



DAACS Cataloging Manual: Ceramic Genre Appendix

Compiled by: Lynsey Bates and Leslie Cooper

Updated: March 2025
Version 1.0: 2018

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The **Genre** field is used to assign, where possible, each decorated sherd to a temporally significant decorative genre, e.g. “Shell Edge, blue” or “Famille Rose”. The Genre field allows researchers to conduct analysis using commonly accepted decorative terminology. The current list of Genres is below.

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AN HUA

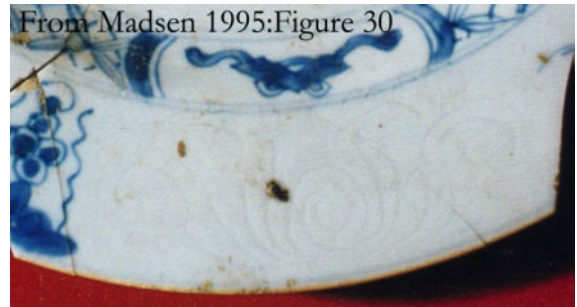
Description: This decorative technique differs from the others in that it is not an applied decoration, but rather consists of a pattern shallowly engraved or impressed into the vessel body while still in the leather-hard state, before glazing and firing. The extra glaze that fills the inscribed pattern reveals, albeit subtly, the “secret decoration,” the translation of anhua. Patterns are typically floral or stylized motifs. Anhua designs were often paired with over- and underglaze painted designs, which were applied to separate areas of the vessel, often creating separate scenes.

Ware type: “Porcelain, Chinese”

Decorative Technique: “Incised”

DAACS Stylistic Elements: Typically floral elements

Date Range: 1710–1760



Madsen 1995: Figure 30.

APPLIED POWDER CRYSTALS, PURPLE

Description: Crystals applied to the vessel prior to glazing to create a sponge-like effect.

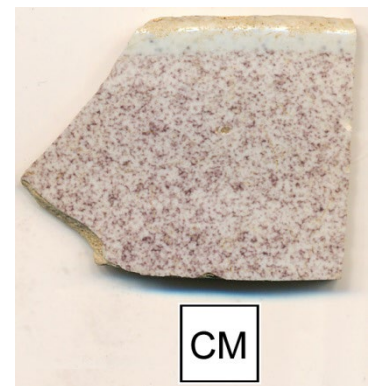
Ware Type: “Delftware, Dutch/British”;

“Tin-Enameled, Unidentified”;

“Faience”

Decorative Technique: “Applied powder/crystals”

DAACS Stylistic Elements: As appropriate



Thomas Jefferson Foundation,
hereafter TJF.

BARLEY

Description: Molded, stylized barley elements primarily seen on White Salt Glaze stoneware. This genre is related to the Dot/Diaper/Basketweave genre that is seen on molded rims and characterized by designs composed of adjacent patterned “panels” that fill the marley (or “proximal rim”) on plates and other tablewares.

Common ware types: “White Salt Glaze”; “Whieldon-type Ware”; “Wedgwood Green”

Decorative Technique: “Molded”
DAACS Stylistic Elements*: “Barley”
Date Range: 1740–1775



TJF

*The scalloped edge typically found on vessels with Barley pattern is considered inherent in the Barley stylistic element and does not need to be recorded separately.

BELLARMINE/BARTMANN

Description: Sprig molding or incising in the form of bearded man masks with zoomorphic and/or human figural designs, floral and heraldic designs. “Bellarmine Bottles” (English terminology) or “Bartmann Krug” (German terminology) were produced between 1550 into the 19th century. The bearded man masks became debased and grotesque after about 1620 (Colonial Williamsburg artifact manual).

Common ware types: “German Stoneware”; “Frechen Brown”
Decorative Technique: Sprig molded; “Incised, free hand” elements
DAACS Stylistic Elements: May include “Man”, “Medallion, und.”, “Lettering”

Date Range: 1550 – 19th cent.



APVA.org

BATAVIAN

Description: *Batavian* denotes an opaque, brown engobe on vessel exteriors. It is used in combination with other interior under- and overglaze designs.

Ware type: “Porcelain, Chinese”; “Porcelain, Japanese”
Decorative Technique: “Slip”
Stylistic Element: “Solid”

Date Range: 1740-1780



Gotheborg.com

BEAD AND REEL

Description: Specific molded rim design which includes oval, molded beads separated by thin, vertical, angled lines.

Ware type: “Creamware”; “White Salt Glaze”; “Wedgwood Green”; “Whieldon-type Ware”

Decorative Technique: “Molded”

DAACS Stylistic Elements*:
“Bead and Reel 01”

Date Range: post 1740



TJF

*The scalloped edge typically found on vessels with Bead and Reel pattern is considered inherent in the Bead and Reel stylistic element and does not need to be recorded separately.

BLUE AND GRAY

Description: Seen on American Stoneware, characterized by simple hand painted or stenciled designs in cobalt blue are usually floral or stylized motifs. Some decorations, such as dots, on early vessels were applied with slip, using a slip-cup. Forms are utilitarian, such as storage jars and bottles, butter churns, bowls, and chamber pots.

Ware type: American Stoneware

Decorative Technique: Typically “Painted, under free hand”

DAACS Stylistic Elements: Typically botanical elements and “Dots”

Date Range: 1787-1920



ZandKantiques.com



TJF

BLUE, MOLDED/STAMPED/INCISED

Description: The typical decoration found on Germanic stoneware involving hand painting, usually in cobalt oxide, combined with stamping and manually incised lines. Designs included stylized flowers, checkered motifs, zoomorphic designs, and geometric patterns (Colonial Williamsburg Manual).

Note that when this type of decoration is seen on American Stoneware, the Genre recorded should be “Blue and Grey.”

Common ware types: “German Stoneware”; “Westerwald/Rhenish”

Decorative Technique: Often “Stamped”, “Painted, under free hand”, or “Incised, free hand”

Stylistic Elements: As appropriate including “Medallion, GR”, “Checkerboard/Diamonds”, and “Cordoned”

Date Range: 1650-1775



TJF



aawt.com

CAULIFLOWER

Description: Another product of the Whieldon/Wedgwood partnership. Cream-colored body molded in the shapes of fruits and vegetables, especially pineapples and cauliflowers. The lead glaze is tinted green, yellow, and/or a light caramel brown to correspond to the appropriate sections of the molded vessel.

Ware type: Cauliflower ware

Decorative Technique: “Painted, under free hand”; “Molded”

DAACS Stylistic Elements: Botanical elements including “Fruit”

Date Range: 1760-1775



COMBED/DOT/MARBLEIZED/TRAILED

Description: Colored slip applied to British, Italian, and American *coarse earthenware* vessels. Dot refers to individual or multiple dots of slip. Combed slip is created when “a tool is used to move the [two colored] slips through one another physically in order to create patterns after they are initially laid down” (Erickson and Hunter, 2001, “Dots, Dashes, and Squiggles: Early English Slipware Technology.” In *Ceramics in America* 2001, ed. Robert Hunter, p. 107). Marbleized is the result of “joggling” wherein a vessel with wet trailed slip is rotated to create swirling patterns of slip (Diagnostic Artifacts in Maryland,

[https://www.jefpat.org/diagnostic/ColonialCeramics/Colonial%20Ware%20Descriptions/North Midlands-Staffordshire-type.html](https://www.jefpat.org/diagnostic/ColonialCeramics/Colonial%20Ware%20Descriptions/North%20Midlands-Staffordshire-type.html)). Trilled refers to freehand slip decoration where the slip is applied to a vessel in straight and/or curved lines; nothing is done to the slip after it is laid down.

Date Range: Dependent on ware type: North Italian Slipware (1610-1675); to North Midlands Slipware (1650-1795); and American coarse earthenwares such as PHAB (1750-end of first quarter of 19th century)



Dots (TJF).



Combed (TJF).



Trilled (TJF).



Marbleized (jefpat.org).

DECALCOMANIA

Description: A printed decorative pattern applied over the glaze of ceramic vessels that developed in the closing years of the nineteenth century. It has an appearance like that of model airplane “decals.”

Common ware types: English Bone China, Porcellaneous/English Hard Paste, Whiteware, Ironstone

Note that “Decalcomania” is both a **Genre** and a **Decorative Technique** in the database. Record “Decalcomania” sherds as follows in the Decoration Table:

Decorative Technique: “Decalcomania”

Stylistic Element: “Not Applicable”

Motif: “Not Applicable”

Date Range: 1870 - present



Jefpat.org



Jefpat.org

DOT/DIAPER/BASKETWEAVE

Description: A popular genre primarily seen on White Salt Glazed Stoneware: molded rims, characterized by designs composed of adjacent patterned “panels” that fill the marley (or “proximal rim”) on plates and other tablewares.

Common ware types: “White Salt Glaze”;
“Whieldon-Type Ware”; “Wedgwood Green”

Decorative Technique: “Molded”

Common Stylistic Elements*: “Diaper/4 Dot”;

“Diaper/5 Dot”; “Diaper/Star”;

“Basket Weave 01”;

“Plume, Feather”;

“Plume, Botanical”;

“Scalloped Edge, Spiked”



TJF

Date Range: 1740-1775

*The scalloped edge typically found on vessels with Dot/Diaper/Basketweave genre is considered inherent in the genre and does not need to be recorded separately, unless it is the Spiked Scalloped Edge pictured here.

FAMILLE ROSE

Handpainted overglaze decoration on Chinese Porcelain may be further identified by nineteenth-century antiquarian terminology applied to certain styles including Famille Rose, Famille Verte, or Imari.

Overglaze gilt painting should be identified with the “Overglaze, Handpainted” genre. In most cases, overglaze, handpainted decoration trumps other decorative genres present on the same sherd (with the exception of Famille Rose, Famille Verte, and Imari).

Description: Vessels with this genre exhibit handpainted, overglazed designs in the “pink family.” This color range supplanted that of Famille Verte in popularity. Unlike its predecessor, the Famille Rose palette included thick, opaque enamels. The pairing of the Famille Rose palette with underglaze blue designs rarely occurred.

Color Ranges: A bright, rose-pink color is the defining hue, with a complement of shades including the following ranges in the Detailed Color Groups:

“Red, muted light”; “Red, intense light”

“Red, muted medium”; “Red, intense medium”

“Red-purple, muted light”; “Red-purple, intense light”

“Red-purple, muted medium”; “Red-purple, intense medium”

Other colors, including white (“Neutrals, light”), are thick and opaque in application. Opaque yellow (typically “Yellow, muted light” in color) is seen only from about 1720–1734.

Ware and Form: Chinese porcelain typically table- and teawares

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand”

Stylistic Elements: As appropriate

Date Range: 1720s–1795 (Litzenburg 2003)



Litzenburg 2003:60

FAMILLE VERTE

Handpainted overglaze decoration on Chinese Porcelain may be further identified by nineteenth-century antiquarian terminology applied to certain styles including Famille Rose, Famille Verte, or Imari.

Overglaze gilt painting should be identified with the “Overglaze, Handpainted” genre. In most cases, overglaze, handpainted decoration trumps other decorative genres present on the same sherd (with the exception of Famille Rose, Famille Verte, and Imari).

Description: Vessels with this “pattern” exhibit handpainted, overglazed designs in the “green family.” This color range was popular between 1700 to 1720, prior to the introduction of Famille Rose. The definitive characteristic of the Famille Verte palette is the thin, watercolor-like quality of the overglaze enamel colors.

Color Ranges: The greens that give their name to this decorative pattern include the following ranges in the Detailed Color Groups:

“Green, muted light”; “Green, intense light”

“Green, muted medium”; “Green, intense medium”

Other watery colors found in this palette include: “Yellow, muted light”; “Purple, muted light”; “Blue, muted light”; “Blue, muted medium”; and “Yellow-red, muted light.” These translucent colors are often outlined with black (“Neutrals, Dark”) and an opaque coral red (“Red, muted medium”). The color palette was often used in combination with underglaze blue and gilding (“Gilt”).



www.artfund.org

Ware and Form: Chinese Porcelain, typically table- and teawares

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand”

Stylistic Elements: As appropriate

Date Range: 1680–1725 (Litzenburg 2003)

FEATHER EDGE

Description: A stylized “feather” molded rim pattern.

Common ware types: “Creamware”; “Whieldon-type Ware”

Decorative Technique: “Molded”

DAACS Stylistic Elements*: “Feather Edge”



TJF

Date Range: 1765-1820

*The scalloped edge typically found on vessels with Feather Edge is considered inherent in the Feather Edge stylistic element and does not need to be recorded separately.

FLOW, TRANSFER PRINT BLUE FLOW, TRANSFER PRINT PURPLE/BLACK

Description: Transfer printed designs printed in dark-colored ink, which have been caused to bleed into undecorated portions of the vessels, creating a blurred effect (Snyder 1992). Note that there are two “Flow” genres, depending on the transfer printed color.

Common ware types: “Whiteware”;
“Porcellaneous/English Hard Paste”

Dec Tech: “Printed, flow”

Stylistic Element: “Not Applicable”

Motif: “Not Applicable”

Date Range: 1840-1860



HANDPAINTED BLUE

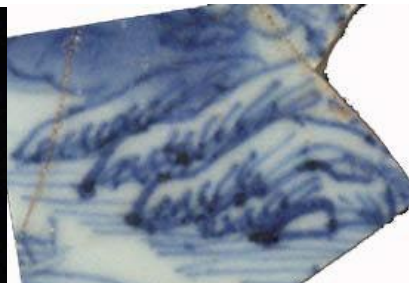
Description: This genre includes anything with handpainted, underglaze decoration that falls in the blue or purple-blue DAACS detailed color groups.

Common ware types: “Creamware”;
“Pearlware”; “Whiteware”;
“Chinese Porcelain”; “Delftware,
Dutch/British”; European porcelains

DAACS Stylistic Elements: Hand painted elements, including bands.



www.aia.umd.edu



TJF

IMARI

Handpainted overglaze decoration on Chinese Porcelain may be further identified by nineteenth-century antiquarian terminology applied to certain styles including Famille Rose, Famille Verte, or Imari.

Overglaze gilt painting should be identified with the “Overglaze, Handpainted” genre. In most cases, overglaze, handpainted decoration trumps other decorative genres present on the same sherd (with the exception of Famille Rose, Famille Verte, and Imari).

Description: Decorative type which refers to the combination of underglaze blue with overglaze red and gilt elements. This type imitated Japanese Imari porcelain in color combination and application.

A variety of bands and scenes are possible. To identify a decoration as “Imari,” all three decorative technique/color combinations must be present. Other colors may also be applied.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand” and “Painted, under free hand”

Stylistic Elements: As appropriate

Date Range: 1700–1760, with a peak in popularity from 1715–1735.



Partially reconstructed Chinese Porcelain Bowl with Imari decoration (TJF).

KRAAK

Description: Genre of Chinese porcelain produced in Jingdezhen for export to foreign markets. It is characterized by handpainted blue decoration in shield-shaped, radiating panels surrounding a central scene. The most common design consists of panels alternately displaying botanical elements (often peaches) and lucky symbols tied together with ribbons. Other common motifs are deer, flowering plants, and birds. Central scenes are often animals in a landscape, dragons, or coats of arms. The rim may be scalloped to follow the upper border of the panels. Chatter marks often present on base.

Other Chinese export porcelain produced at the same time as Kraakware but not decorated with panels is sometimes referred to as “Transitional;” these are not included in the Kraak genre (Sargent 2012).

Note: The presence of paneling must be evident to classify a sherd as Kraakware. A single stylistic element (e.g. a fruit tree) without evidence of the panel border is not sufficient to attribute the Kraak genre to a sherd.

Ware and Form: “Porcelain, Chinese,” typically tablewares

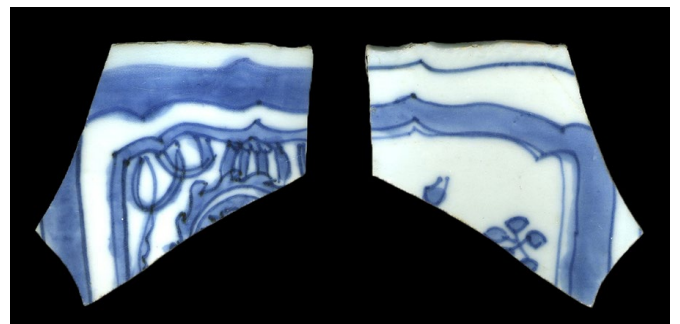
Decorative Technique: “Painted, under free hand”

DAACS Stylistic Elements: As appropriate

Date Range: 1550-1650 (Sargent 2012), peak production during Emperor Wanli’s reign from 1573-1620 (Historic Jamestowne).



Charger with typical Kraak decoration
(Sargent 2012).



Kraak paneling on interior and exterior of bowl, slightly scalloped rim (From Flowerdew Hundred Collection, UVA Special Collections Library).

LITTLER'S BLUE

Description: A coating of deep cobalt blue on White Salt Glaze stoneware, producing a lustrous effect. Named after William Littler, who, along with Aaron Wedgwood, developed the method of decoration (Hume 1991:119).

Ware Type: "White Salt Glaze"

Decorative Technique: "Slip"

DAACS Stylistic Elements: Typically "Solid"

Date Range: 1750-1765



christies.com

LUSTER DECORATION

Description: A metallic decoration produced by the reaction of gold- or platinum-based paint with a glaze.

Ware Type: Typically "Pearlware"; "Whiteware"; "Porcelain, English Bone China"; and "Redware, refined" (red-bodied vessels with a fine paste – see Ceramics section 10.2.11).

DAACS Stylistic Elements: Often present as "Solid", indicating that the luster covers the entire surface. Handpainted decoration with Luster is also possible. In both cases, the **Decorative Technique** should be recorded as "Luster."

Date Range: 1790-1860



christies.com

MOLDED EDGE DECORATION, OTHER

Description: Any molded edge decoration which does NOT fall into one of the following genres: Barley; Bead and Reel; Dot/Diaper/Basketweave; Feather Edge; Queen's Shape; Royal Pattern; Shell Edge

Ware Type: Typically "Creamware"; "Pearlware"; "Whiteware"; refined stonewares

DAACS Stylistic Elements: Some elements with associated Genre of "Molded Edge Decoration, Other"

“Angular Edge”
“Beaded Band”
“Cord and Hanging Fern”
“Cord and Herringbone”
“Dot Plume Edge”
“Grasses and Leaves Molded Edge”
“Herringbone and Bow”
“Molded Band 01”
“Plain Edge”
“Scallop and Dot”
“Scalloped Edge”

Any molded bands that occur at the edge:

Botanical bands (e.g., Botanical Band 48); Cable bands; Diamond bands; Rope bands

NOT APPLICABLE

Unless trumped by another type of decoration (e.g., painting, slip, or rouletting) on the same sherd, the following Stylistic Elements should have the Genre of “Not Applicable.”

Acanthus Leaves
Basket Weave 02
Basketwork (engine turned)
Child
Clouded
Combed
Columns
Cordoned (if not also painted)
Crab Stock
Crenelated Edge
Diced Squares (if engine turned)
Dot Band 05
Dots (if on North Midlands slipware; or if incised, stamped, molded)
Facet/Panel
Fluted
Folded Rim
Granulated Band
Lettering (if molded, stenciled, stamped, or incised)
Man (if molded or incised)
Marbleized (on non-factory slipwares)
Molded Band 02
Notched

Ribbed
Ribbed, three lines
Squares
Stippled
Textured
Tick Mark
Tortoiseshell
Trailed
Unidentified (if molded)
Vertical lines (if molded)
Woman (if molded or incised)

OVERGLAZE, HANDPAINTED

Description: Use this Genre for any handpainted, over the glaze decoration of any color on any ware type.

Overglaze gilt painting should be identified with the “Overglaze, Handpainted” genre.

Common Ware Types: Typically on Porcelains, Refined Earthenwares, and Refined Stonewares

Decorative Technique: “Painted, over free hand”

DAACS Stylistic Elements: As Applicable

Note: This should not be used for “Delftware, Dutch/British”, “Tin-Enameled, unidentified”, “Majolica”, or “Faience”.

POLYCHROME, OTHER

Description: This decorative style applies to handpainted decoration that includes multiple colors. This should not be used for transfer print decoration, or “polychrome cool” and “polychrome warm” decoration.

Common ware types: Typically Delft and other Tin-enameled wares

DAACS Stylistic Elements: As Applicable

POLYCHROME, COOL

Description: This decorative style is seen primarily on whiteware. The color palette here is “cool” and harsh, rather than soft and “warm.” Greens, magentas, and light blues dominate the palette. Flower stems often are black.

Common ware types:
“Whiteware”

Decorative Technique: “Painted,
free hand”

Stylistic Elements: Botanical

Date Range: 1829-1920



under

elements and Plain Bands

TJF

POLYCHROME, WARM

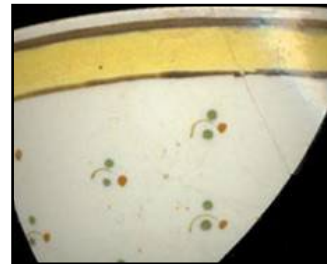
Description: These colorfully painted teawares use a palette of “warm” hues that include slightly yellowish green, olive, caramel or mustard yellow, deep yellow, brown, and blue. Though bright, the colors seem soft rather than harsh. Floral motifs predominate, often with spare proximal rim designs.

Common ware types: Creamware, Pearlware

Decorative Technique: “Painted, under free hand”

Stylistic Elements: Botanical bands, Garland bands, Plain bands, “Botanical, composite”, and “Botanical, unid.”

Date Range: 1795–1830



TJF

PURPLE, MOLDED/STAMPED/INCISED

Description: A purple variant of the typical decoration found on Germanic stoneware involving hand painting, combined with stamping and manually incised lines. Designs included stylized flowers, checkered motifs, zoomorphic designs, and geometric patterns (CW Manual). *Note* that when both purple and cobalt blue decoration is present, the genre should be recorded as “Purple, molded/stamped/incised”.

Common ware types: “German Stoneware”; “Westerwald/Rhenish”



Decorative Technique: “Stamped”; “Painted, under free hand”; “Incised, free hand”

aaawt.com

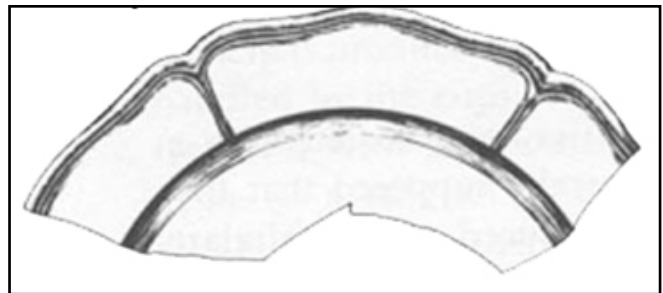
Date Range: 1650-1775

QUEEN'S SHAPE

Description: Scalloped rim with two molded ribs where the rim meets the edge. At intervals, the molded lines extend down from the indentations of the scalloped rim, across the marley to the well of the vessel.

Common ware types: “Creamware”; “White Salt Glaze”; “Wedgwood Green”; “Whieldon-type Ware”

DAACS Stylistic Elements*: “Queen’s Shape 01”; “Queen’s Shape 02”; “Queen’s Shape, unid”



Noel Hume 1969:116

Date range dependent on ware type.

*The scalloped edge typically found on vessels with Queen’s Shape is considered inherent in the Queen’s Shape stylistic elements and does not need to be recorded separately.

ROYAL PATTERN

Description: A molded scalloped rim with single raised rib (sometimes as subtle as a slight rounded bump) where the rim meets the lip. At intervals, a molded line extends down from the scalloped rim onto the marley, creating small points.



www.smu.ca

Common ware types: Creamware; White Salt Glaze stoneware; Wedgwood Green; Whieldon-Type Ware

DAACS Stylistic Elements*: “Royal Pattern 01”

Date range dependent on ware type.

*The scalloped edge typically found on vessels with Royal Pattern is considered inherent in the Royal Pattern stylistic element and does not need to be recorded separately.

SCRATCH BLUE



Description: Decoration on White Salt Glaze stoneware which consists of incised or rouletted elements and handpainted blue elements.

Scratch Blue
(jefpat.org)

Scratch Blue Debased

Ware type: "White Salt Glaze"

Decorative Technique: If the painted decoration falls outside of the incising and rouletting then the dec tech is "Scratch/Fill, debased." If it falls within, then the technique is "Scratch/Fill." Rouletting should be recorded as such.

Date Range: 1744 – 1775 (not debased); 1765 – 1790 (debased)

SCRATCH BROWN

Description: Decoration on White Salt Glaze stoneware which consists of incised or rouletted elements and handpainted brown elements.

Ware type: "White Salt Glaze" stoneware

Dec Tech: Typically "Scratch/Fill"

Date Range: 1720 - 1730

SHELL EDGE, BLUE

SHELL EDGE, GREEN

SHELL EDGE, MULBERRY

Description: Stylized “shell” edge decoration seen on rims that were primarily painted blue and green, with early variations molded in a rococo style. By the nineteenth century, vessel rims often were unmolded, with edging merely painted on, or the painting consisted of a hastily applied band of color that did not follow the molded rim pattern. Color variations of blue Shell Edge are recorded in the database as “Shell Edge, Green” and “Shell Edge, Mulberry” (in red-purple detailed color group). “Shell Edge, Mulberry” should match the “Red/Purple” range of the Detailed Color Groups in the DAACS Color Book.

Common ware types: “Pearlware”

Decorative Technique: Typically “Molded” and “Painted, under free hand”

Stylistic Elements*: Shell Edge elements

Date Range: 1780-1895

*The presence of a scalloped edge is included in the particular Shell Edge stylistic elements and does not need to be recorded separately.



Variety of shell edges (TJF).

SLIPWARE, FACTORY MADE

Description: The term Factory-Made Slipware refers to a set of decorative techniques wherein geometric cut patterns and the slip are applied with the aid of the engine-turning lathe. A variety of terms, such as Dipt (dipped or ‘variegated’) Wares, Annular Wares, and Mocha Wares, is used to discuss and describe factory-made slipware, making a review of the literature potentially confusing. Further conflating the terminology is the fact that these various decorative techniques are often used in combination with one another on a single vessel. The

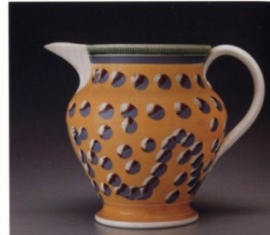
annular technique, for example, is used in conjunction with the mocha design. For these reasons, we use the more inclusive term “Slipware, factory made.”

Common ware types: “Creamware”; “Pearlware”; Whiteware”; “Yellow Ware”

DAACS Stylistic Elements: Plain Bands,

Roulette Bands, Dendritic, Common Cable, Cat’s Eye, Marbleized, Diced Squares

Date Range: Dependent on ware type.



Carpentier and Rickard 2001.

SPONGE/SPATTER

Description: Color applied under the glaze by a natural or cut sponge.

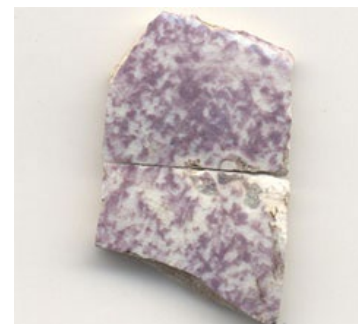
Ware types: Delft and other Tin-enamelled wares, Whiteware, and Ironstone

Decorative Technique: Sponge

Stylistic Elements: As appropriate. For Delft, often in the form of trees or bird feathers. For whiteware, most often “Solid” (covering the whole sherd), or in cut sponge floral elements.



Delft sponged tree (www.bhandl.co.uk)
If only the tree was present on the sherd, then the Genre would be “Sponge/Spatter.”



Sponged Whiteware
(TJF)

TRANSFER PRINT OVER

Description: Form of early transfer printed decoration in which the inked pattern was applied over the glaze.

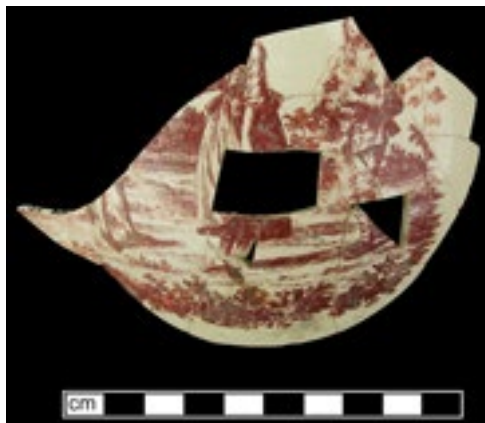
Ware types: Creamware, and on later continental Porcelains

Pattern Name: If possible, identify the pattern name from the list of options (see Appendix B for descriptions). If you cannot determine the pattern, enter "Unidentifiable." If the pattern you identify is not in the list, contact a DAACS administrator.

Dec Tech: "Printed, over"

DAACS Stylistic Elements: Since this is a transfer printed decorative technique, the individual elements are not recorded. Stylistic Element and Motif should be recorded as "Not Applicable."

Note: Do not confuse with Decalcomania (see above) on whitewares, ironstone, English bone china, and other porcelains.



Red overglaze transfer print Creamware
www.jefpat.org



Black overglaze transfer print French
porcelain (Andrew Jackson Foundation).

TRANSFER PRINT UNDER

Description: Form of decoration in which engraved plates were inked, covered with tissue paper, and transferred to the bisque ceramic surface. After this application, a clear glaze was applied and the vessel received a final firing. Stipple transfer printing was introduced in 1807 (Colonial Williamsburg operating manual). Linear designs remain common throughout the production of transfer prints.

Ware types: Creamware, Pearlware, Whiteware, Ironstone, Japanese Porcelain
DAACS Genre includes many different colors of transfer print design. In order to match the transfer print color to the Genre category, please refer to the Basic Colors list in the DAACS Color Book. Keep in mind that the “Decoration Color” in the Stylistic Elements section should still be recorded using the Detailed Color Groups.

The following colors are available in Genre:

- Transfer Print Under, black
- Transfer Print Under, blue
- Transfer Print Under, brown
- Transfer Print Under, gray
- Transfer Print Under, green
- Transfer Print Under, light blue [use if printing matches “Light Blue” in the Basic Colors section of the Color Book]
- Transfer Print Under, pink [use if the printing matches “Pink” in the Basic Colors section of the Color Book]
- Transfer Print Under, polychrome [use if sherd contains multiple *printed* colors]
- Transfer Print Under, purple
- Transfer Print Under, red [also includes shades of mulberry which may appear red-purple]
- Transfer Print Under, unidentifiable [use this option for burned sherds where the original printed color cannot be determined]

Pattern Name: If possible, identify the pattern name from the list of options (see Appendix B for descriptions). If you cannot determine the pattern, enter “Unidentifiable.” If the pattern you identify is not in the list, contact a DAACS administrator.

Dec Tech: “Printed, under”

DAACS Stylistic Elements: Since this is a transfer printed decorative technique, the individual elements are not recorded. Stylistic Element and Motif should be recorded as “Not Applicable.”

VICTORIAN MAJOLICA

Description: This type is found on British and American alkaline-glazed white-bodied vessels. It consisted mainly of “molded fruit, floral, and vegetable motifs,” often in bright enameled colors (CW Operating Manual).

Ware Type: Sherds with this genre should be cataloged with “Ironstone/White Granite” ware type.

Decorative Technique: “Painted, under free hand” and “Molded”

Stylistic Elements: As appropriate

Date Range: c. 1850 – 1890s



wikipedia.org