

Tracing Domestic Practices Through Ceramic Analysis at Coan Hall

Honors Undergraduate Capstone Thesis

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Abstract

Ceramic assemblages can reveal details about inhabitants of archaeological sites, such as how they stored and consumed food, what their stylistic choices were, and how they went about their daily lives. At Coan Hall, a 17th-century plantation site along the Coan River in Northumberland County, Virginia, the analysis of the ceramic assemblage at one part of the site (Locus 3) reflects food consumption practices and daily activities, as well as creating a picture of the accessibility of ceramics to different groups in the 17th century. For this research project, I catalogued the ceramics present in the fill of a large feature at Locus 3, dated them, and determined the significance of the ware types and vessel forms present. Ceramics were also sorted by ware type and mended within and across contexts to estimate a minimum vessel count in order to determine the total number of vessels in the assemblage. A total of 71 unique vessels were found, including Indigenous ceramics, ceramics possibly made by Indigenous or enslaved African individuals, local ceramics made by free potters, and imported European vessels from multiple origins. The findings of this study indicate domestic activities such as dairy production, storage of food, alcohol consumption, and dining, reflecting personal choice and availability of ceramic types. Furthermore, the variety of ware types present, such as colonoware, indicate varying levels of accessibility to ceramics, reflecting adaptation to limited resources in order to make personal ceramics and use them for cooking.

Introduction/Background

Daily life in early English colonial sites is archaeologically represented by numerous strands of evidence, such as faunal and botanical remains, architectural materials, tobacco pipe stems, glass fragments, and ceramics. Ceramic assemblages at early colonial sites can reveal information such as how individuals prepared and consumed food, what type of tableware they could afford, how they stored materials, where they were getting their wares from, and social and trade interactions with Indigenous populations. At Coan Hall, a 17th-century plantation in the Northern Neck of the Potomac River Valley in Virginia and the subject of this thesis, the ample ceramic presence gives plenty of potential for analysis of daily life at the site. Coan Hall is known for being an early social and political center and the home of political leader John Mottrom. Not only did this site serve as a political meeting place, it was also the first plantation in the Northern Neck region, illustrating the rise of slavery in the early colonies. The ceramics at this site provide a glimpse into the lives of all who lived and interacted at Coan Hall, including colonists, enslaved individuals, and local Indigenous tribes. My research focuses on the period from ca. 1640 to 1700.

The study of English colonialism in the Potomac River Valley is represented by the work of numerous authors and spans many sites, including Coan Hall. Several authors have discussed the “standard of living” in the Chesapeake, reflected in both the historical record and in archaeological assemblages (Horn 1988; Pogue 1993). They debated whether there is a measurable standard of living, what conditions reflect a colonial Chesapeake lifestyle, and how this idea can be either accurately or inaccurately reflected in the historical record. Studies of seventeenth-century life at Coan Hall, as well as the surrounding Potomac Valley landscape,

include an examination of key elements of Coan Hall's architecture reflected in the archaeological record, as well as how the landscape impacted life at Coan Hall, and the way continuity and change are reflected there (Heath et al. 2017; Heath et al. 2019; Heath et al. 2020).

This thesis will examine trends in ceramic distributions at Locus 3 of Coan Hall, a currently undefined feature that may be a cellar. This research will look at the presence of both European and Indigenous ceramics at the site, spanning numerous units excavated from 2021 to 2024. The scope of this research aims to determine which vessel and ceramic types are present at Coan Hall through developing a thorough catalog, as well as gain an understanding of how many vessels are present at Locus 3 by conducting a minimum vessel count. My work will ultimately paint a clearer picture of the number and types of ceramics present at Locus 3, allowing for a glimpse into life at Coan Hall that is reflected through the ceramic assemblage.

Ceramics are analyzed and dated by archaeologists for a number of reasons. The ceramics found in an assemblage can provide information on where and when they were manufactured, which allows for overall dating of a site. When observed through stratigraphic layers, the dates of ceramics can provide a timeline of deposition for an assemblage.

The current research at Coan Hall spans several loci at the site, which are numbered 1, 2, 3, and 4 respectively. The subject of this thesis is Locus 3, where an approximately 15 ft. x 45 ft., stratified rectangular feature with irregular walls and a flat floor has been partially excavated. While much work is currently being done on the many artifacts and remains present at the site, I conducted a thorough analysis of ceramic distributions at Locus 3. My work reveals several key findings that lead to a better understanding of the residents of the site and their daily activities and consumption habits.

This analysis is significant because not only does it reveal which types of ceramics were being used at the site, but also how ceramic assemblages reflect real life practices that were going on daily. This research reveals aspects of personal choice regarding purchasing or trading ceramics, domestic activities that individuals were engaging in at the time, and their food consumption and storage habits. The catalog will also further an understanding of the use and distributions of Indigenous pottery at the site and will illustrate activities occurring in the area between the English, African, and Indigenous individuals that are reflected through the ceramic assemblage. Ultimately, this research will lead to a better understanding of the domestic and consumption activities at Coan Hall.

The main question guiding this research is if the ware types found at Locus 3 will reveal key characteristics of the food storage and consumption patterns of English, African, and Indigenous individuals occurring throughout the timeline that this area of the Coan Hall property was occupied. I will first cover the relevant literature dedicated to the topics of Coan Hall, English colonial foodways practices, and 17th-century ceramics in the Chesapeake region. Then I will cover the methods used in this research, outlining and detailing all parts of this project. A detailed explanation of the results of this research and a discussion about the meaning of those results will form my conclusions.

The methodologies used in this research include cataloging ceramics by ware type when possible, and attribute-level analysis when ware types are not established; mending ceramic sherds found within the same archaeological context and cross-mending them (mending between contexts) to better understand stratigraphic relationships and to analyze forms, observing trends in ceramic distribution across different stratigraphic layers, and analyzing the meaning of differing distributions of ceramics across time periods.

Literature review

There are several previous works that have set the work in motion at Coan Hall that ultimately allowed for this research project to be conducted. This literature review provides a background on previous research done at the site and the significance of the ceramic assemblages at this and other sites in the region. Numerous scholars have completed previous research in the area, highlighting the significance of the Chesapeake landscape, those living on that landscape, and the material remains they left behind.

Heath and colleagues draw out the elements of continuity and change to the Potomac River Valley landscape both prior to and throughout the long process of British colonialism (Heath et al. 2019). The authors emphasize how Algonquian culture and British colonial processes impacted the actions of individuals living in the area (Heath et al. 2019:223). An initial debate in this writing is whether landscapes are given meaning by the people that inhabit them, or if they exist as a concept independently of the human construct of “landscape” as a space and place. The authors argue for a combination of processual and post-processual thinking in relation to landscapes- in which landscapes exist both independently in the physical world and are given meaning by the individuals living and interacting within them (Heath et. al 2019:225).

The Potomac River was a longstanding place of intercultural relations for hundreds of years before European exploration. As the river’s landscape allowed for ease of travel, both social interactions and political tensions arose between local groups, such as the Algonquian-speaking Sekakawon and Wicocomico, members of the Powhatan and Piscataway polities, and Iroquian-speaking people such as the Susquehannock and members of the Five-Nations Iroquois (Heath et al. 2019:227). During the colonial period and after the founding of Jamestown in 1607, the Northern Neck became more heavily occupied by English colonists, transitioning from a center for the fur trade to a plantation-based economy based on the tobacco trade. The fertile soils, navigable rivers, and suitable topography led to the area being consistently inhabited by Indigenous groups and later colonial settlers (King et al. 2023). Based on archaeological survey, Potter and Waselkov (1994) found that colonial settlements overlapped with previous Indigenous settlements, but while local groups sometimes settled inland, colonial sites remained closer to the water where the soil remained fertile and ideal for tobacco farming (Heath et al. 2019:232-233).

The significance of Coan Hall's more recent landscape lies in the history of its occupation. John Mottrom, the founder of Coan Hall and the first leader of the Chicacoan district, established the site by the early 1640s (Heath et al. 2019:236). Mottrom was a local militia leader, court justice, and member of the house of Burgesses. The manor house at Coan Hall functioned as the center of Mottrom’s plantation as well as a center for social and political activity. After Mottrom’s death in 1655, his son inherited the property, and the political center transitioned into a private plantation (Heath et al. 2019:236).

The physical evidence of the development of the built landscape at Coan Hall is illustrated by multiple lines of evidence, including ceramic assemblages. There are four main areas of the site. Locus 1 consists of two trash-filled pits; Locus 2 consists of the remains of an earthfast house with a brick- and stone-lined cellar and masonry chimney that served as the manor house, Locus 3 is the unidentified feature - possibly a cellar or large borrow pit - that is the subject of this thesis, and Locus 4 is a ditch. Loci 1 and 3 are associated with possible

outbuildings, and ceramic analysis from Locus 1A suggests that the pit was filled after 1675, with the second pit, 1B, being filled after 1690. These dates are based on the concept of *terminus post quem*, which is a term used to describe the earliest possible date of an artifact or an assemblage. The earliest date that an assemblage can be deposited is based on the earliest possible manufacturing date for the overall latest manufactured ware. The presence of North Midlands slipware (post 1660), and manganese mottled coarse earthenware (post 1675) set the earliest possible date for the filling of pit 1A; , while British brown stoneware found in 1B indicates a fill date for that feature of post-1690 (Diagnostic Artifacts in Maryland 2015). At Locus 3, North Devon gravel free earthenware, North Devon sgraffito, Portuguese coarseware, and white and lead-backed tin glazed earthenware were found in plowzone overlying the large feature, suggesting an earlier date of deposition (Heath et al. 2019: 244-245) that awaited confirmation once the feature was excavated. Changes to the built landscape are also noted in the location of the manor house at the site. The initial house was built directly over an earlier palisade associated with the Sekakawon werowance, emphasizing the importance of this particular place in the landscape. A later, 18th-century manor house is located 450 ft northeast of the first one, with a clearer view of the river. The authors argue that this change in location signals a different relationship with the landscape, illustrating confidence in control over the waterways and security in a new home location (Heath et al.2019: 248).

The significance of Coan Hall's landscape is not to be underestimated. This foundation of research summarized by Heath and her colleagues in 2019 set the background for my study of the ceramics uncovered within the fill of the large feature at Locus 3 My analysis is rooted in intra-site comparisons to other loci discussed in Heath et al. and summarized above. While they analyzed Coan Hall's overall landscape, my work looks in detail at the ceramic assemblage of Locus 3, adding to the understanding of ceramics present at the different areas of the site.

To build a deeper understanding of how the wares and types of ceramics present at Locus 3 are representative of the people who lived there, it is important to mention the discourse surrounding the living standards of English settlers in the Chesapeake, and how these standards are represented in the historical and archaeological record.

Horn (1988) provides a comparison of the Chesapeake standard of living with that of England from 1650-1700, using probate inventory records.. He draws on aspects of domestic life in Chesapeake areas of Northumberland and Lancaster counties in Virginia and St. Mary's County in Maryland and compares these areas with the Vale of Berkeley in England, an area representative of the general English standard of living. According to Horn's analysis, the quality of life in the Chesapeake was very different from that of someone of the same social standing who lived in England. He illustrates the differences in standards of living at these sites through the presence of certain material goods. The Vale of Berkeley in England, was a fertile pasture and farming district with a diversity of types of housing (Horn 1988:77). Most houses had 4-7 rooms and were built to last—being made of stone, brick, and tile (Horn 1988:78). In contrast, Chesapeake housing was simplified, usually having 1-2 rooms and being made of wood. These houses typically lasted 20 to 25 years (Horn 1988:78). Horn then compares the general standard of living between individuals of the same class in the Chesapeake and England. The general trend seen, based on the presence of documented material goods, was a lower standard of living in the Chesapeake, with the gap closing as wealth increased. For the wealthiest individuals, the standard of Chesapeake living was closest to that in England (Horn 1988:82). Generally, however, most colonists residing in the Chesapeake during the 17th century lived in a state of poverty in comparison to English life.

In contrast, Pogue (1993) contrasts inventory records with archaeological assemblages, bringing attention to possessions represented in the archaeological record which may not be reflected in probate inventories. Pogue suggests that the “low standard of living” portrayed by probate inventories alone may not be entirely accurate, and considers factors such as diet, land ownership, and inventory bias. In this context, inventory bias refers to the underrepresentation of specific items in inventories, which then appear in dramatically different amounts in the archaeological record (Pogue 1993: 377). He analyzed archaeological data from 32 sites for ceramic wares present, and found that ceramics were present at each site (Pogue 1993: 385). These findings stand in stark contrast to Horn's analysis, which illustrated that only 13.3% of the poorest households owned ceramics, 49.4% of those in the middle category, and 75.9% of the wealthiest individuals. This difference suggests that key information can be gained from archaeological assemblages which may not be accurately represented in the historical record.

This discourse encourages questions of what a “standard of living” should be defined as, and if there could possibly be a measurable standard of exhibited wealth in contexts that are different from one another. A combined approach, utilizing both historical records and archaeological assemblages, may paint a clearer picture of how items such as ceramics represent the lives of those using them.

Heath et al. (2017) discuss daily life at Coan Hall, providing an overview of the architecture of Coan Hall and its significance, and comparing it to other sites in the area. The manor house was designed in typical English farmhouse style, with a central chimney and an off-center lobby entrance into the house. It was also larger than others in the region at the time, measuring 51 x 21.5 ft. The size and materials of the dwelling reflected Mottrom's wealthy status as a plantation owner, as it had a large basement, plastered interior, and leaded and glazed windows (Heath et al. 2017:17). Similar in layout to other sites on the Northern Neck, such as the Hallowes Site and Newmans Neck, Coan Hall represents the predominantly English style of many homes in the area. Interestingly, Coan Hall is made up of brick, stone, and timber: a combination of impermanent and permanent building materials.

The style of architecture at Coan Hall represents the residents' daily lives, as well as their consumption and purchasing habits. The manor was larger and exhibited a greater investment than other homes in the area, which is reflected in the known history of the site and Mottrom's status as a community leader and plantation owner. This status directly correlates to the daily activities occurring at Coan Hall. Domestic practices and material goods are illustrated in the material and historical record through a combined approach utilizing estate inventories, written records, and the artifacts excavated at the site. Numerous individuals who lived at Coan Hall are all represented in the archaeological record through the site's ceramic assemblage. They include Mottrom, his first wife and their children, his second wife Ursula Bish Thompson Mottrom and her children, White and possibly Indigenous indentured individuals, and enslaved African and possibly Indigenous people. Objects owned by Mottrom's heir, his family, and enslaved Africans, some of whom were descendants of the people originally enslaved there are also present at the site.—This research will further our understanding of the daily lives of these individuals.

Methods and Results

Research Design

The methods employed in this project include cataloging ceramics by ware type, and

attribute-level analysis when ware types are not established. Ceramic sherds were mended when possible, both within individual contexts and across contexts (cross-mending) when applicable. This process allowed for a clearer picture of the stratigraphic relationships between contexts and also contributed to a better understanding of vessel forms present in the assemblage. To form a more complete image of the number of vessels present in the assemblage, a minimum vessel count was conducted.

Sample

For this project, the sample size consisted of all wheel-thrown, kiln fired ceramics, and all hand-made, non-kiln fired ceramics found at Locus 3. The sample excludes ceramics found from other loci of the site. The data collected include ceramics from several stratigraphic layers across 12 quadrants of the site excavated during the summers of 2021 to 2024. They are labeled 639, 687, 743, 744, 749, 750, 755, 767, 770, 793, 795, and 798, with the stratigraphic layers being labeled B, C, D, and E in order from newest to oldest layer. Layer A, which is the top layer of the soil (plow zone) was intentionally excluded from the sample due to limited artifacts and disturbed soil. A modern intrusion into the feature, found in unit 749 in the soil was labeled S during excavation. This feature probably represents the backfill of a shovel test pit dug in 2011.

Data Collection

All ceramics present in the units and layers included in the study were catalogued using Microsoft Excel. Attributes from each sherd that were recorded, include weight, size, what part of a vessel the sherd represents, date range of production, and other notable features such as design elements or other diagnostic attributes. Table 1 summarizes some of the most important fields included in this analysis. Sherds were photographed if necessary, and unique items or anomalies in layers and units were noted. Ceramics were categorized based on known typologies. These typologies include North Devon gravel tempered earthenware, North Devon Sgraffito, North-Devon Plain, Buckley-type, North-Midlands Slipware, Tin glazed earthenware, Rhenish stoneware, and other less common types found at the site (North Italian slipware, Dutch lead glazed coarse earthenware, Portuguese coarseware, Spanish olive jar, Manganese mottled, and Pearlware). To identify ware types, date ceramics and determine TPQs, the Diagnostic Artifacts in Maryland website was used, as well as *Fair As China Dishes: English Delftware* by Micheal Archer and Brian Morgan, *If These Pots Could Talk* by Ivor Noël Hume, and *Ceramics in America* edited by Robert Hunter.

Fields
Vessel category
Form
Decoration body
Decoration surface
Decorative notes
Glaze
Post-Manufacturing Modification
Manufacturing technique

Completeness
Weight
Measurement
Thickness

Table 1.

Sherd Count

This study yielded several interesting results. First, the number of sherds catalogued totaled to 1,366. A wide variety of ware types were present, and included ceramics from the Chesapeake region, England, Spain, Portugal, Italy, and what is now Germany and the Netherlands. The wares present at the site included a large number of coarse earthenwares, as well as stonewares and refined earthenwares. The ware types with the most sherds present are Tin Glaze, North Devon Sgraffito, North Devon Gravel Tempered, and Indigenous ceramics-including several types such as Townsend and Yeocomico. Below are the most common ware types by sherd count, size, and weight distribution (Tables 2-4).

Ware Type	Sherd Count
Buckley-Type	31
Colonoware	59
Creamware	2
Decorated Porcelain	1
Dutch lead glazed coarse earthenware	27
Indigenous ceramic	254
Lead Glazed coarse earthenware	33
Lead glazed slipware	8
Manganese Mottled	1
North Devon Gravel Tempered	140
North Devon Sgraffito	237
North Italian slipware	6
North Midlands slipware	14
Pearlware	1
Portuguese Coarse Earthenware	2
Rhenish brown	7
Spanish Olive Jar	1
Tin glaze	289
Undecorated Porcelain	2
Unidentified Coarse Earthenware	77
Westerwald	18

Table 2.

Ware	Weight Distribution (Percentage)
Buckley-Type	10.89%
Colonoware	1.58%
Creamware	0.01%
Decorated Porcelain	0.01%
Dutch lead glazed coarse earthenware	7.36%
Indigenous ceramic	7.4%
Lead Glazed coarse earthenware	2.94%
Lead glazed slipware	0.15%
Manganese Mottled	0.04%
North Devon Gravel Tempered	36.01%
North Devon Sgraffito	12.48%
North Italian slipware	0.34%
North Midlands slipware	0.27%
Pearlware	0.03%
Portuguese Coarse Earthenware	0.03%
Rhenish brown	0.79%
Spanish Olive Jar	0.42%
Tin glaze	12.79%
Undecorated Porcelain	0.01%
Unidentified Coarse Earthenware	1.09%
Westerwald	5.34%

Table 3.

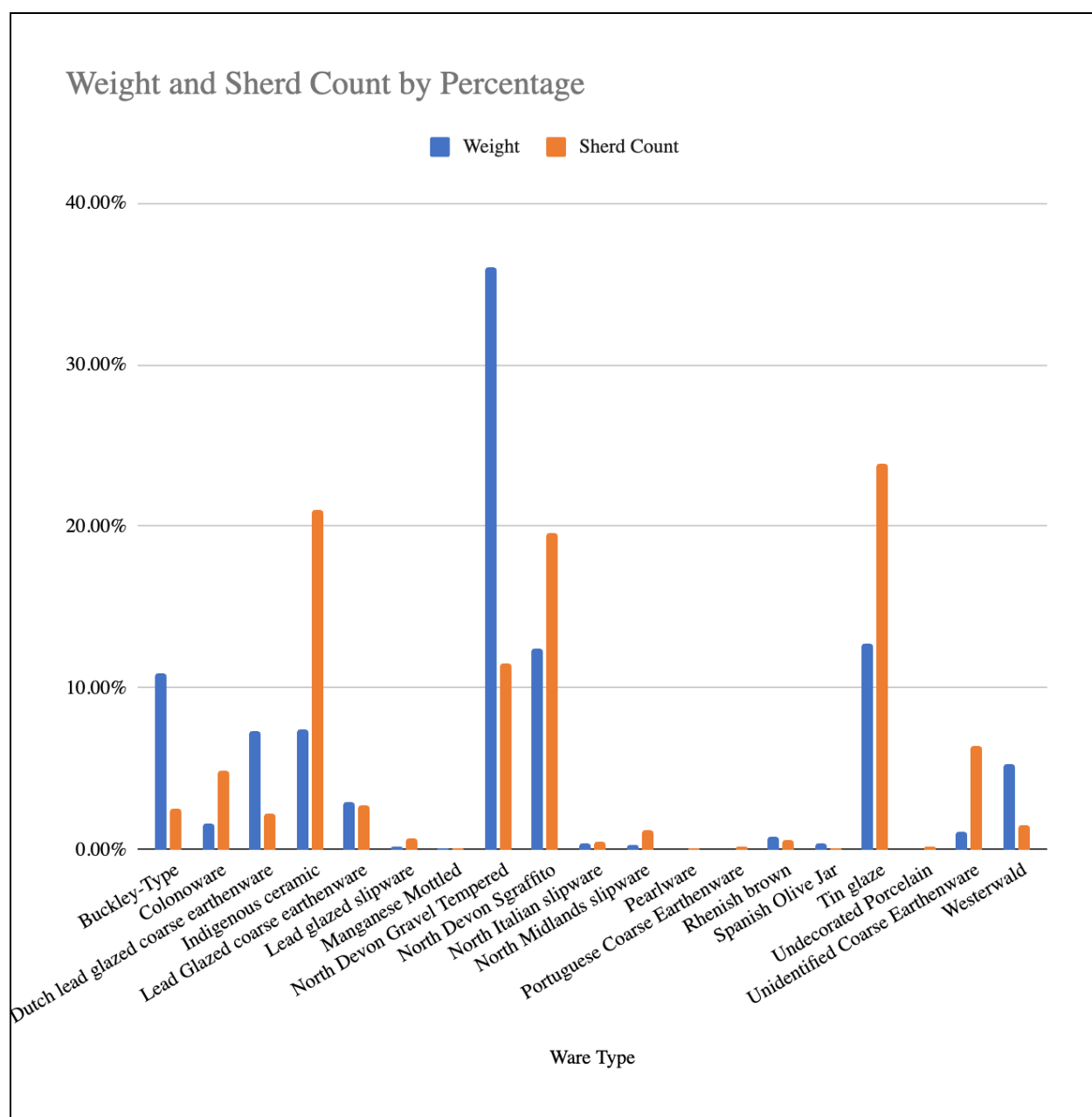


Figure 1. Weight and Sherd count by Percentage

Sherd Size Measurement	Sherd Count
5-20mm	764
20-40mm	304
40-60mm	87
>60mm	55

Table 4.

The sherd count, size, and weight distribution of wares paint different pictures of the overall assemblage. It is important to note that due to the batching of groups of small sherds of glaze-only Tin Glaze fragments, the sherd count is slightly varied between the catalog and minimum vessel count. This is because these batched sherds of glaze are counted as one sherd due to their small size. Looking at the sherd count, it appears that Tin Glaze is the most common ware type, as there are 289 Tin Glaze fragments. However, when looking at the distribution of ware type by weight, North Devon Gravel Tempered makes up 36% of the assemblage weight. Additionally, when looking at sherd size, it is not evident from the table that the biggest factor in sherd size is how easily different ware types fragment. Thus, more fragile wares will fragment into smaller pieces, but this does not represent more vessels being present in the record. These are key examples of the issues that arise when analyzing a ceramic assemblage by only one attribute. In addition, the distribution of sherd measurements illustrates the vast difference in sherd sizes. This is the reason that archaeologists use Minimum Vessel Counts to analyze ceramic assemblages. By establishing the number of unique vessels that are present in an assemblage, an overall clearer picture of the site forms.

Minimum Vessel Counts

Barbara Voss and Rebecca Allen (2010:1) state that the value of conducting a minimum vessel count lies in the information it can provide about deposition processes, site chronology, and social behavior such as purchasing habits. The mending of sherds between contexts and layers within contexts has the potential to illustrate how and when the items were deposited, in addition to providing information about what vessels individuals purchased and used for food consumption. For this project, the methods of preparing for and conducting a minimum vessel count are as follows.

After completing the catalog all sherds were labeled with their respective context information. This labeling prevents any confusion about where ceramics were originally excavated. After ceramic sherds had been labeled the sherds were sorted into boxes based on ware type, and the unit and layer in which they were found. The boxes, each containing only one ware type out of one layer in a specific unit, were placed in shelves together for clear organization. Mending the sherds within each context followed this step. Next, boxes were taken out and an attempt was made to mend sherds between contexts. If it was found that sherds from different contexts mended, the sherds were glued together using B72 Restoration Adhesive: an archival quality impermanent adhesive. The mended sherds were then set to dry before further handling. To maintain the original contexts of the ceramics, all mended sherds were recorded with what other sherds they mended with from different contexts, and this information was placed in the box of the mended sherd from the context with the lowest number and recorded on the excel datasheet.

Following mending, ceramic sherds were grouped by ware type, and then sorted by vessel category (hollow or flat), vessel form (where possible), surface treatment, and surface or body decoration. By grouping sherds based on these categories, a minimum vessel count was developed. A conservative approach was taken, with any sherds possibly belonging to the same vessel being grouped together, as is recommended by Voss & Allen (2010). The purpose of this step was to maintain a consistent method for counting vessels, and to avoid an overestimation of vessels based on variable traits that could occur due to differences in, for example, potting,

firing, or decoration. Any post-manufactured modifications were also taken into account, such as if the vessel was sooted. This step aided in identifying the purpose of vessels, further narrowing down which sherds belonged to a vessel of the same purpose. To distinguish between different vessels of the same ware type, rims were used. When a rim was not present, other attributes were used to determine unique vessels such as paste color, temper type, and thickness. While standard typologies were used when available, research is currently lacking that would allow for the identification of certain coarse earthenware types. Additionally, it should be noted that some of the Indigenous ceramic sherds in the assemblage were very small and without many diagnostic elements that would allow them to be assigned to a specific ware type (for example Townsend or Yeocomico) or a specific vessel. These were not included in the count.

Minimum Vessel Count

The results of the minimum vessel count in this study revealed a total of 71 unique vessels. This assemblage included vessels of many different functions and form sss, such as utilitarian and storage vessels, that included chargers, bowls, drinking vessels, and even an ointment jar. When organized by ware type, the number of unique vessels show more clearly what proportions of vessels were located at this site.

Ware Type	Vessel Forms	Count
Buckley-Type	Butter Pot	4
Colonoware	Unidentified	7
Dutch lead glazed coarse earthenware	Milk pan	1
Indigenous ceramic	Unidentified	11
Lead Glazed coarse earthenware	Possible jug	1
	Unidentified	2
Lead glazed slipware	Unidentified	1
Manganese Mottled	Unidentified	1
North Devon Gravel Tempered	Milk pan	8
	Pot	1
North Devon Sgraffito	Charger	3
	Jug	1
	Lid	1
	Unidentified	2
North Italian slipware	Unidentified	1

North Midlands slipware	Drinking vessel	1
Pearlware	Unidentified	1
Portuguese Coarse Earthenware	Unidentified	1
Rhenish brown	Jug	1
Spanish Olive Jar	Jar/jug	1
Tin glaze	Caudle cup	1
	Chamber pot	1
	Charger	4
	Cup/mug	3
	Dish	1
	Pharmaceutical pot	1
	Unidentified	4
Undecorated Porcelain	Unidentified	1
Unidentified Coarse Earthenware	Unidentified	1
Westerwald	Chamber pot	1
	Mug	2
	Unidentified	1

Table 5.

Several ware types included only one vessel, or very few unique vessels. There was one North Midlands Slipware vessel, which was a hollow drinking vessel. There was also one Spanish Olive Jar, one Portuguese coarse earthenware, one North Italian Slipware vessel, three different potentially locally English made coarse earthenware vessels, one Rhenish Brown jug, one porcelain vessel, one Dutch lead glazed coarse earthenware vessel, one Manganese mottled, and a potential vessel made by a local potter, Morgan Jones. For the purposes of these tables, the Morgan Jones vessel is combined with the Lead Glazed Coarse Earthenwares. One fragment of an intrusive painted Pearlware vessel, dating from 1795 to the 1820s, was also found in layer B.

While these ware types were associated with few vessels, there were several ware types that made up the bulk of the total vessel count. There were a total of ten Indigenous vessels, and an additional probable Indigenous vessel. There were seven Colonoware vessels of unidentified form, four Westerwald vessels- two of which were mugs, one chamber pot, and one unidentified hollow vessel. There were six North Devon Sgraffito, fifteen Tin Glaze vessels- most of which were either cups or chargers, with one ointment pot. Four Buckley-type butter pots, eight North Devon Gravel tempered milk plans and one probable North Devon Gravel Tempered cooking pot.

The vessel forms present reveal more about the daily activities occurring at Coan Hall. A caudle cup was used for drinking caudle, a hot alcoholic and medicinal beverage that was often

consumed on special occasions or by a woman during and immediately after childbirth (Victoria & Albert Museum). Additionally, the presence of both smaller bodied Tin Glaze cups and the larger and more durable Westerwald mug illustrates a possible variation in drinking habits. Beyond these tablewares, North Devon Sgraffito chargers were used both decoratively and for food consumption. The presence of chargers not only indicates the use of tablewares, but also the Mottrom family's preference for decorative chargers. There are 33 vessels present which are labeled as "unidentified" forms. This means that the sherds present were not sufficient to determine vessel form, which is typically due to the fragmented nature of the sherds. The forms reflected in the minimum vessel count (Table 5.)

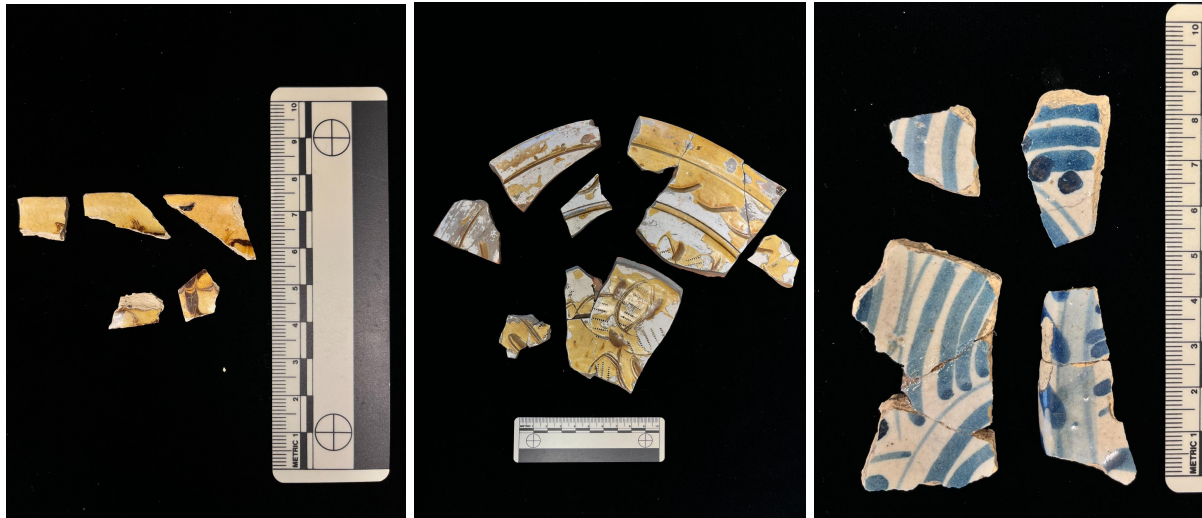
Discussion

The analysis of ceramic vessels at Locus 3 of Coan Hall reveals details about daily activity at the site, as well as a glimpse into the variety of imports coming into the Chesapeake in the 17th century. The significance of these findings lies in the representation of consumption activities occurring at Coan Hall, which include the use of English, Indigenous, and other locally made ceramics.

The ceramics at Coan Hall do not only represent the domestic activities of the Mottrom family living at the site. Coan Hall was one of the earliest plantations in the Chesapeake, thus representing the beginning of the transatlantic slave trade in in this specific region of North America. At least four enslaved adults and one child lived and interacted at Coan Hall during John Mottrom's occupation of the site, and eight enslaved individuals were present during the ownership of his son, who occupied the site from ca. 1660 to his death in 1683. Their presence is potentially reflected in the ceramic assemblage at the site. Additionally, members of Indigenous tribes were living in the area far before British arrival, and there is clear evidence of Indigenous presence at Coan Hall both before and during its early English occupation. What emerges from this collection of evidence is a picture of the many different lives and daily activities that were co-occurring at Coan Hall throughout its occupation. The variations in ceramic wares not only reflect the English-imposed import economy by which settlers acquired manufactured goods, but also reflect the needs and wants of those purchasing the ceramics and the financial accessibility of European ceramics at the individual and local level.

Imported Ware Types Present

There are numerous ware types present in this assemblage, a large percentage of which are of European origin. A large number of the European ceramics at the site originate from England, specifically the southwest coast. North Devon pottery was produced in North Devon, England and was widely available. Both utilitarian wares and tablewares - North Devon gravel Tempered and Sgraffito respectively - were commonly imported to the region, and are one of the most common ware types found at Chesapeake sites during the second and third quarters of the 17th century (Grant 1983). The presence of North Devon Gravel Tempered milk pans suggests that milk processing was occurring at Coan Hall, and the presence of North Devon Sgraffito chargers and hollow tableware vessels, used both decoratively and for food serving, reflect the ease of access of this ware type to individuals at Coan Hall.



Left to right: Figure 2. North Midlands Slipware drinking vessel, Figure 3. North Devon Sgraffito charger, Figure 4. Tin Glaze Charger Fragments with geometric designs

Another common ware type present is Tin Glazed earthenware or delft. These vessels have a white glaze made of lead with tin added as an opacifier. They may be undecorated or decorated with a number of different designs. These vessels are common at Coan Hall and are representative of the tablewares that colonists may have used for dining. These tablewares are referred to as refined earthenware for the purposes of this study due to their thin body and refined paste, however, they are often considered coarse earthenware in other archaeological studies as they were fired at the low temperatures characteristic of coarsewares. Tin Glazed ceramics like the ones found at Coan hall were produced prior to and throughout the 17th century and typically were imported from England and the Netherlands. Several uniquely decorated Tin Glazed vessels are present at Coan Hall, including several chargers with geometric motifs common in the mid-17th century, a purple-powdered drinking vessel with a date range of 1628 – 1673, and an unidentified flat vessel with a portion of a chinoiserie landscape scene - a popular design during the second half of the 17th century. The preferred styles of tablewares likely shifted with trends and individual preference throughout the site's occupation, and the variation in Tin Glazed vessels is uniquely positioned to illustrate this.

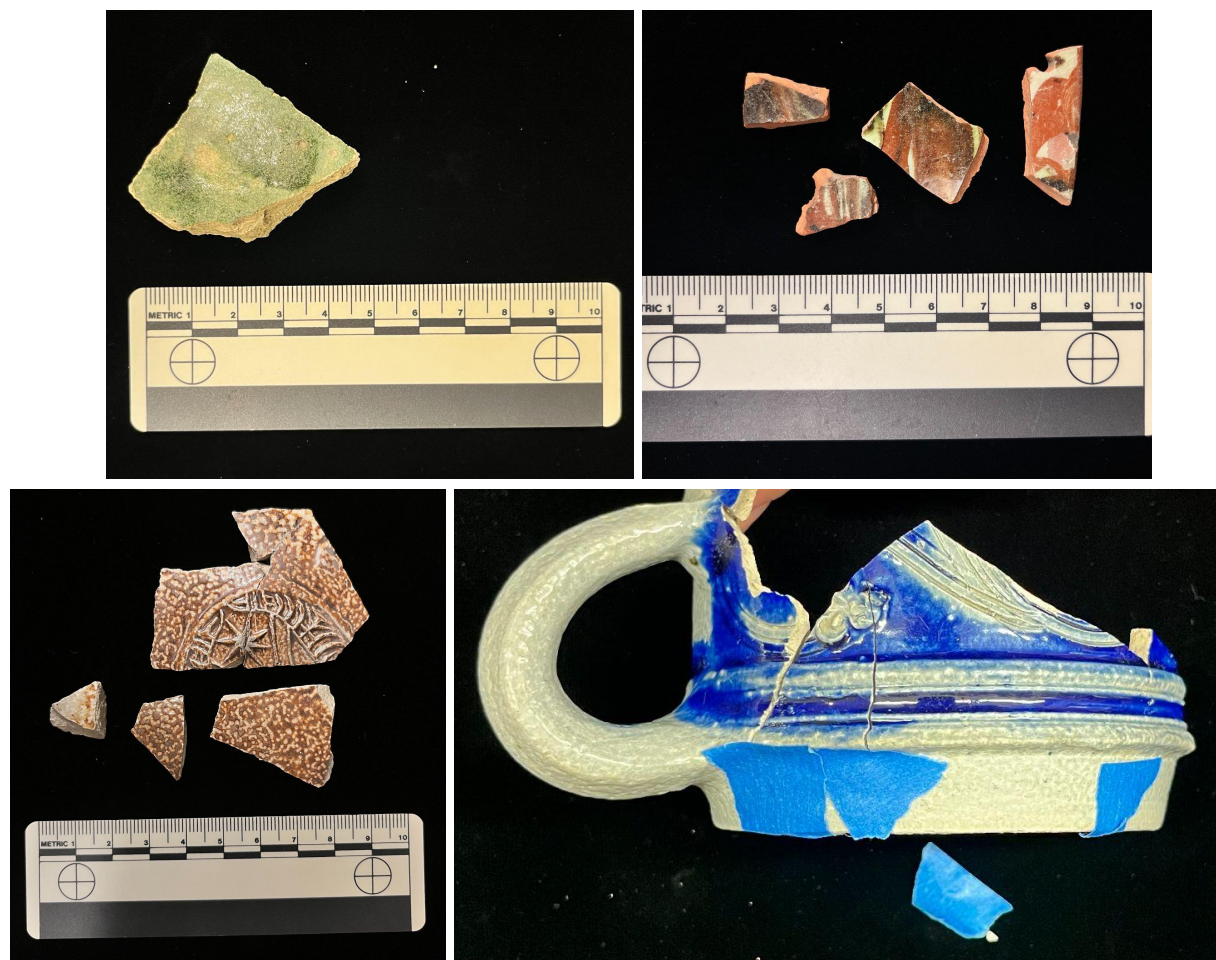
Several other ware types in the assemblage were imported from England, and served unique purposes at Coan Hall. Buckley-type vessels are a common utilitarian vessel that were produced in England as early as the mid 17th century, but are not commonly found at Chesapeake sites until the early 18th century. These large, coarse earthenware jars were used for storage, and there are no tablewares of this type found at this site. Two North-Midlands slipware drinking vessels are in this assemblage, one of which has a feathered slip decoration, and one with a reverse-slip decorated dotted pattern. Originating in Staffordshire, this ware type was also made starting in the third quarter of the 17th century. These vessels were either wheel thrown or press molded, and covered in light and dark slip to create a variable alternating slip decoration (Diagnostic Artifacts in Maryland). One individual sherd of a hollow Manganese Mottled vessel appeared in this assemblage, which dates to the fourth quarter of the 17th century.

Wares from Germany are also present. Two German ware types - Westerwald and Rhenish Brown, were in use throughout the 17th century in the Chesapeake (Figure 7, Figure 8). Westerwald vessels are also known as Rhenish Blue and Gray, and were made in Raeren in the mid-16th century before production shifted to Westerwald at the end of the 16th century

(Diagnostic Artifacts in Maryland). The presence of Westerwald drinking vessels and a Rhenish Brown Bartmann jug reflect the accessibility of not only English wares, but also those of other regions. Brown stoneware was made in Cologne and Raeren in the 16th century, but production shifted to Frechen by the middle of the century (Diagnostic Artifacts in Maryland 2015). The Bartmann jug was a common vessel used for the storage of alcoholic beverages, reflecting potential drinking habits of the inhabitants of Coan Hall.

Other European wares present include one individual sherd of Spanish Olive Jar- a Spanish coarse earthenware manufactured in Seville, Spain beginning in the 16th century (Figure 5). These storage containers were used to transport not only oil, but goods such as wine, tar, lard, beans, and other commodities. The presence of Spanish Olive Jar at this site speaks to the extensive network of economic activity present surrounding Chesapeake waterways and this area of Virginia.

North Italian Slipware is also present in the assemblage (Figure 6). This ware type was exported from the area along the Arno River in northern Italy, where the red clay used in the paste was found (South Carolina State Parks 2025). They were transported to North America through the Dutch transatlantic trade (South Carolina State Parks 2025).



Left to right, top to bottom: Figure 5. Spanish Olive Jar, Figure 6. hollow North Italian Slipware vessel, Figure 7. Rhenish Brown bartmann Jug, Figure 8. Westerwald mug

Local Colonial-European Ware Types

Several locally-made wares are also present in this assemblage. During the early years of British colonization in North America, England's import economy of refined goods meant that large amounts of English ceramics were used at sites like Coan Hall. However, there were some local English potters in Maryland and Virginia. Morgan Jones was an indentured servant working at the plantation of Robert Slye, one of the wealthiest men in Maryland. He began working for Slye in 1661, and subsequently worked in Virginia, where he produced a large amount of utilitarian and tableware (St Mary's City 2024). In 1973, excavations in Westmoreland County, Virginia, led to the discovery of a kiln used by Morgan Jones (Kelso & Chappell 1974: 53-57). This is only miles north of Coan Hall, making the presence of Morgan Jones ceramics (Figure 9) unsurprising at the site. Other unidentified coarse earthenware vessels found at Coan Hall include potential slipwares from Martin's Hundred, another colonial plantation in the region, along the James River (Figure 10).



Figure 9. Morgan Jones sherd

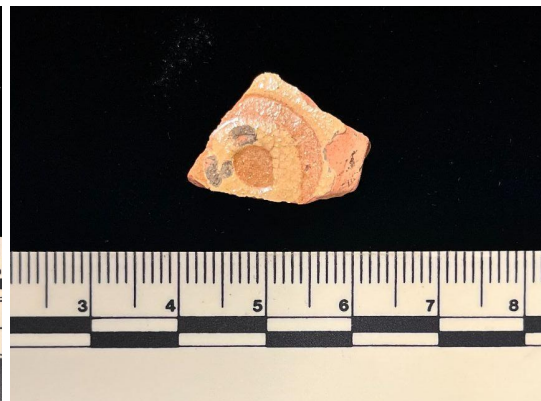


Figure 10. Possible Martin's Hundred sherd

Colonoware

Colonoware, a handmade type of coarse earthenware made by both enslaved individuals and Native Americans, is found in this assemblage (Figure 11). There are seven unique colonoware vessels found in the assemblage, most of which exhibited traces of burning. These vessels are low fired and handmade with local materials, illustrating that individuals at Coan Hall either acquired these vessels or made them. While these vessels were made by either Indigenous people or enslaved African people, they were possibly used by most or all individuals living at Coan Hall for cooking and food consumption.



Figure 11. Colonoware fragments

Indigenous Ceramics: Change Over Time

Indigenous ceramics in the Chesapeake were made by hand and fired at a low temperature, and have been made for over 3000 years (Diagnostic Artifacts in Maryland). These vessels may have varying tempers such as shell, sand, grit, and quartz. There are a large number of Indigenous ceramics at Coan Hall, and a total of 11 unique vessels found at Locus 3 specifically - one of which is potentially Colonoware, which could have also been made by African individuals. These vessels were determined to be unique based largely on attributes such as paste color, thickness, temper, the size of inclusions in the paste, surface treatment, decoration, and the presence of burning. The vast majority of Indigenous sherds present in this assemblage are body sherds, meaning that for the majority of vessels, these characteristics were used to determine unique vessels rather than using the count of rims and bases. The sorting of these vessels was the most subjective part of this thesis. The variation in sherds can be attributed to being different vessels, but can also vary within the same vessel. Thus, the count of Indigenous vessels is determined by the combination of physical characteristics that most likely would belong to the same vessel, but it should be noted that this method of sorting is largely based on the discretion of the individual performing the analysis.

The most notable takeaway from the analysis of Indigenous ceramics at the site is the fact that there are Indigenous sherds present in almost every depositional layer - coexisting with the presence of European ceramics. The presence of Indigenous sherds in the oldest and more recent layers of soil illustrates the continuity of Indigenous presence on the land where Coan Hall is located. It is also important to note that the presence of Indigenous ceramics at Coan Hall does not directly mean that Indigenous individuals were exclusively the individuals using the ceramics. Trade and the purchasing of goods occurred between British colonists and Indigenous individuals, and often trade goods like corn arrived at English sites in Native pots.

Conclusions

The assemblage of ceramics at Locus 3 reflects the consumption and storage practices of British, Indigenous, and African individuals living at or around Coan Hall throughout its occupation. The British import economy is clearly reflected in the ceramics present at the site,

with wares from England and other European countries being found there. In addition to this British-imposed economy, there were local ceramics being produced during the same time period. Several ware types made by local colonial potters are found in the assemblage, along with colonoware vessels that illustrate the development of ceramics for personal consumption made using local materials that were readily available. The presence of these vessels represents the ongoing domestic consumption practices potentially by enslaved individuals living at Coan Hall – creating vessels for personal use and cooking outside of what vessels were available to the British colonists living at the site. Beyond this, the large number of Indigenous vessels found at the site illustrate the presence of Indigenous people or frequent trade with them both before and during the site's early colonial occupation. This speaks to the historic presence of the local tribes in the Northern Neck, and their continuous occupation of the area.

This research is only a small portion of potential analysis of the ceramics at Coan Hall. The assemblage raises questions to be answered in the future, such as why the ceramics at the site were chosen to be used, how long they were used for, and if they were acquired due to personal stylistic choice, trends, or simply availability. The Mottrom family could afford to purchase exclusively imported European vessels, so why did they also use locally made ceramics? Furthermore, the large number of Indigenous ceramics at Locus 3 speaks to the relations between local tribes and British and African colonists, and future studies could focus largely on the trade relationship between these groups, and how interactions between groups are reflected in what materials are found in the archaeological record. Future research could question whether indigenous individuals were living at the site, or if they simply had a relationship with Mottrom that included trading or selling ceramics. All of these questions could be answered with future research, and would reveal even more about Coan Hall's residents.

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Appendix

Minimum Vessel Count

Vessel Number	Ware type	Vessel category	Vessel form	No. of sherds	Cross mends	Contexts	Completeness	Decoration/Diagnostic Elements	Post-manufacture modification
1	Buckley-type	Hollow	Possible butter pot	2	743C, 749C		2 body sherds	Similar paste, 743C sherd's glaze has distinct dimpled surface, 7.5yr 4/2	
2	Buckley-type	Hollow	Possible butter pot	8	639C(3), 687C(2), 750B, 770B, 755C	750B, 639C(2) 755C, 639C, 687C	8 body sherds	Distinct layered paste with hematite inclusions. Smoothed glaze, 7.5yr 5/3	
3	Buckley-type	Hollow	Possible butter pot	8	639C(4), 687C, 749C, 750C, 755B		8 body sherds	Glaze that varies, with thinner and thicker application of glaze	
4	Buckley-type	Hollow	Possible butter pot	2	744B, 749C		2 body sherds	Very thick paste, 5YR 6/6	
5	Colonoware	Hollow	Unidentified	5		743D(3), 743E, 755C	All body sherds, rim sherd		
6	Colonoware	Unidentified	Unidentified	1		743D	Not diagnostic	Large hematite chunks	
7	Colonoware	Hollow	Unidentified	2		749S, 743C	749S Base sherd, 743C possible base		Burned
8	Colonoware	Hollow	Unidentified	11		755D, 743D(3), 767C, 639C(2), 639D(4)	All body sherds		Burned
9	Colonoware	Hollow	Unidentified	7		639C, 639D, 743D(5)	Body sherds 743D(2), all others rim sherds	All have rims the same thickness, cannot be definitively separated from one another	
10	Colonoware	Hollow	Unidentified	2		743C	Base sherd, body sherd		Burned
11	Colonoware	Unidentified	Unidentified	5		770D(2), 800D, 743D, 795D,	Body sherds	Small hematite inclusions	One sherd burned
12	Dutch Lead Glazed Coarse	Hollow	Milk pan	19	639D, 639E,	639C, 639D(6), 639E,	Rim sherd 639E, base sherd 749C, all	Lead glaze, only one rim sherd with raised band on interior	Burned on exterior of rim sherd

	Earthenware					749C(3), 749S, 750B, 750C, 755B, 798C(4)	others are body sherds		
13	Indigenous ceramic	Hollow	Unidentified	22		743C, 743D, 744B, 749C, 753D(7), 800D(3), 687F(2), 767C, 767E, 770C(3), 770D	Body sherds	Rough shell tempered paste, large shell fragments, with a rough surface, and no surface treatment	Burned
14	Indigenous ceramic	Hollow	Unidentified	20		753D(3/7 55D(3), 755S, 767D, 639C(3), 743C(2), 743D, 687G, 744C, 749C, 749D(2)	Body sherds	Shell tempered pate, without large white visible chunks of shell. Red outside layer from oxidation	Some burned, majority not burned
15	Indigenous Ceramic	Hollow	Unidentified	27		770C, 770D(8), 744B(8), 749C, 743C, 767D, 755D, 798B, 795D(4)	Body sherds	Shell tempered, most sherds have a scraped interior and exterior surface. Temper is not very visible	Burned
16	Indigenous ceramic	Hollow	Unidentified	7		639D(2), 639C, 744D(2), 749C, one sherd with uncertain context*	Body sherds	Shell tempered with visible shell inclusions , 7-10% fine temper	Burned
17	Indigenous ceramic	Hollow	Unidentified	5		798C(5)	Body sherds	2 sherds cord marked on exterior. Very fine shell temper, Interior scraped	Burned
18	Indigenous ceramic	Hollow	Unidentified	6		749D, 749E, 743C, 743D(2), 639C	Body sherds	Very smooth scraped exterior and interior surfaces. Fine shell temper with very visible shell in paste.	Burned
19	Indigenous ceramic	Unidentified	Unidentified	1		743D	Body sherd	Distinctive, thick marked lines, most likely cord marked or incised.	Burned
20	Indigenous ceramic	Unidentified	Unidentified	1		749D	Body sherd	Very distinct paste. Possibly scraped	Burned

								exterior, with a dark red flaky shell tempered paste. Quartz and hematite inclusions.	
21	Indigenous ceramic	Unidentified	Unidentified	7		743C(4), 744C, 767C, 749C(2)	Body sherds	Distinct cord marked surface treatment, that varies in visibility between sherds.	Burned
22	Indigenous ceramic/colorware?	Hollow	Unidentified	4		795B/C(3), 795D,		No visible temper, hematite and mica inclusions, orange paste	One sherd slightly burned
23	Indigenous ceramic	Unidentified	Unidentified	4		753H(4)	Body sherds	Rough body, with shell tempered paste. Hematite inclusions, no surface treatment.	Burned
24	Manganese mottled	Hollow	Unidentified	1		753D	Body sherd	Only sherd of this type	
25	Morgan Jones	Hollow	Unidentified	13		744B(close)(3), 744C, 743E, 770B, 770D(2), 750C(2), 749C, 798C(2)	Rim sherd 744B All others are body sherds	Very fragmented, with glaze spalled	
26	North Devon Gravel Tempered	Hollow	Pot- Probably cooking pot (burned), or pipkin https://barnstaplemuseum.org.uk/	13		639C, 687C, 743C, 749C, 750C	1 rim sherd, 13 body sherds	Interior lead glaze	
27	North Devon Gravel Tempered	Hollow	Milk pan	1		755C	1 rim and body sherd	Incised line on rim Thickness: 19.74	
28	North Devon Gravel Tempered	Hollow	Milk pan	3	750B, 750C	639C, 750B, 750C	2 rim sherds, 1 rim and body sherd	At connection of rim + body: Slight ridge with groove below it. Slight lipping at most lateral part of rim Thickness differs between sherds: 19.53-20.62	
29	North Devon Gravel Tempered	Hollow	Milk pan	3	749C-639C	639C, 749C	2 rim sherds, 1 body sherd	Thickness: 19.13	
30	North Devon Gravel Tempered	Hollow	Milk pan	1		639C	1 rim sherd	Thickness: 17.85	
31	North Devon Gravel Tempered	Hollow	Milk pan	1		687C	1 rim sherd	Thickness: 16.47 Noticeably wide	

								curvature between rim + body	
32	North Devon Gravel Tempered	Hollow	Milk pan	1		743C	1 rim sherd	Unique shape- does not match any other rims	
33	North Devon Gravel Tempered	Hollow	Milk pan	2		750B	2 rim sherds	Same shape, acute angle where rim meets base	
34	North Devon Gravel Tempered	Hollow	Milk pan	1		750C	1 rim sherd	Unique shape, doesn't match other sherds	
35	North Devon Sgraffito	Flat	Charger	16	639C (3), 743C (5), 749C (2), 749D, 744B, 750C (4),	750C(2), 639C(2) 750C(2) 749C, 743C 743C, 744B 743C(2), 749C, 749D	- 4 base sherds (749C, 749D, 743C(2)) - 7 rim sherds (749C, 743C, 639C(3), 750C(2)), - 5 body sherds (750C(2), 743C(2), 744B)	Continuous decoration throughout body- rouletting and floral design. Matching rims and bases. 8 rouletting marks in each line	
36	North Devon Sgraffito	Flat	Charger	7	639C, 743C, 749C(3), 749D(2)	639C, 749C(2)	2 rim sherds (743C, 749C) 5 body sherds (749C(2)(1 is partial base), 749D (2), 639C)	Unique incised both thin and flat decoration, spalled glaze, Unique rim sherds	
37	North Devon Sgraffito	Flat	Possible charger	7	639C, 743C, 749D(2), 750B	639C, 743C, 749D	5 Charger Base/Body sherds (639C, 743C, 749D(2), 750B).	Decoration: 7 full rouletting marks in each line, plus an additional faint mark	
38	North Devon Sgraffito	Unidentified	Possible Lid	2	749C(2)	749C(2)	Lid sherds (749C(2))	Rouletting	Convex curvature indicates a lid, not hollow
39	North Devon Sgraffito	Hollow	Jug	5	639D, 687C, 743C, 749C(2)	639D, 743C	-2 Base sherds (639D, 743C) -4 body sherds (687C, 743C, 749C (2))	Base of hollow vessel- body sherds potentially associated with base	
40	North Devon Sgraffito	Hollow	Unidentified	1	743C		-1 body sherd	Unique glaze, not spalled like vessel 37	
41	North Devon Sgraffito	Hollow	Unidentified	6	639D(2), 749C(4), 743C	639D(2) 749C(2)	Body/partial base sherds (639C(2)). Body sherds (749C(4), 743C)	Unidentified hollow vessel, very spalled glaze and paste. Incised bird design on exterior	
42	North Italian Slipware	Hollow	Unidentified	3		639D, 749D, 750C	1 rim sherd, 2 body sherds	Hole near rim	

43	North Midlands Slipware	Hollow	Flared rim, possible drinking vessel?	9		639C, 749C, 743C, 687C	4 rim sherds, 5 body sherds	Consistent feathering design on 3 rim sherds and 2 body sherds. Dark slip on 2 body sherds.	
44	Pearlware	Flat	Unidentified	1		750B	Body sherd	Only sherd of this type- Underglaze painted- Brown/Mustard yellow painted lines and decoration	
45	Porcelain	Hollow	Unidentified	2		744D, 767D feature fill	Body sherds, undecorated	Likely Jingdezhen	
46	Portuguese Coarse Earthenware	Hollow	Unidentified	2		687F, 750C	Body sherd (687F) Unidentified (750C)	Hematite and mica inclusions	
47	Rhenish Brown/ Frechen	Hollow	Jug	7	743C, 749C, 744C	743D, 750B (2), 755C, 743C, 749C, 744C	7 body sherds, 2/7 have part of seal with a star	Seal with a star	
48	Spanish olive jar	Hollow	Jar/Jug	1		687D	1 body sherd		
49	Tin Glaze	Unidentified	Unidentified	2	749C (2)		1 footring herd, 1 body sherd	Distinct blue tinted glaze, partial landscape decoration on interior of sherd with footring	
50	Tin Glaze	Hollow	Possible mug/cup (drinking vessel)	1	687C		1 base	Purple powdered base, no footring *note- 2 handles present may go with this vessel	
51	Tin Glaze	Hollow	Small, unidentified hollow vessel	1	687C		1 footring	Small footring	
52	Tin Glaze	Unidentified	Either part of plate (flat) or flat bottom of bowl	3	749C		3 body sherds	Distinct glaze- landscape scene with color from design seeped into the glaze, giving a blue tint. Thin linework consistent on glaze fragments	
53	Tin Glaze	Flat	Plate/Charger	1	749C		1 body sherd	Decoration unique- thick blue design with purple patch and thin purple line	
54	Tin glaze	Flat	Chamber pot	5	639C, 750C, 755C, 750B(2)	750B (2)	3 footring sherds	footring diameter - 5.5 inch/140mm	
55	Tin glaze	Hollow	Possible charger	3	639C (2), 749C	639C (2)	Footring sherd, body sherd (mend), Rim sherd may pair	78mm/3 inch footring diameter , thin pinkish white glaze	

							with vessel		
56	Tin Glaze	Flat	Charger	5	639D(2), 744B, 755B, 755D		Rim sherd 639D, 3 body sherds	Crazed glaze, repeating blue line pattern	
57	Tin Glaze	Flat	Charger	7	639D, 743D(2), 743C(2), 749C, 749C/D	743D(2) 743C, 749C, 749C/D	Rim sherd 743D(2), footring 749C/D	Thick blue lines pattern on glaze, unique rim design	
58	Tin Glaze	Flat	Dish	10	639D(5), 639C, 744B(2), 749C, 750D			Very dark blue thick design, all lead backed	
59	Tin Glaze	Hollow	Ointment pot/ pharmaceutical pot	1	639D		Rim sherd	Small with Everted rim, unique to ointment jars. Sherd too small to get accurate diameter	
60	Tin Glaze	Hollow	Cup/mug	7	749B(2), 749C(2), 743C(2), 639C	749B(2)	2 base sherds (749B), 3 body sherds (749C(2), 743C(2)), 1 rim sherd (639C)	80 mm diameter. Unique base sherds, other sherds likely go with base based on thin glaze and paste color.	
61	Tin Glaze	Hollow	Cup/mug	1	750C		Base sherd	80 mm diameter, lighter paste than other tin glaze mug base, thicker glaze	
62	Tin Glaze	Hollow	Candle cup	1	770B		Rim, handle and body sherd	Decorative handle located at top of vessel near rim	
63	Tin glaze	Hollow	Unidentified	1		798C	Body sherd	Unique blue decoration-thick blue line with large dots next to the line	
64	Unidentified Coarse Earthenware	Hollow	Unidentified	5		687D(2), 750D, 770D, 687F	Base sherds 687D(2), Body sherds 750D, 770D, 687F base sherd	Distinct clear lead glaze that has heavily spalled off, lighter orange paste than dutch lead glazed coarse earthenware	
65	Unidentified lead glazed coarse earthenware (Type 1)	Hollow	Possible jug	11		744B(close) (3), 749C, 770D(2), 770B, 744C, 743E, 750C(2)	10 body sherds, 1 rim sherd	Poor quality glaze, low fired, possibly made locally. On 744B rim sherd, diagonal incised lines-possibly decorative.	
66	Unidentified Lead glazed coarse earthenware	Hollow	Unidentified	2		793B(2)	Body sherds	"Type 2" Incised bands across the body. Martin's hundred but different vessel?	
67	Unidentified	Flat	Unidentified	8	749S,	749S,	8 body sherds	Light chalky paste, one	Burned after being

	Slipware				749D (2)	749D, 744C, 744B, 755D		has red paste. Martin's hundred? "Type 2"	broken
68	Westerwald	Hollow	Unidentified	1	749D		Base sherd	Unique base, possibly mug or bottle	
69	Westerwald	Hollow	Mug	24	Base/body sherds 747B (3), 753B N1/2 (5), 752A, 753A(3). Rim/handle/terminal sherds 747B (2), 753B N 1/2, unlabeled. Body sherds (don't mend) 753B N 1/2 (2), 747B	Base/body sherds 747B (3), 753B N1/2 (5), 752A, 753A(3). RRim/handle/terminal sherds 747B (2), 753B N 1/2, unlabeled. 753B N 1/2, 747B	Base/body sherds 747B (3), 753B N1/2 (5), 752A, 753A(3). Rim/handle/terminal sherds 747B (2), 753B N 1/2, unlabeled. Body sherds (don't mend) 753B N 1/2 (2), 747B. Base sherd 753B N 1/2	Mug decorated with cobalt and manganese, Queen mary seal	
70	Westerwald	Hollow	Mug	12	743C, 749C(5), 754A(2), 758A(2), 748A, 638A			Mug, manganese decorated glaze	
71	Westerwald	Hollow	Chamber pot	1		743C	Body sherd	Partial seal	