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Eighteenth Century Fine Earthenwares from Grassy Island

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Introduction

Grassy Island is one of a group of islands situated in Canso harbour, off the eastern tip of mainland Nova Scotia. In the second quarter of the 18th century, it was the residential center for the prosperous Canso Islands cod fishing and trading base. In 1977, Grassy Island was acquired by Parks Canada for development as a National Historic Park.

Grassy Island was occupied primarily by New England fishing merchants and fishermen and a garrison of British soldiers from about 1720 until its capture by a French force from Louisbourg in 1744. The settlement included permanent as well as seasonal inhabitants, with at least a few families present. The community was an isolated colonial outpost, but its well developed commercial network provided links with Great Britain, New England, Spain, the Mediterranean, the West Indies and France. Largely illicit trade links with nearby French Louisbourg further provided the Canso residents with access to a wide range of commodities. The archaeological ceramic assemblage confirms these divergent trade links.

Grassy Island Ceramics - Overview

The Grassy Island ceramic collection is distinguished by its relatively undisturbed and short-lived context. Approximately 96% of the ceramic vessels identified represented ware types consistent with Grassy Island's main occupation period of ca. 1720 to 1744-1745.

The ceramic vessels discussed in this report were from excavated areas on Grassy Island considered to be culturally



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significant. These features were excavated in the course of three Parks Canada field seasons (1978, 1979, 1981) (Ferguson n.d.). They include the residence of Captain Patrick Heron (12B2 and 12B3), a tavern (12B14), a well associated with the property of merchant John Trevett (12B102), and an area of the fish flakes (12B41). A drain dividing the property of Anne Cosby, widow of a former Canso commanding officer, and the property of merchant John Elliot (12B100H) was excavated as well. One of the most significant and extensively excavated features on Grassy Island was the property of Edward How (12B51 to 12B64), a leading Canso citizen, and probably the most prosperous merchant on the island. How's two-story, double wing residence was occupied by himself, along with his wife and daughter, from about 1732 until 1743. His property included three separate storehouses, including two intended for military use.

All ceramic sherds excavated from Grassy Island were sorted into ware types, mended, cross-mended and catalogued (Hansen n.d.). An overall minimum count of 454 ceramic vessels was determined from all culturally significant features. Approximately 70% of these vessels had identifiable forms and functions. Roughly 59% of the ceramic vessels with identifiable functions were associated with beverage serving - cups, tea bowls, saucers, teapots, mugs, tankards, jugs, and pitchers. About 21% of the vessels had food serving functions - plates, platters, flatware, bowls. Bowls are included in the food serving group, but are admittedly (as with pans) multi-functional and may have easily served as mixing bowls, tea 'slop' bowls, etc. The percentage of food preparation vessels (about seven percent, including pans and one cooking pot) may hence be deceptively low. Roughly nine percent of the ceramic vessels of identifiable form could be associated with the storage of either food, beverage, or unidentified products. These containers included ceramic bottles, jars, and pots. Only about three percent of the ceramic vessels suggested a personal function - chamber pots, ointment pots, and one shaving bowl.

A minimum of 126 coarse earthenware vessels was identified from the Grassy Island ceramic assemblage, or about 28% of the total number of ceramic vessels. Grassy Island's strong New England connection is reflected in its high percentage of Anglo-American redware. A minimum of 73 coarse redware vessels was identified, comprising 58% of the coarseware group. Documented trade links with Louisbourg are confirmed archaeologically by the presence of at least 14 (11% of the coarseware assemblage) French coarseware vessels representing types common at Louisbourg. These include Saintonge, Beauvais, Biot, Rhone Valley and Vallauris style wares. The remaining Grassy Island coarse wares consist of a variety of known 18th century English types (about 17%

of the coarseware group), Mediterranean types (about 10%) and types of uncertain ascription (4%).

Chinese porcelain is strongly represented in the Grassy Island ceramic assemblage. It is second only to coarse earthenware in terms of number of vessels identified. A minimum of 114 Chinese porcelain vessels was counted, comprising 25% of the entire ceramic vessel collection. Such a high percentage is significant, suggesting that the Canso residents enjoyed a comfortable existence and were active participants in the popular 18th century social custom of tea drinking. Chinese porcelain vessels identified from Grassy Island consisted primarily of teaware, in underglaze blue, Imari, Famille Rose, and Batavian styles, with a few examples of rare underglaze red.

Stoneware vessels comprised the third major Grassy Island ceramic group, with a minimum count of 108 vessels (24% of the ceramic assemblage). Sixty of these vessels are of coarse stoneware, representing common 18th century ware types. These types include Rhenish gray ware (32 vessels), and English 'mottled' brown stoneware (19 vessels, including five examples of a rare white-dipped variation of 'mottled' brown). Grassy Island's Louisbourg connection is echoed once again by the presence of at least five French stoneware vessels. Four coarse stoneware vessels are of uncertain ascription. Forty-eight of the 108 stoneware vessels are of fine white English salt-glazed stoneware. Thirty-one of these are of the 'gray core' variety, and 17 represent the solid, 'white-bodied' type of salt-glazed stoneware.

Fine earthenware vessels comprise about 23% of the Grassy Island ceramic collection. A minimum total of 97 non-intrusive fine earthenware vessels was counted. This includes 92 tin-glazed examples of varied ascription, two examples of rare Turkish ware, one agateware mug, one 'Astbury' ware vessel, and one example of cream-coloured earthenware which possibly post-dates the main Grassy Island occupation. An additional seven fine earthenware vessels were identified as types which definitely post-date 1745, including creamware, pearlware, white earthenware and vitrified white earthenware. They represent intrusive material and will not be discussed further.

More than any other ceramic group, except perhaps the coarse earthenwares, the Grassy Island collection of fine earthenwares reflects a diversity of sources in an era when British protectionist trade laws restricted the flow of most foreign 'painted earthenwares' to the colonies (Noël Hume 1976:140-141). Primarily for their variety, the Grassy Island fine earthenwares will be described in more detail.

Tin-glazed Earthenware

Spanish Majolica

At least 20 Grassy Island vessels were identified as examples of Spanish tin-glazed earthenware, or majolica. This number includes three examples of Hispano-Moresque lusterware and represents about 22% of the total assemblage of tin-glazed earthenware vessels.

Majolica has been excavated from a variety of non-Hispanic North American colonial sites and seems particularly common on 18th century French contact sites. Majolica from Place Royale, Québec (Genêt 1980:62-64:Pls. 98-99), and from Louisbourg (Fairbanks 1974) bears a close resemblance to majolica excavated from Grassy Island, duplicating a number of vessel forms and decoration. Florence Lister has attributed the Place Royale majolica to Spain, rather than Mexico, and suggested Barcelona as a possible source (Genêt 1980:62). Charles Fairbanks also felt the Place Royale material originated in Spain, probably in the northern region and possibly in the Basque region (Genêt 1980:62). Fairbanks conducted an extensive examination of the Louisbourg majolica (Fairbanks 1974) and felt that the wares differed enough from established New World types (Goggin 1968) to have originated in Spain.

The Grassy Island residents may have obtained their Spanish tin-glazed vessels from Louisbourg. The majolica occurs in such quantity however, that it may reflect the direct trade in salt cod which existed between Canso and Spain (Tulloch 1984:7).

Generally, the Grassy Island majolica is of cruder appearance than the other tin-glazed wares, with thicker walls and a simpler construction. Although some vessels are of better quality than others, many display sloppily applied and limited decoration. The decoration is in a mid to dark cobalt blue, sometimes occurring in combination with a light purple shade. The vessel fabrics usually vary from light to dark buff, although the lusterwares have a coarse, dull reddish fabric. Unlike other tin-glazed wares, many of the Grassy Island majolica vessels display large red ocherous inclusions and some quartz in their body fabrics. The glaze on the Grassy Island majolica is one of its most distinguishing features. It can be glossy or matt, but it is never starkly white. The glaze may be grayish, sometimes with flecks of blue pigment, or it may be a rich creamy beige shade rarely seen on other tin-glazed wares.

The Grassy Island majolica vessels have been sorted for ease of discussion into descriptive categories based primarily on decoration or distinctive elements of form.

'Dot and Arc Variant of Puebla Blue-on-White' (Plates; Figs. 1-2)

Five plates (12B54A12-16, 12B55C3-147, 12B55C3-151, 12B55C3-152, 12B55C3-153) represent examples (or close variations) of the 'Dot and Arc Variant of Puebla Blue-on-White', a sorting type established by Fairbanks (Fairbanks 1974:41-43) for discussion of the Louisbourg majolica. This type occurs in a French context at Fort Beauséjour (Long 1974:49), and at Place Royale (Genêt 1980:Pls. 98, a,e,h). Fairbanks felt that the type was a Spanish variant of Goggin's established 18th century Mexican 'Puebla Blue-on-White' (Goggin 1968:190-196). The 'Dot and Arc Variant' is distinguished by its sloppily applied blue brim and base decoration, with its series of loops (or arcs) enclosing dots, concentric lines and large dots. This 'sub-type' is one of the crudest examples found at Grassy Island and Louisbourg. Fairbanks felt that the crude decoration and workmanship, particularly the lack of footring, denoted a cheap ware, «perhaps designed for export at very moderate prices» (Fairbanks 1974:44). It is significant that four of the five 'Dot and Arc' plates found on Grassy Island were excavated from a midden on How's property that was possibly used by lower status shorehands and fishermen (Ferguson n.d.).

Two of the five 'Dot and Arc' plates excavated on Grassy Island were restorable (12B55C3-152, 12B55C3-153; Figs. 1-2), with deep forms, crude pad-like bases and no footrings. The first of these two (Figure 1B) differed in its brim decoration, displaying a single concentric blue band rather than dots and arcs, but with a center base design incorporating 'Dot and Arc' elements.

'Concentric Blue-banded, Footringed' (Plates; Figs. 3-4)

Two majolica plates (12B51F19-14, 12B51G5-7) were decorated with single blue bands on the interior rims and double concentric blue bands on their interior bases. The first of these two was restorable (Figs. 3-4), with straight, tapered sides and a wide brim. Unlike the 'Dot and Arc' plates, a rudimentary footring is present.

'Rolled Rimmed, Blue Dash Decorated' (Bowls; Figs. 5, 6C)

Four large (rim diameters range from 280 to 310 mm) majolica bowls (12B51F15-13, 12B54F5-6, 12B55C3-124, 12B58B14-23), and one hollow-ware vessel (12B100H15-182) are distinguished by their rolled rims decorated with large blue 'dashes' and concentric blue bands. The two most complete of these bowls (12B58B14-23, Fig. 5; 12B51F15-13) show deep forms, with straight tapered sides and evidence of footrings.

'Crimped Rimmed, Swirling Blue Decoration' (Bowl; Fig. 6B)
One majolica bowl (12B58B18-21) with a heavy, crimped 'pie-crust' edge displayed elaborate interior blue decoration, incorporating curves and ovals. It seems of better quality than the rest of the majolica, with glossy, cream glaze. A majolica bowl with a similarly crimped rim, possibly of Portuguese origin (Genêt 1980:Pl. 99d), is in the Place Royale collection.

'Blue and Purple Decoration' (Plate, Flatware; Fig. 6A)
Three majolica vessels show evidence of blue and purple decoration. One of these is a restorable plate (12B54K5-32), displaying the same form as the concentric, blue-banded, footringed majolica plates. Its only decoration is a center base motif consisting of purple arcs enclosing blue dots. One flatware vessel (12B54J8-35) displays similar decoration on the brim while another (12B100H15-185) is more elaborately and finely decorated with floral, linear and curved motifs in blue and purple.

'Undecorated' (Flatware)

One flatware vessel (12B100H15-184), possibly a platter, showed no evidence of decoration. It has the distinctive, thick off-white majolica glaze and a rudimentary footring.

Hispano-Moresque Lusterwares (Flatware, Hollow-ware, Undiagnostic; Fig. 6D, 6E)

Three examples of relatively rare Hispano-Moresque metallic lusterware were excavated from Grassy Island. Two of these represented copper lusterwares, small quantities of which were also found at Louisbourg (Barton 1981:70, Fig. 52, Nos. 17-18). One of these is a plate or platter (12B2E4-24; Fig. 6D) decorated with wide bands of copper luster and scrolls and dots, probably representing Arabic script. The second vessel is of undiagnostic form (12B57A18-13; Fig. 6E). A third lusterware vessel is an unidentified hollow-ware form (12B100H15-217) with distinctive iridescent glaze.

French Faience

At least 19 Grassy Island vessels were identified as examples of French tin-glazed earthenware (or faience). This number represents approximately 20% of the tin-glazed earthenware assemblage, and includes six examples of brown faience which will be discussed separately.

The fabric of the Grassy Island faience vessels is either a yellow buff shade, or a pinkish shade not commonly found

with other tin-glazed wares. The glaze tends to be thick, smooth, and oily textured, adhering well to the fabric. Decoration is fairly limited on the Grassy Island faience, but when it does occur it seems controlled and fine, lacking the free-flowing brushwork which distinguishes tin-glazed wares of other origins. Blue is the only colour used for decoration on the Grassy Island faience.

For ease of discussion, the Grassy Island faience vessels have been grouped into loose descriptive categories.

'Undecorated' (Pitchers, Chamber Pots, 'Preserve' Jar, Hollow-ware; Figs. 7,8,9C,9D)

Nine faience vessels, including three pitchers, two chamber pots, a 'preserve' jar, and three hollow-ware vessels of uncertain form, show no evidence of decoration. One of the chamber pots (12B3B7-13; Fig. 7) was restorable. It was identified as French on the basis of its form, particularly its unglazed base exterior with its absence of a footring, and its sharply down curving rim (Genêt 1980:Pls. 41,83). A second undecorated faience vessel (12B54A13-31; Fig. 8) was identified as a faience 'preserve' jar, with a tapered, cylindrical form and everted rim, which probably originally held a tied parchment lid.

'Single Blue-Banded' (Plate; Fig. 9B)

One plate (12B2E4-25) was decorated along the interior brim with a wide pale blue band. Such plates were very common at Louisbourg.

'Moustiers Style - Décor Bérain' (Cups/Tea Bowls, Saucer, Plate; Fig. 9A)

Four faience vessels were finely decorated in the French Moustiers style, reflecting the 'décor Bérain' decorative phase (ca. 1720-1740) (Lane 1970:25-27), with delicate scrollwork and floral designs. Two of these Moustiers style vessels (12B3B22-15, 12B3A11-17) were cups or tea bowls. A similarly decorated saucer (12B3C25-24), excavated from the same cultural unit, may have served as a mate to either of the two cups/tea bowls. A fourth 'décor Bérain' faience vessel (12B55C3-148) was identified as a plate.

Brown Faience

Brown faience is a distinctive sub-class of faience, distinguished by a coarse red fabric, and an exterior 'eggplant' coloured lead and manganese glaze which adapted the ware perfectly for cooking purposes. The interiors of brown faience vessels were usually coated with white tin-glaze and often

decorated with monochrome blue. Brown faience was chiefly manufactured in Rouen. It is quite common on French sites which date from about 1720 to 1760 (Blanchette 1981:47).

'Mottled' Brown Faience (Plates, Bowl/Hollow Platter, Cup; Fig. 10)

Four of the five brown faience vessels excavated from Grassy Island have the 'eggplant' glaze entirely covering both sides, with trailed or splashed white tin enamel creating a mottled effect on both the interiors and the exteriors. Two of these vessels are plates (12B55F2-2, 12B55C3-123). The first of these was restorable (Fig. 10A), with the typical faience plate shape - flat, with simple rounded contours, a concave interior brim and no footring. A third 'mottled' brown faience vessel is a large bowl or hollow platter (12B55C2-30, Fig. 10B). A small bulbous cup (12B55D7-17, Fig. 10C) represents the fourth 'mottled' brown faience vessel.

'Unmottled' Brown Faience (Undiagnostic)

An undiagnostic brown faience vessel (12B58B5-34) is represented by a sherd with interior white tin-glaze displaying a trace of blue decoration.

English Delftware

At least four Grassy Island vessels were identified as examples of English tin-glazed earthenware (or delftware). This number represents four percent of the tin-glazed earthenware assemblage. However, an additional seven tin-glazed vessels are considered to be of either English or Dutch origin.

All four of the English delft vessels are bowls, with light buff body fabrics. The glaze, which has a tendency to crumble, occasionally has a blue tint. Polychrome decoration is common, and the decoration itself is lively and stylized.

The Grassy Island delftware (English and Dutch) has been grouped for discussion into loose descriptive categories.

'Polychrome Mimosa Pattern' (Bowl; Fig. 11B)

A small English delftware bowl (12B3B37-10) is decorated in a polychrome version of the floral 'mimosa' pattern, in green, blue, and a rough, 'sealing wax' red. The 'mimosa' pattern is predominately English (although it can occur on Dutch delft), and was a common style in Bristol and other English centers from about 1700 to 1740 (Ray 1968:184). A Bristol attribution is strongly suggested for this bowl because of its raised red, and the presence of a green 'O' shaped mark

just below the interior rim (Garner and Archer 1972:33).

'Polychrome Rhomboid Floral' (Bowl; Fig. 11C)

An English delftware bowl (12B14A15-17, rim diameter ca. 140 mm) displays rhomboid shaped floral decoration in green, blue, and red. The convention of painting foliage in rhomboids with a square-ended brush was common in Lambeth from 1715 to 1740 (Garner and Archer 1972:38).

'Blue-tinted Glaze, Floral (?)' (Fig. 11D)

A third delftware bowl (12B14B7-29) is represented by a rim fragment (diameter, ca. 120 mm) with a distinctive blue tint to the glaze.

'Palm Tree Foliate Motifs' (Shaving Bowl; Fig. 12)

An English delftware 'barber's' or shaving bowl (12B55D9-27) is identified on the basis of its wide flat brim with neck gouge. Bright blue stylized 'palm tree' foliate motifs surround the interior brim. A complete English delft 'barber surgeon's' bowl (dated ca. 1700) is illustrated in an article on pre-Confederation medical instruments (Scott 1978:44, Fig. 4). It displays brim decoration virtually identical to the Grassy Island example, and its interior side walls are decorated with an array of barber's implements.

Dutch Delftware

At least four vessels (all plates) were identified as examples of Dutch tin-glazed earthenware (or Dutch delftware). This number represents four percent of the entire tin-glazed earthenware assemblage, but an additional seven tin-glazed vessels are considered to be of either Dutch or English origin.

The fabric of the Grassy Island Dutch delftware vessels is a light buff shade. The glaze has a grayish or bluish tint, with a tendency to craze rather than crumble. Numerous pinholes are present on the vessels' undersides. Two of the plates show evidence of darker blue 'trek' outlining, and three appear to have a glossy 'kwarrt' overglaze on their interiors. All four Dutch plates are shallow, with simple, rounded contours and no footings. The plates have short, concave brims, and brinks defined on the interiors only.

'Chinoiserie, Symmetrical Floral Sprays' (Plates; Fig. 13)

Two Dutch delft plates (restorable 12B3B31-1; 12B3C25-5) are from the same set, duplicating form, size, and decoration. The plates are of a small size (200 mm rim diameter, 100 mm base diameter, 18 mm vessel height). Their brims are decorated with 'chinoiserie' elements, including a reddish brown edge, and panels of 'dot and diaper' decoration. The overall decoration consists of symmetrically arranged blue floral sprays, surrounding a central floral medallion.

'Sponged Blue Decoration, Swirling Foliate Design' (Plate; Figs. 14A, 15)

A third Dutch plate (12B58B18-22) was restorable to profile. The vessel's 'busy' decoration is difficult to formulate, but it features bright blue sponged decoration, along with swirling foliate designs, and narrow concentric blue lines.

'Scroll (?) Motifs, Chinoiserie Edge' (Plate)

The last Dutch delftware plate (12B3B18-53) is represented by rim and brim pieces with a reddish brown edge, deep blue scroll (?) decoration, and possibly foliate motifs.

English or Dutch Delftware

English and Dutch delftware can be difficult to differentiate, especially when dealing with incomplete vessels. Consequently seven Grassy Island delftware vessels (about eight percent of the tin-glazed assemblage) are of uncertain origin, either Dutch or English.

Three delftware plates, primarily represented by rim sherds, are of English or Dutch attribution. The first (12B58B18-20) has 'chinoiserie' and foliate decoration, the second (12B54C29-20) has scroll and geometric designs and the last (12B58B14-8) has green, blue, and red floral decoration.

A small cup or tea bowl (12B100H8-91; Fig. 14B) with blue floral (tulip?) decoration could be of either Dutch or English origin.

A well represented saucer (12B55D9-28; Fig. 11A) with a V-shaped footring and blue 'mimosa' decoration could be of either Dutch or English origin. Saucers in English and Dutch delft have basically the same form, and blue 'mimosa' decoration has been known to occur on some Dutch delft (Ray 1968:185; 109a, 109b, Pl. 56) (Jennings et al. 1981: 189-190, Fig. 82, No. 1368).

A tin-glazed ointment pot (12B54G16-3) is felt to be of either English or Dutch origin. It has a bulbous body. French ointment pots tend to be more cylindrical (Genêt 1980: pl. 45; pl. 82).

An undiagnostic (12B51F17-7) delftware vessel of English or Dutch ascription displays powdered light purple (manganese) decoration. Bristol, Brislington, and Wincanton are particularly noted for this type of decoration (Ray 1968:91-92), but it can occur on Dutch delft as well.

Tin-glazed Vessels of Unknown Ascription

At least 38 tin-glazed earthenware vessels were of uncertain ascription. This number represents about 42% of the tin-glazed assemblage. The majority are represented by small fragments only, often with little or no decoration. Seven of these vessels were identified as flatware, either plates or platters. Four vessels are concerned with beverage serving, including two cup/tea bowls, one saucer, and one pitcher. Personal tin-glazed vessels of unknown ascription include three chamber pots, and three ointment pots (Fig. 14C). Sixteen vessels could only be identified as hollowware, and the remaining five are of undiagnostic form.

Turkish (Kutahya) Fine Earthenware

Introduction

A restorable polychrome decorated tea bowl (12B54A13-30; Figs. 16-17) and fragments from another (12B57C3-33) were identified as 18th century examples of a Turkish fine earthenware produced by Armenian potters in the Turkish town of Kutahya. It has been suggested that «The wide variety of shapes and the virtuosity of the patterns on Kutahya pottery in any of the larger museum or private collections throughout the world are in themselves evidence of the vitality of the industry in the first half of the eighteenth century» (Carswell and Dowsett 1972:16). However, only one example, a saucer (16L.25N1.6), has been identified from the vast Louisbourg ceramic collection. Fragments from a few Kutahya ware tea bowls and a matching mug were excavated from two 18th century tavern sites in Williamsburg, Virginia (Audrey Noël Hume 1978:61-62, Fig. 39).

The production of Kutahya pottery and tiles began in the early 17th century. By the early 18th century the ware seemed universally popular with European merchants trading directly with Turkey. Popular forms included Chinese porcelain inspired tea bowls, coffee cups, and saucers, as well as pitchers, jugs, flasks, and bowls. Plates and dishes were less common. In 1715, a French merchant sent to France from Istanbul «une douzaine de tasses à café avec leurs soucoupes, une tasse, deux bouteilles pour mettre de l'eau de rose, deux salières de deux escritaires, le tout de porcelaine de Cutajé»

(Lane 1957:63). Kutahya pottery became progressively cruder after the first half of the 18th century, but the ware continued to be produced in a more degenerated form well into the 20th century (Carswell and Dowsett 1972:35-42).

The restorable Grassy Island Kutahya ware tea bowl has a hemispherical form, with a plain rim and deep, vertical footring. The vessel has all the characteristics of 18th century Kutahya ware. It is technically a fine earthenware, rather than a soft-paste porcelain, despite its glassy, tight fitting glaze, and is related to the finely made Isnik wares of the 16th and 17th centuries. The fabric of the Kutahya ware tea bowl is sandy and whitish, although discoloured to buff and lacking the translucency of porcelain. Kutahya ware vessels were usually covered first with a thin white slip, often containing tin, decorated, and then covered with a clear, alkaline glaze which adhered perfectly to the vessel during firing. The glassy glaze which covers the Grassy Island tea bowl matches this description. The underglaze colours used to decorate the tea bowl correspond to known Kutahya ware hues - opaque yellow, emerald green, bright blue, and a raised, 'sealing wax' red made from an iron rich clay known as Armenian bole. Black outlining has been used to highlight some of the decoration. The decoration itself is a lively mix of geometric motifs (including distinctive peaked panels) and floral sprigs, frequently highlighted with red dots. The decoration on the Grassy Island Kutahya ware tea bowl is almost identical to that on a Kutahya ware tea bowl in the Royal Scottish Museum, and a saucer in the Museum of the Convent of San Lazzaro, Venice (Carswell and Dowsett 1972:21-22, Figs. 4c, 5g), which date to the first quarter of the 18th century. In form and size, the Grassy Island tea bowl matches an 18th century «coffee cup» in the Victoria and Albert Museum, London (Carswell and Dowsett 1972:22, Fig. 5b).

In addition to the restorable tea bowl, two small lower body sherds representing another similarly decorated Kutahya ware tea bowl (12B57C3-33) were also excavated.

Possible Turkish

A hollow-ware vessel (12B100H15-180) is included in the vessel count of tin-glazed vessels of uncertain ascription but it may be a cruder, later version of Turkish (Katahya) fine earthenware. The vessel is represented by a heavy, 'pie-crust' crimped rim piece, probably from a bowl. It has off-white metallic glaze with turquoise pooling, and is decorated with dingy blue cross-hatching. Kutahya ware vessels of similar appearance were being produced by the second half of the 18th century (Carswell and Dowsett 1972:36-39, Fig. 19), although this vessel was excavated from a ca. 1720-1744 context.

Agate

True or 'solid' agate is a fine earthenware composed of wedged layers of clay of various shades. Godden states that most English examples «originate from the Staffordshire potteries and fall within the 1710-1750 period» (Godden 1975: 90). At least one 'solid' agateware vessel was excavated from Grassy Island. The vessel (12B58B5-40) is a mug, decorated with an incised concentric groove. A clear lead glaze has been applied over various layers of clay producing a veined or variegated effect with swirling brown, black and gold colours.

'Astbury' Ware

'Astbury' ware is a fine English red earthenware, distinguished by a ginger brown lead glaze and often adorned with sprigged white pipe clay decoration. The ware was produced from ca. 1725-1750 (Noël Hume 1976:122-123). Although commonly associated with John Astbury, a well-known Staffordshire potter, similar wares were produced by other potters elsewhere in England. A single hollow-ware vessel (12B100H15-201) was identified as 'Astbury' ware.

Cream-coloured Earthenware

Cream-coloured earthenware began to be produced in England some time before 1740 (Towner 1978:19). Its manufacture declined with the production of the more refined creamware in the 1760s but it was made in small quantities until about the 1820s. The ware is more grainy and porous than creamware and has some inclusions. A single sherd from a vessel of undiagnostic form (12B14A8-9) with 'tortoise-shell' glaze represents the only example of the ware type found on Grassy Island. Noël Hume states that archaeological studies have so far failed to establish the presence of tortoise-shell wares in American homes before the mid-1750s (Noël Hume 1970:409) so it seems likely that the sherd post-dates the main Grassy Island occupation of ca. 1720 to 1744/1745. It was excavated from a stratum which produced a small amount of post-1745 material.

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Figure 1. Spanish majolica plates.

- A 'Dot and Arc Variant of Puebla Blue-on-white' (12B55C3-153).
B Concentric blue-banded, 'Dot and Arc' elements in center
 base motif (12B55C3-152).

(Photo by Danny Crawford)

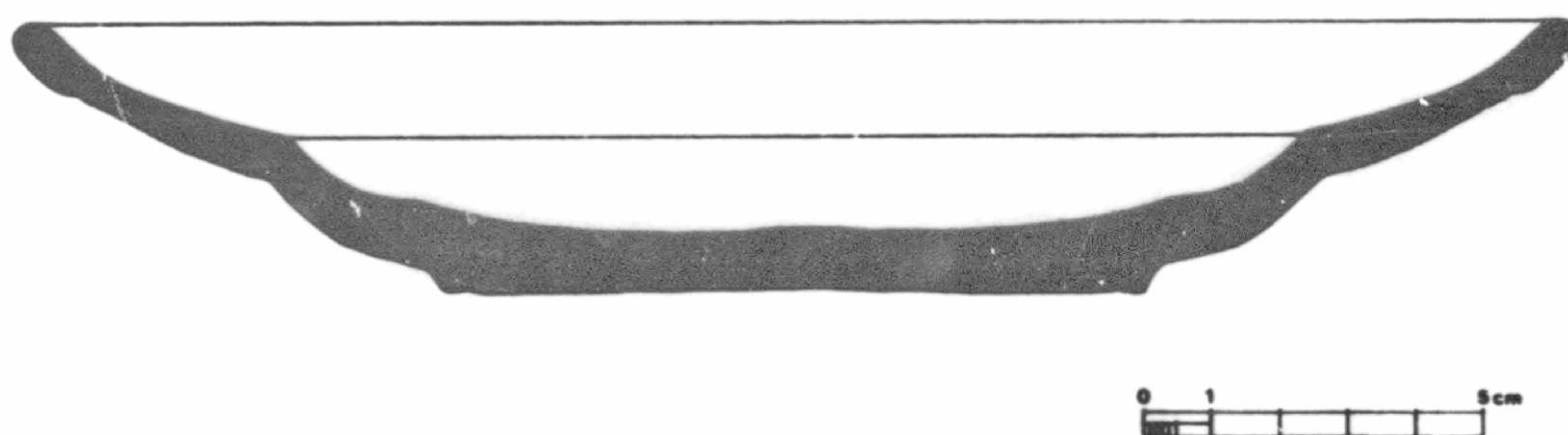


Figure 2. Spanish majolica plate form, 'Dot and Arc Variant of Puebla Blue-on-White' (12B55C3-153).

(Drawing by Wayne Hughes)

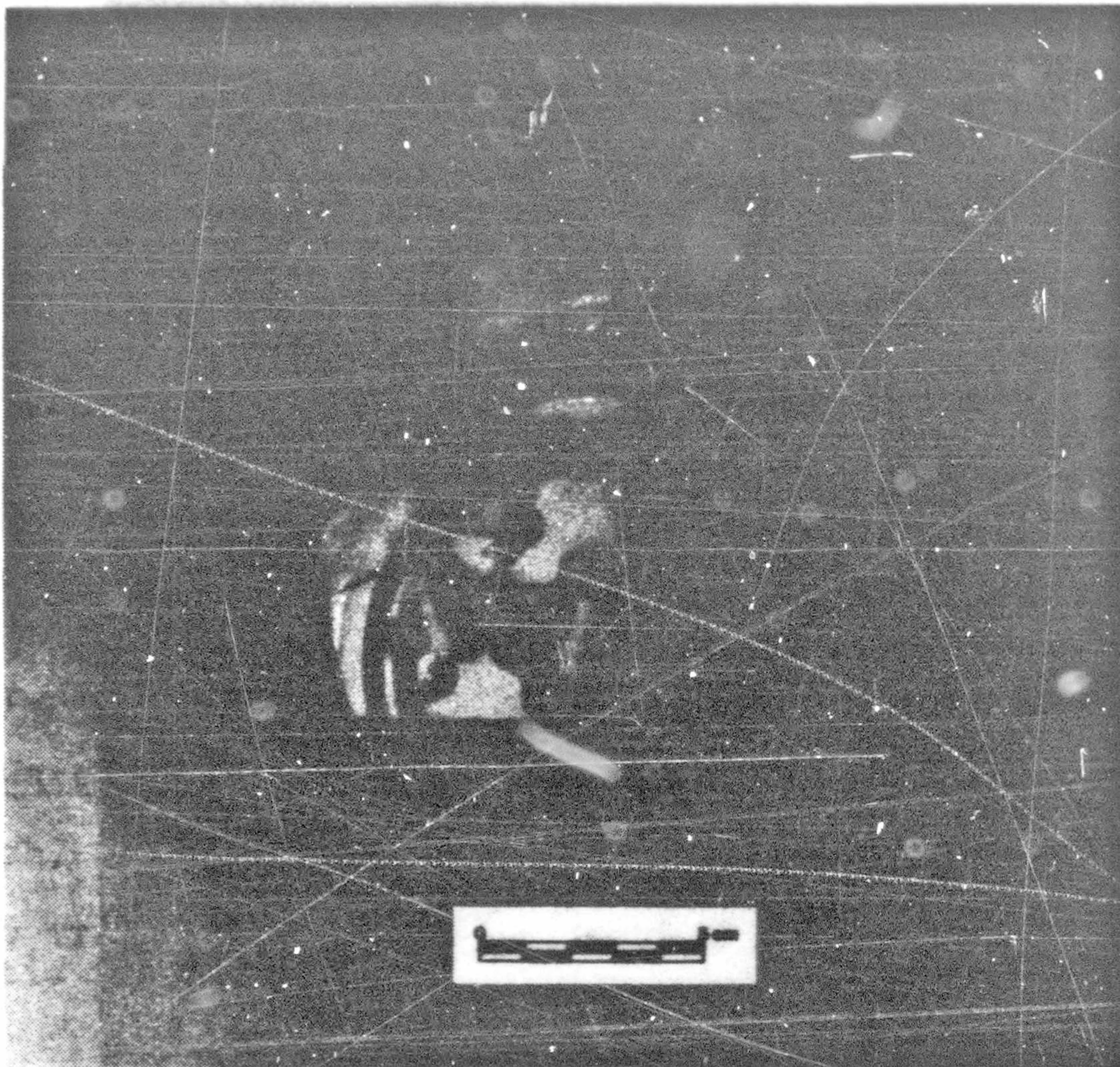


Figure 3. Spanish majolica plate, footringed, concentric blue-banded (12B51F19-14).

(Photo by Danny Crawford)

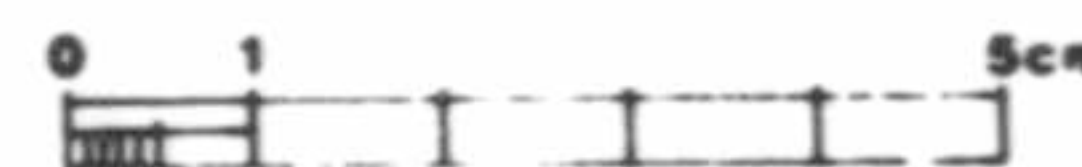


Figure 4. Spanish majolica plate, footringed form, concentric blue-banded (12B51F19-14).

(Drawing by Wayne Hughes)

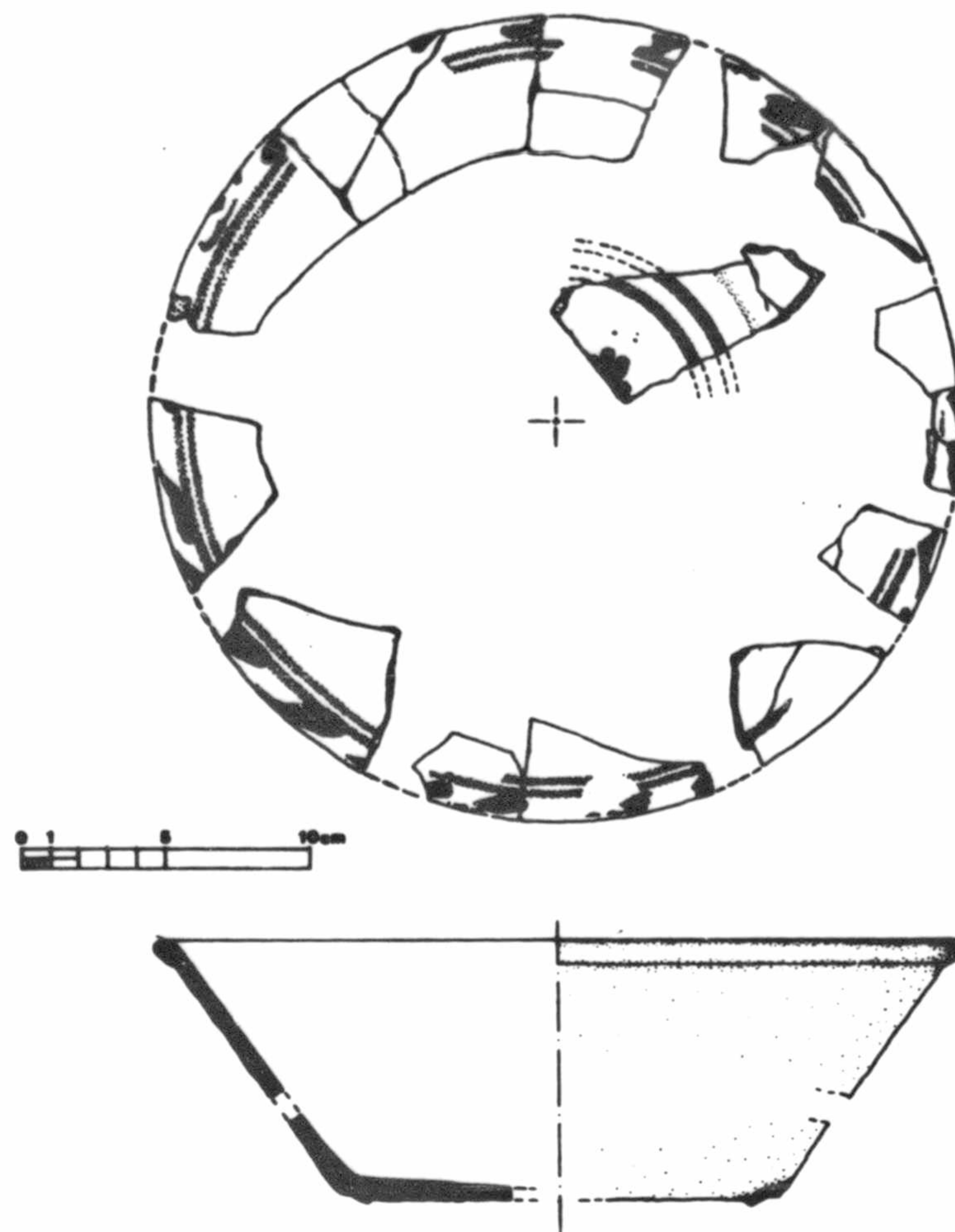


Figure 5. Spanish majolica bowl, rolled rim decorated with blue 'dashes' (12B58B14-23).

(Drawing by David Walker)

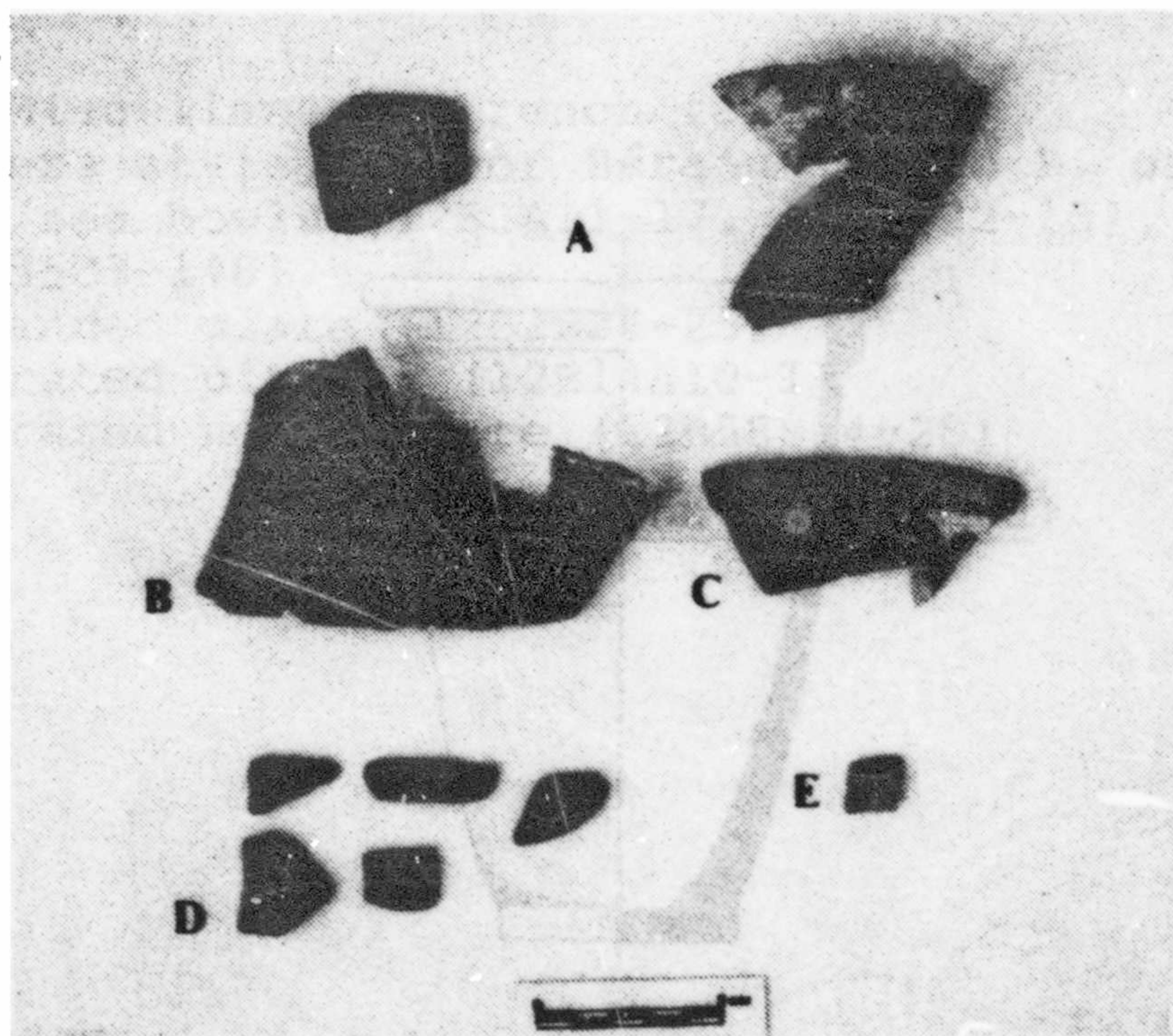


Figure 6. Miscellaneous Spanish majolica vessels.

- A Plates, with blue and purple decoration (12B54J8-35, 12B54K5-32)
- B Bowl, with crimped rim (12B58B18-21)
- C Bowl, rolled rim decorated with blue dashes (12B55C3-124)
- D Hispano-Moresque copper lusterware, flatware (12B2E4-24)
- E Hispano-Moresque copper lusterware, undiagnostic (12B57A8-13)

(Photo by Danny Crawford)

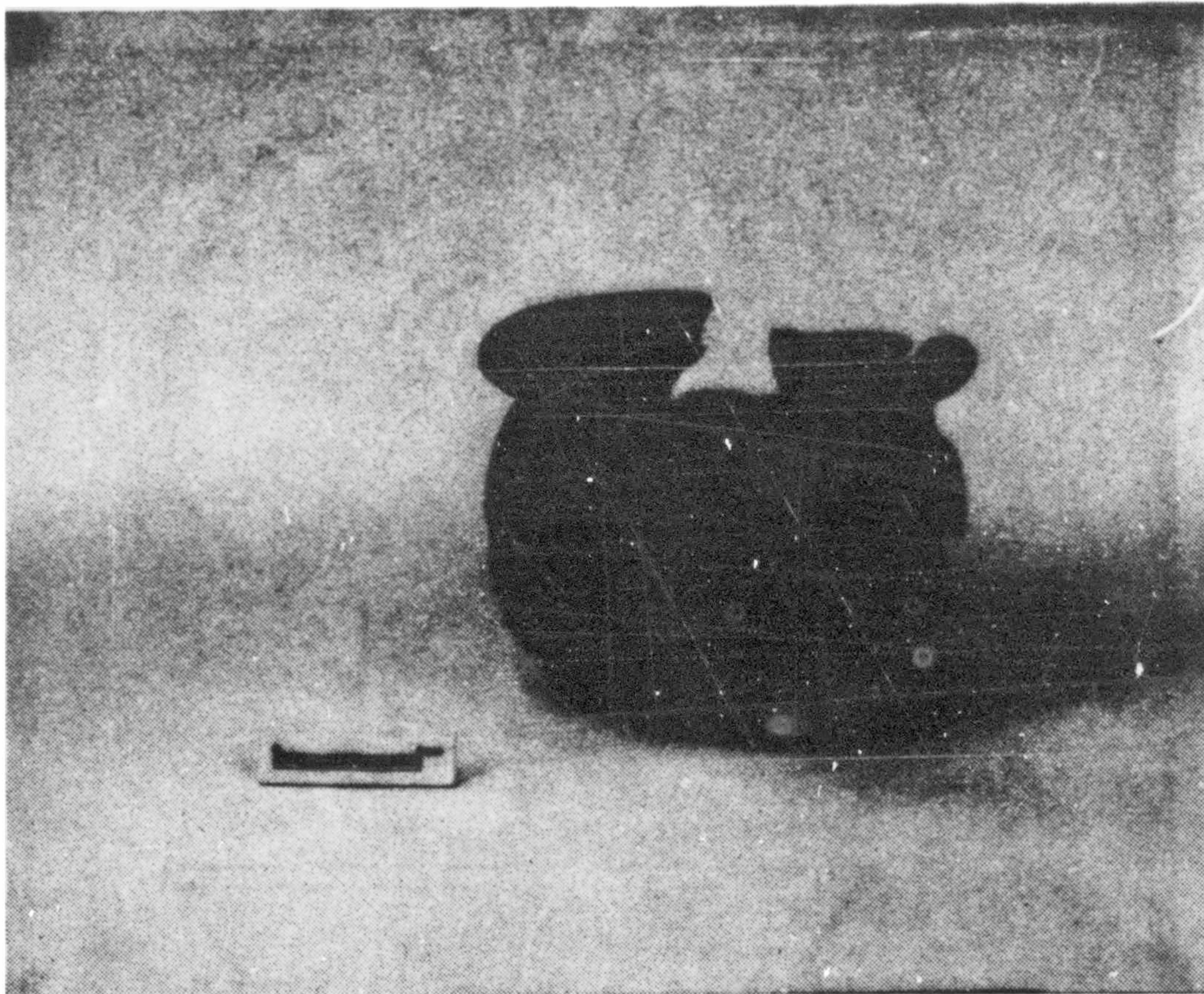


Figure 7. French faience chamber pot (l2B3B7-13).
(Photo by Danny Crawford)

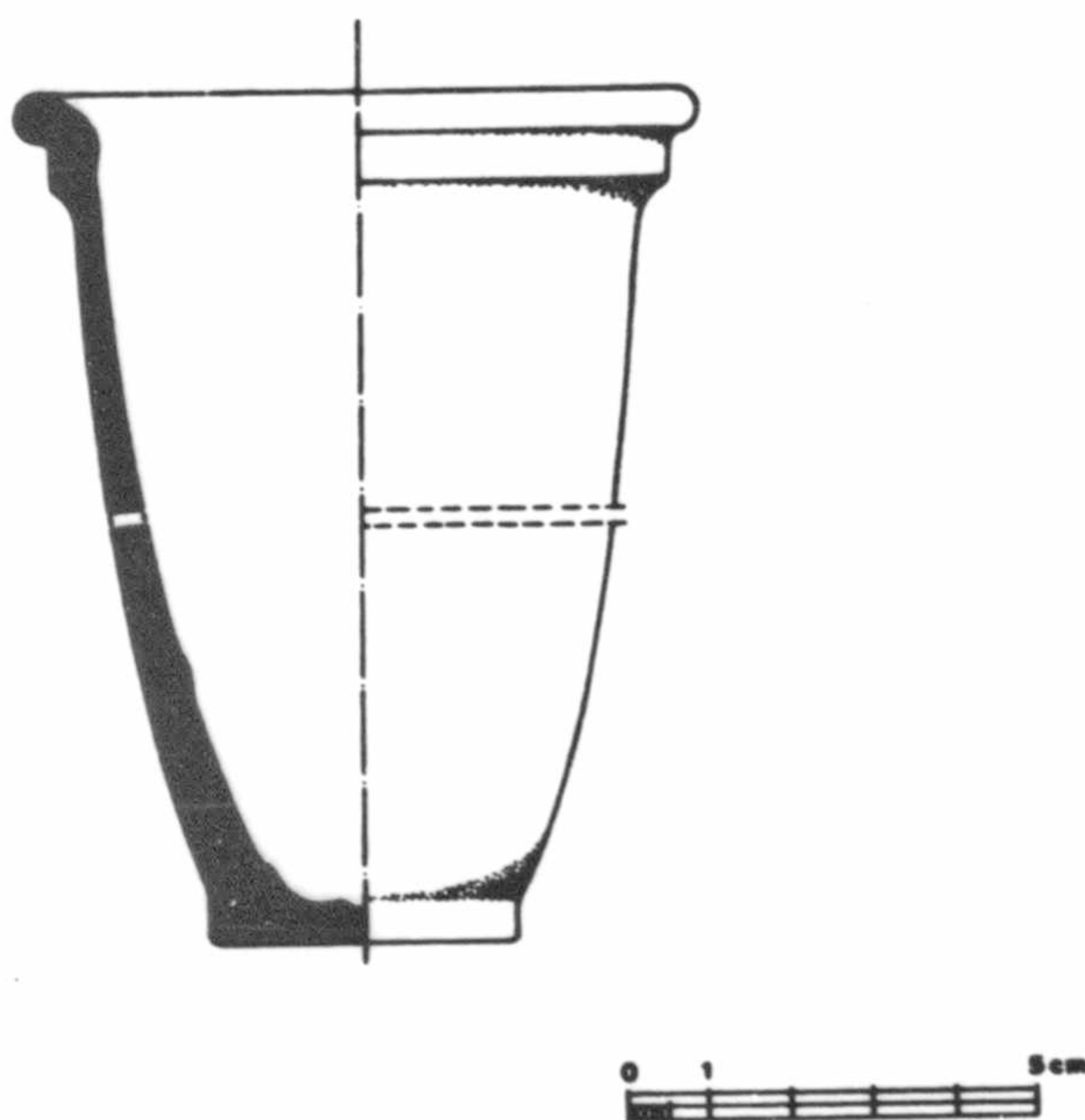


Figure 8. French faience 'preserve' jar (l2B54A13-31).
(Drawing by David Walker)

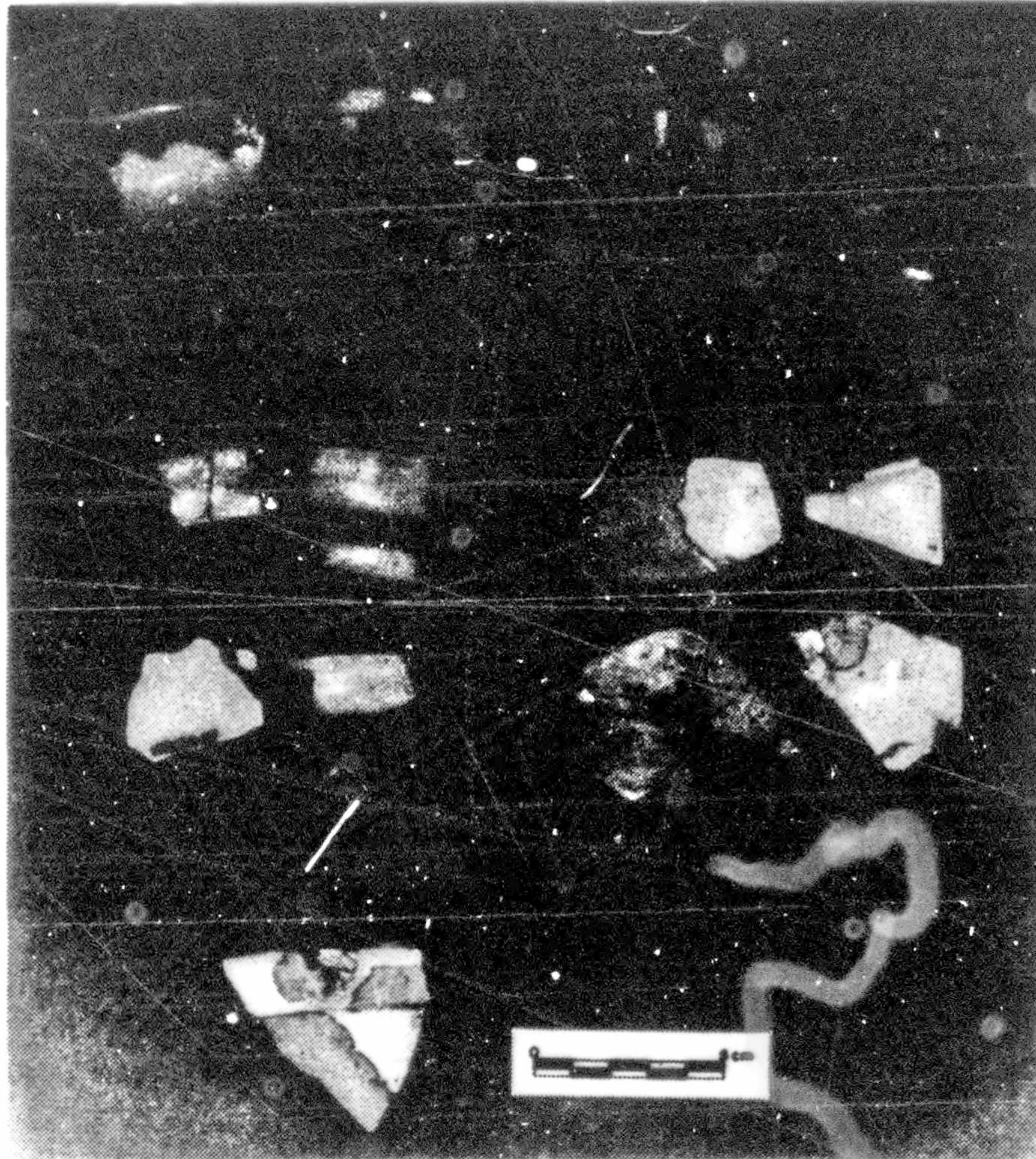


Figure 9. Miscellaneous French faience.

- A Moustiers style, 'décor Bérain', L to R, saucer (12B3C25-24),
cups/tea bowls (12B3A11-17, 12B3B22-15), plate
(12B55C3-148)
- B blue-banded plate (12B2E24-25)
- C undecorated pitcher (12B14A10-1)
- D undecorated hollow-ware (12B58B14-28)

(Photo by Danny Crawford)

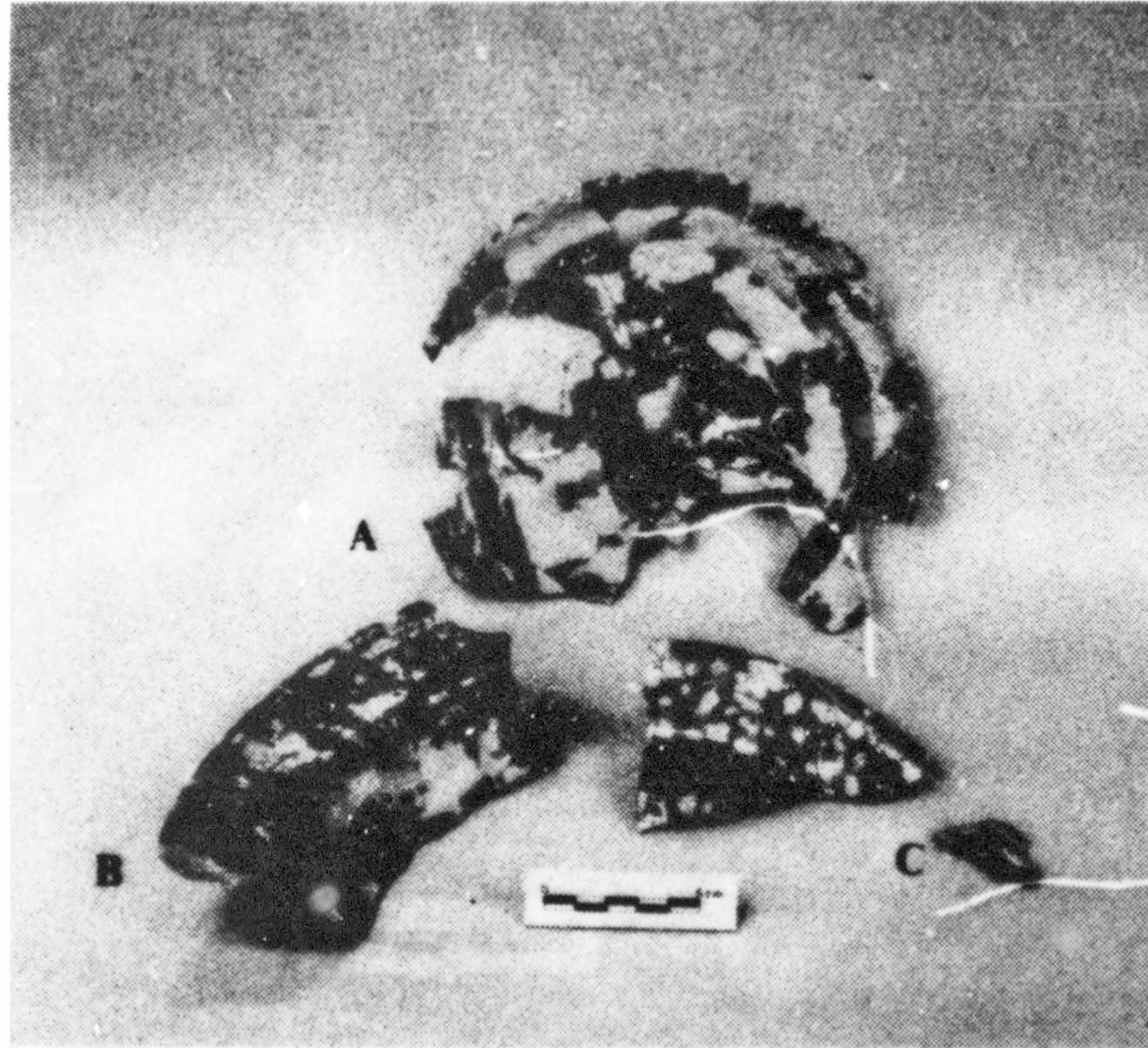


Figure 10. 'Mottled' brown faience.

A plate (12B55F2-22)

B bowl/hollow platter (12B55C2-30)

C small cup (12B55D7-17)

(Photo by Danny Crawford)

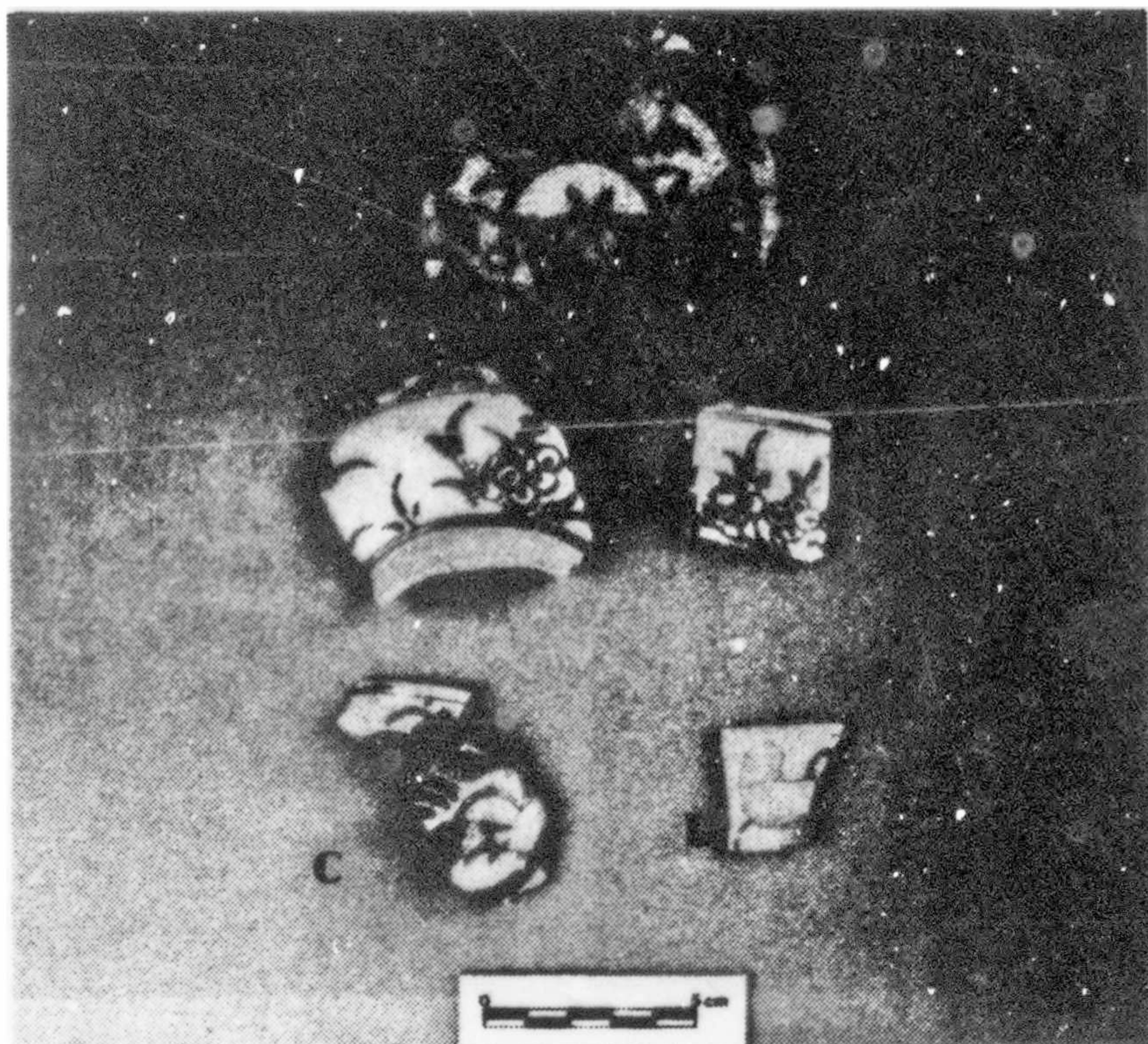


Figure 11. Miscellaneous delftware.

- A English or Dutch delft saucer, with blue 'mimosa'; decoration (12B55D9-28)
- B English delft bowl, polychrome 'mimosa' decoration (12B3B37-10)
- C English delft bowl, 'rhomboid' floral polychrome decoration (12B14A15-17)
- D English delft bowl (12B14B7-29)

(Photo by Danny Crawford)

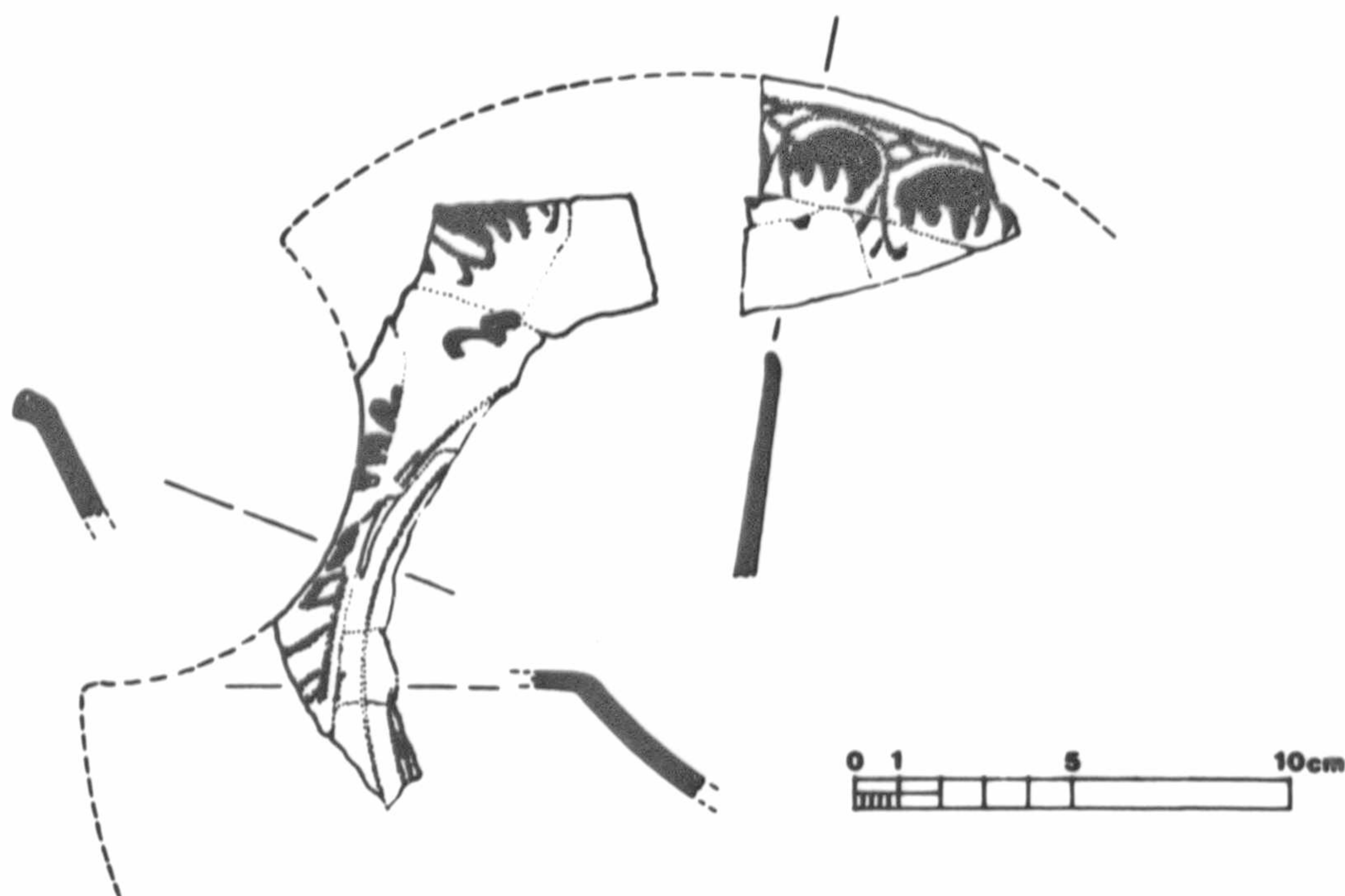


Figure 12. English delftware blue decorated shaving bowl (12B55D9-27).

(Drawing by David Walker)

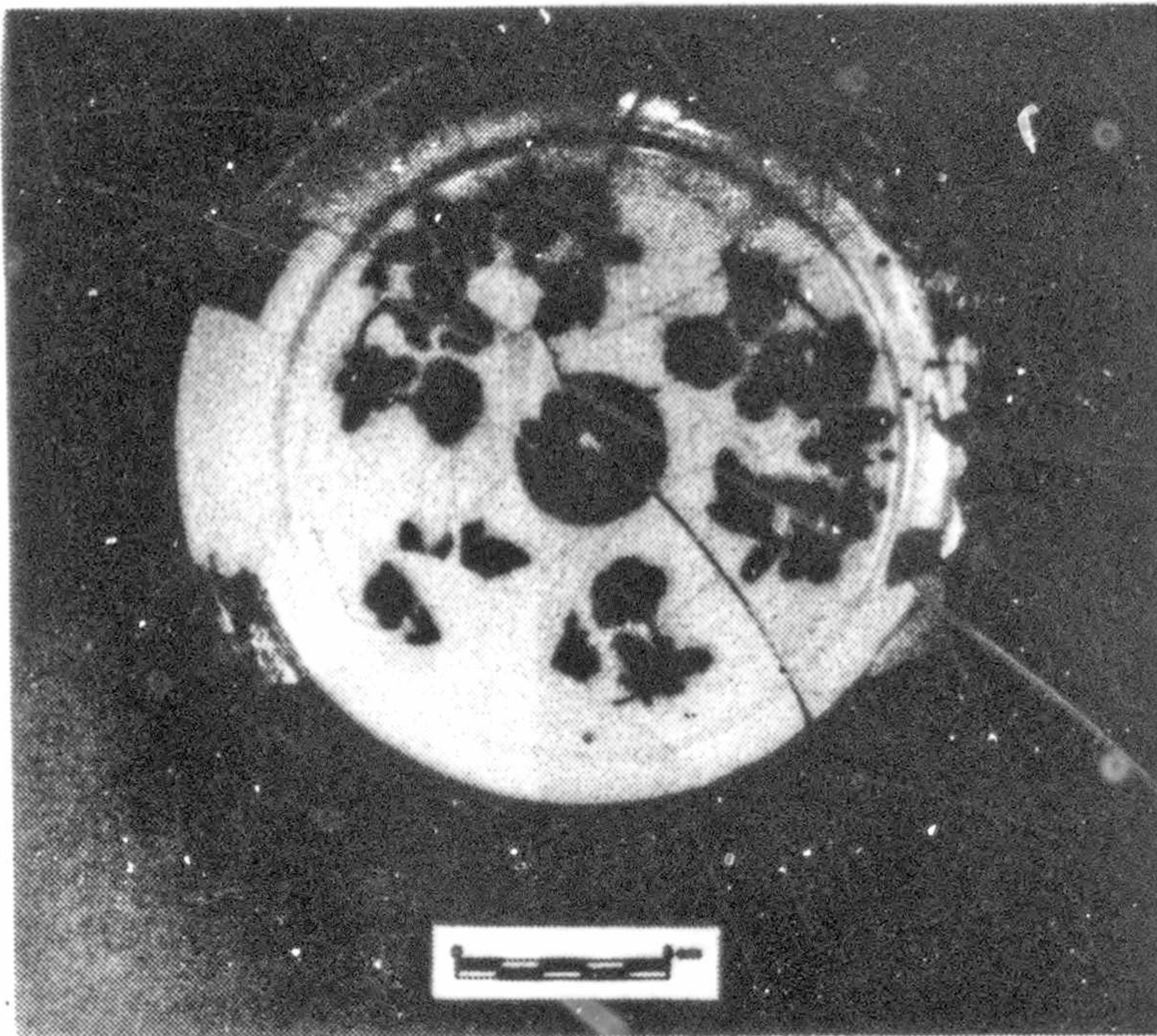


Figure 13. Dutch delftware plate, blue 'chinoiserie' floral decoration (12B3B31-1).
(Photo by Danny Crawford)

Figure 14. Miscellaneous.

- A Dutch delft plate, blue sponged and floral decoration (12B58B18-22)
- B English or Dutch delft cup or tea bowl (12B100H8-91)
- C Small tin-glazed ointment pot of uncertain ascription (12B100H8-92)
(Photo by Danny Crawford)

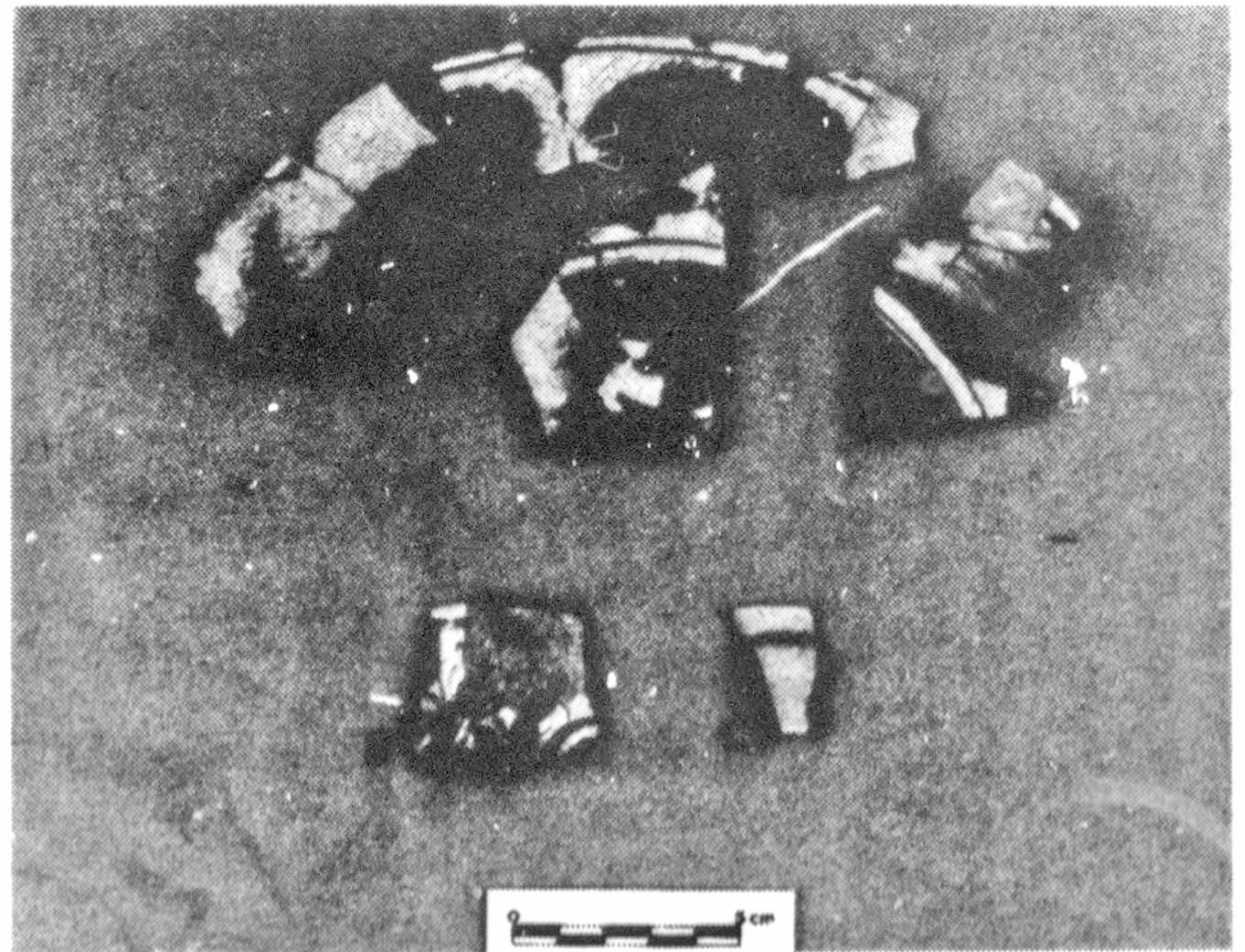


Figure 15. Dutch delftware plate form (12B58B18-22).
(Drawing by Wayne Hughes)

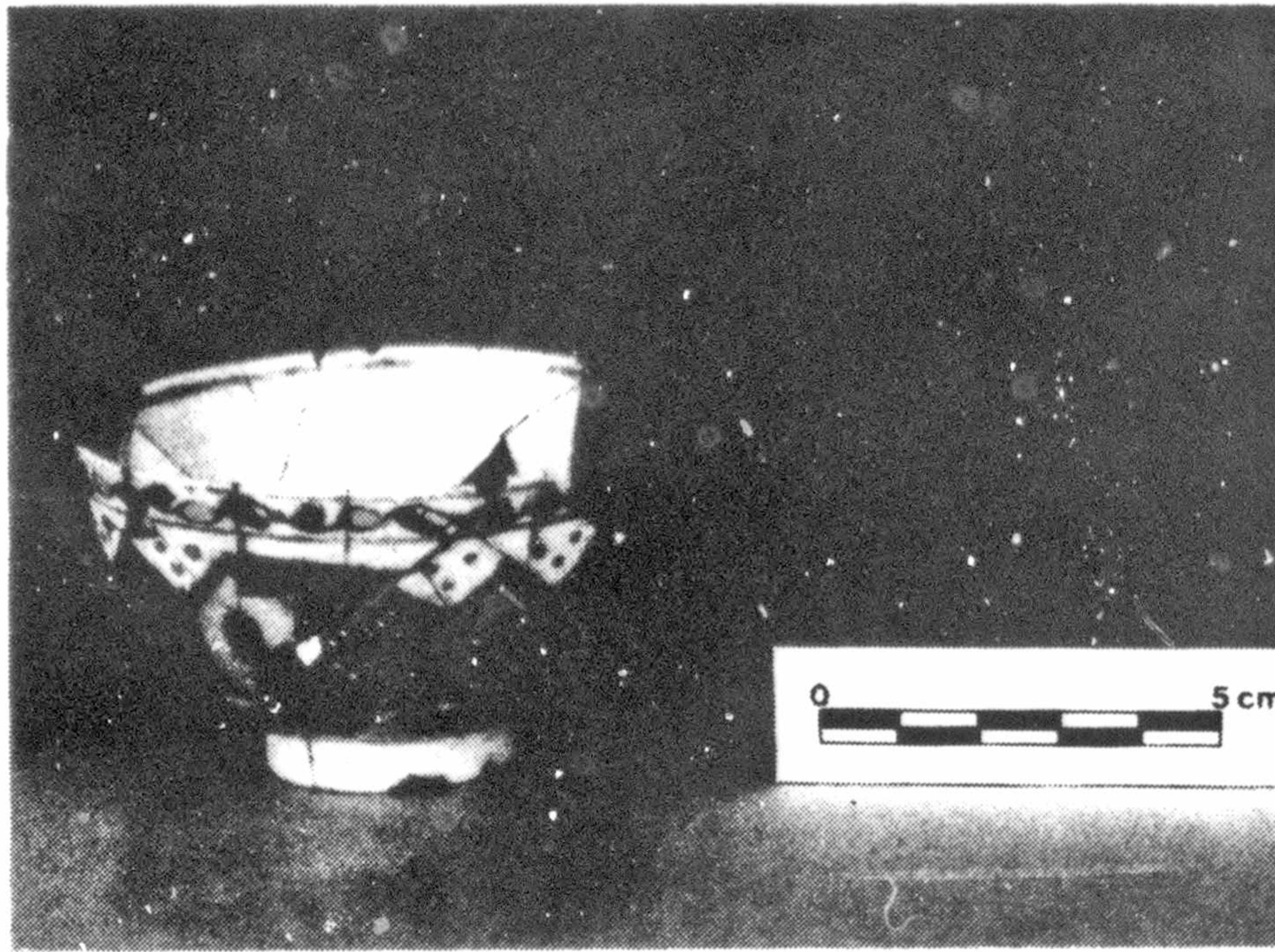


Figure 16. Turkish (Kutahya) fine earthenware tea bowl, decorated in polychrome colours (12B54A13-30).

(Photo by Danny Crawford)

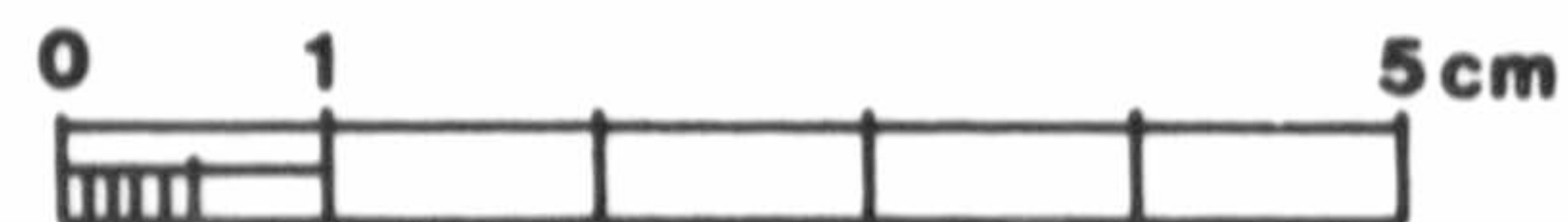
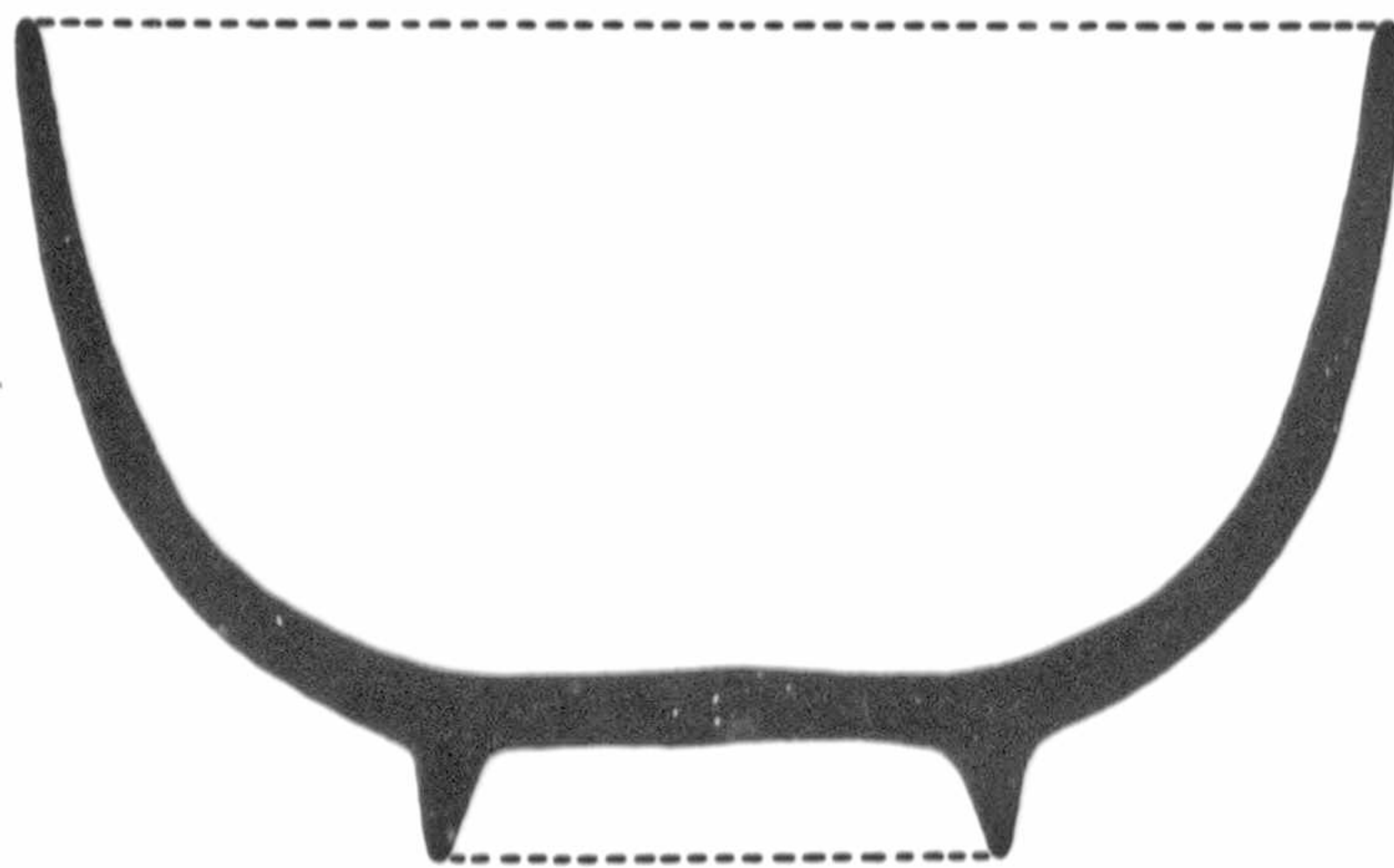


Figure 17. Turkish (Kutahya) ware tea bowl form (12B54A13-30).

(Drawing by Wayne Hughes)