossil scallop shell (see Chesapeake bay book for more fossil shells) (Internet image)

Conch
Seeds

Cherry pits (two types)

Squash seeds

Peach pits
Bones (Faunal Remains)

Bones

Fish bones

Burnt bones turn white (calcined)
Prehistoric

Ceramics

Ceramics, worn (Most of our prehistoric ceramics have little or no surface remaining)

Chipped stone tool (quartz point)

Chipped stone debitage (flakes)

Ground stone tool
Prehistoric Lithic Materials

Slate

Chert

Quartz

Quartzite

Argelite

Chalcedony

(Chert, quartz, quartzite, rhyolite from our collection; other are from various internet sites.)
Prehistoric Lithic Materials

Greenstone

Jasper

Rhyolite

Sandstone

Steatite

Schist (mica schist)