



# DAACS Cataloging Manual: Ceramic Genre Appendix

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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

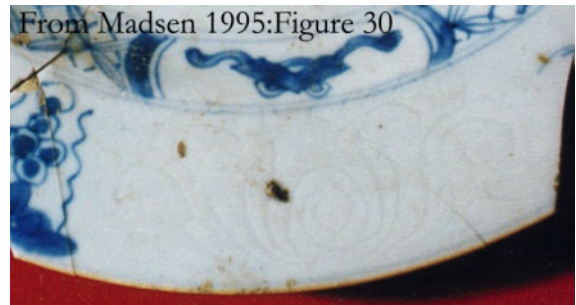
**Description:** This decorative technique differs from the others in that it is not an applied decoration, but rather consists of a pattern shallowly engraved or impressed into the vessel body while still in the leather-hard state, before glazing and firing. The extra glaze that fills the inscribed 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:** Chinese Porcelain

**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.

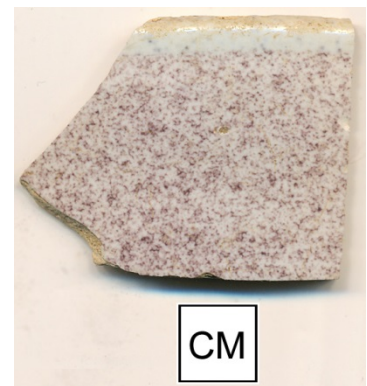
**Ware Type:** Delftware, Dutch/British;

Tin-Enameled, Unidentified;

Faience

**Decorative Technique:** Applied powder/crystals

**DAACS Stylistic Elements:** As appropriate



Thomas Jefferson Foundation.

## BARLEY

**Description:** Molded, stylized barley elements primarily seen on White Salt Glazed 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 stoneware, Whieldon-type Ware, Wedgwood Green

**DAACS Stylistic Elements\*:** Barley  
**Decorative Technique:** Molded

**Date Range:** 1740–1775



Plate marley with Barley pattern (Thomas Jefferson Foundation).

\*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 Stoneware

**Decorative Technique:** Sprig molded; “Incised, free hand” elements

**DAACS Stylistic Elements:** May include the following:

Man                      Medallion  
Lettering

**Date Range:** 1550 – 19<sup>th</sup> cent.



APVA.org

## BATAVIAN

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

**Ware type:** Chinese Porcelain, Japanese Porcelain

**DAACS Stylistic Elements**

**Dec Tech:** “Slip”  
**Stylistic Element:** “Solid”  
**Motif:** “Individual A”

**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 stoneware, Wedgwood Green, Whieldon-type Ware

**Decorative Technique:** Molded

**DAACS Stylistic Elements\*:**  
Bead and Reel 01

**Date Range:** post 1740



\*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



Thomas Jefferson Foundation.

## 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 (CW 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

**Dec Tech:** “Stamped”  
“Painted, under free hand”  
“Incised, free hand”

**Date Range:** 1650-1775



Thomas Jefferson Foundation.



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

**DAACS Stylistic Elements:** Painted and molded botanical elements

**Date Range:** 1760-1775



## 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:*



**Dec Tech:** "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



Thomas Jefferson Foundation.

**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 found on 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”).

**Ware and Form:** Chinese Porcelain. Typically found on table- and teawares.

**Genre:** “Overglaze, handpainted”

**Decorative Technique:** “Painted, over free hand”

**Stylistic Elements:** As appropriate

**Date Range:** 1680–1725 (Litzenburg 2003)



[www.artfund.org](http://www.artfund.org)

## FEATHER EDGE

**Description:** A stylized “feather” molded rim pattern.

**Common ware types:** Creamware, Whieldon-type Ware

**Decorative Technique:** Molded

**DAACS Stylistic Elements\*:** Feather Edge

**Date Range:** 1765-1820



Thomas Jefferson Foundation.

\*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.

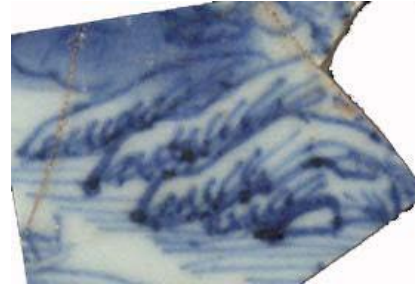
**Common ware types:** Creamware,



[www.aia.umd.edu](http://www.aia.umd.edu)

Pearlware, Whiteware, Chinese Porcelain, European porcelains

**DAACS Stylistic Elements:** Hand painted elements, including bands.



Thomas Jefferson Foundation

## 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 (Thomas Jefferson Foundation).

## LITTLER'S BLUE

**Description:** A coating of deep cobalt blue on White Salt Glazed 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 stoneware

**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, 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

## 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

**DAACS Stylistic Elements:** Botanical elements and Plain Bands

**Date Range:** 1829-1920



Thomas Jefferson Foundation.

## 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

**DAACS Stylistic Elements:** Botanical bands, Garland bands, Plain bands, “Botanical, composite”; “Botanical, unid.”

**Date Range:** 1795–1830



Thomas Jefferson Foundation.

## 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,



aaawt.com

molded/stamped/incised”.

**Common ware types:** German Stoneware, Westerwald/Rhenish

**Dec Tech:** “Stamped”; “Painted, under free hand”; “Incised, free hand”

**Date Range:** 1650-1775

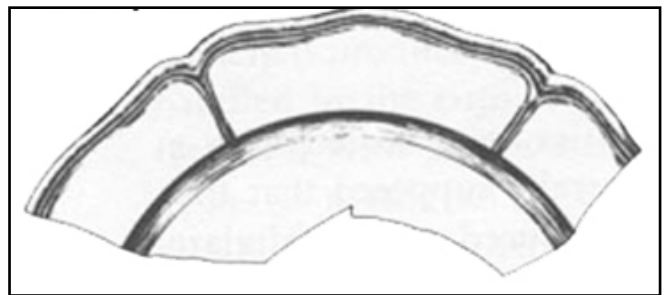
## QUEEN'S SHAPE

**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 stoneware, Wedgwood Green, Whieldon-type Ware

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

Date range dependent on ware type.



Noel Hume 1969:116

\*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](http://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.

**Ware type:** White Salt Glaze stoneware

**Dec Tech:** 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 dec tech is “Scratch/Fill.” Rouletting should be recorded as such.



[www.jefpat.org](http://www.jefpat.org) Scratch Blue



Scratch Blue Debased

**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

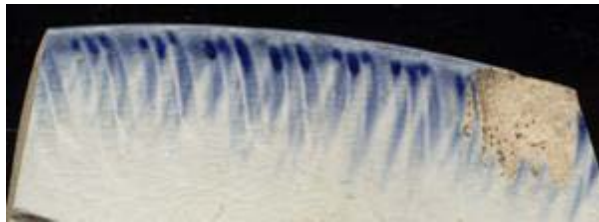
## SHELL EDGE, MULBERRY

**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

**DAACS Stylistic Elements\*:** Shell Edge elements

**Date Range:** 1780-1895



Thomas Jefferson Foundation



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

## 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-enameled wares; Whiteware and Ironstone

**Dec Tech:** Sponge

**DAACS 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](http://www.bhandl.co.uk))  
If only the tree was present on the sherd, then the Genre would be "Sponge/Spatter."



Sponged Whiteware  
(Thomas Jefferson Foundation)

## TRANSFER PRINT OVER

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

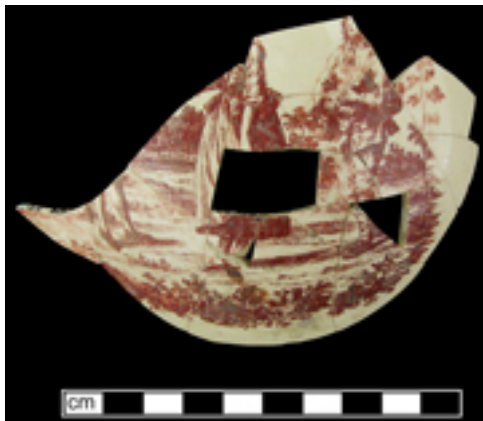
**Ware types:** Creamware, and on later continental Porcelains

**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](http://www.jefpat.org)



Black overglaze transfer print French porcelain (Hermitage).



## 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). Sherds with this genre should be cataloged with “Ironstone/White Granite” ware type.

**Date Range:** c. 1850 – 1890s

**Dec Tech:** “Painted, under free hand” and “Molded”

**DAACS Stylistic Elements:** As appropriate