

The Schreiber Wood Project: Ceramic Assemblage and Decorative Typology

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Introduction

There are two sites that have been explored throughout the project to date:

- AjGw-535, the location of a house known as Iverholme, and AjGw-534, an occupation area that may relate to a second house known as Mount Woodham.
- Both sites are located in the Erindale neighborhood of Mississauga, on land that is now part of the University of Toronto Mississauga property.
- The history of the site and project research can be viewed in further detail in *The Schreiber Wood Project: Facilitating Student Research on Field School Collections* poster.

Materials and Methods

We have created a typology based on the decorative motifs of the ceramic assemblage from both sites.

- Each type has a designated T number that is used for identification (eg. T2).
- To date, at least 161 decorative motifs have been identified with ongoing analysis.
- The typology classifies ceramics by the decorative motif. Following the classification is a detailed description of the decorative motif in relation to its method of application, location, composition (floral, geometrics, etc.), and colour. In addition, the waretype is noted as well as the presence or absence on sites.
- Some types are divided into further categorization because the decorative motif is extremely similar but not distinct enough to be given a new number (eg. T2a, T2b, T2c).
- Artifacts that are unidentifiable are classified under a X number which represents a catch all category.
- Artifacts with no motif are placed within an undiagnostic category corresponding to the sherd type; body, base, handle, rim, etc.

SWP Ceramic Typology – Updated version Summer 2020

TYPE	PICTURE(S)	DESCRIPTION	SITE(S)	PHOTO SERIES
T1		<p>Porcelain White glaze - interior and exterior Pink/red, blue, green decalcomania print - floral Scalloped rim Moulded relief - organic The interior and exterior is glazed in white. The rim is scalloped along the entire circumference. There is a moulded relief organic pattern that spans from the rim to the body and ends at the base. The organic pattern consists of what appears to be filigree, scallops, and cross hatching. Within the moulded relief pattern is a repeating floral decalcomania pattern. The floral transfer print has pink/red flowers surrounded by green greenery and blue ribbons.</p> <p>The same as T6 based on cross-hatch moulded motif on rim/lip.</p>	AjGw-535	

Figure 1. Example of the working typology created for the Schreiber Wood Project.

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

Results

The ceramic assemblage is divided into 5 classes: (1) architectural, (2) furnishings, (3) indeterminate, (4) kitchen/food, and (5) personal artifacts (Table 1, Figure 2).

- To date, a total of 2865 ceramic artifacts have been excavated at site AjGw-535 and a total of 677 at site AjGw-534.
- The predominant classification at AjGw-535 is kitchen/food with a total of 2285 artifacts.
- The predominant classification at AjGw-534 is furnishings with a total of 371 artifacts due to large amounts of terracotta flowerpot vessels found.

However, for the purposes of this poster, we will be focusing on the kitchen/food class which has a total of 173 artifacts.

Typology Summary (Table 2):

- The predominant decorative motif is floral, refined white earthenware is the predominant waretype and glazed is the predominant decorative method in the ceramic assemblage of AjGw-534 and AjGw-535 collectively.

- There are 11 types that are present at both sites with 12 present at AjGw-534 and 126 present at AjGw-535.

Unit accumulation (Figure 3):

- The number of sherds and types found in each unit at AjGw-535 cumulatively peaks around unit 50 at 2763 sherds and 151 types.

Table 1. Summary table of the ceramic artifact distribution categorized by class. The Furnishings class has the highest amount of ceramic artifacts with a total of 371 artifacts out of 674. *Majority are terracotta flowerpots.

Summary Table: Ceramic Artifacts in Classes				
Artifact Class	Total number of artifacts		Percentage	
	AjGw-534	AjGw-535	AjGw-534	AjGw-535
Architectural	5	1	0.73	0.03
Furnishings	371*	97	54.8	3.38
Indeterminate	128	470	18.9	16.40
Kitchen/Food	173	2285	25.5	79.75
Personal Artifacts		12		0.41
Grand Total	677	2865		

Table 2. Summary table of the ceramic typology. Significant values are in bold which represent the predominant item per category.

Summary Table: Ceramic Typology				
Waretype	Waretype Count	Decorative Desc.	Decorative Desc. Count	
Buff earthenware	3	Filigree, Greek meander	1	
Earthenware	2	Floral	43	
Ironstone	13	Floral, filigree	4	
Porcelain	13	Floral, filigree, geometric	1	
Porcellaneous ware	2	Floral, geometric	10	
Red earthenware	4	Floral, geometric, organic	2	
Refined white earthenware	58	Floral, organic	14	
Semi-porcelain	35	Floral, shells	1	
Stoneware	20	Geometric	13	
Terracotta	3	Glazed	18	
Vitrified earthenware	4	Lines	1	
Vitrified porcelain	1	Moulding: floral	6	
Vitrified white earthenware	2	Moulding: floral, geometric	5	
Decorative Method	Decorative Method Count	Moulding: floral, organic	2	
Decalcomania	4	Moulding: geometric	7	
Glazed	48	Moulding: organic	3	
Glazed, decalcomania, handpaint	3	Moulding: panels	4	
Glazed, handpaint	26	Moulding: ribbed	6	
Glazed, salt glazed	1	Moulding: scalloped	4	
Glazed, transferprint	16	Organic	8	
Glazed, transferprint, handpaint	3	Organic, animals	2	
Handpaint	12	Organic, geometric	4	
No glaze	2			
Salt glazed	6			
Transferprint	34		Site Presence	Site Presence Count
Transferprint, handpaint	5	AjGw-534	AjGw-534	12
		AjGw-535	AjGw-535	126
		Both	Both	11

References

MacDonald, E.M. 1997. The Root of the Scatter: Nineteenth Century Artifact and Settlement Patterns in Rural Ontario. *Ontario Archaeology* 64, 56-80.

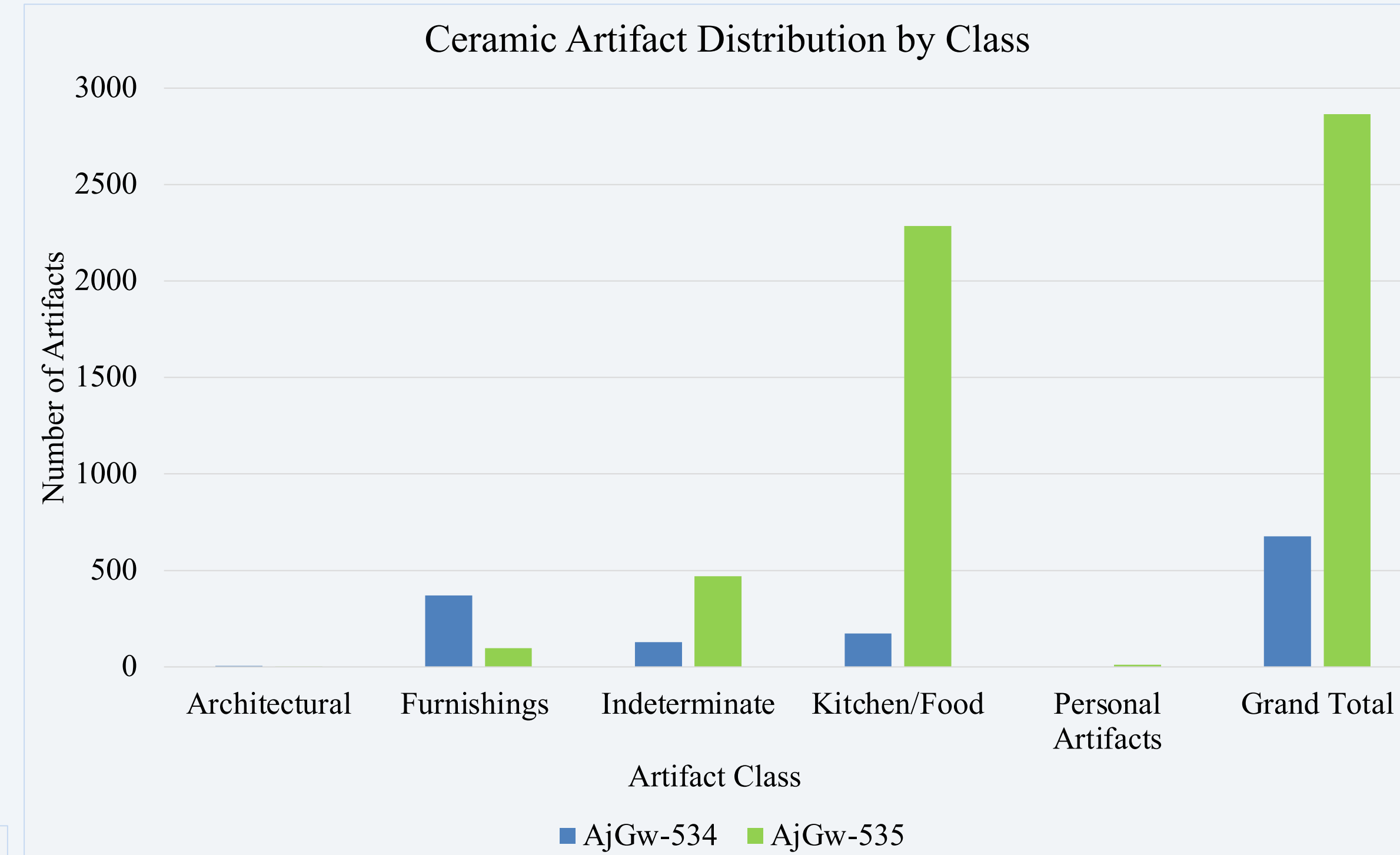


Figure 2. Graph depicting the class distribution of artifacts at AjGw-534 (blue) and AjGw-535 (green).

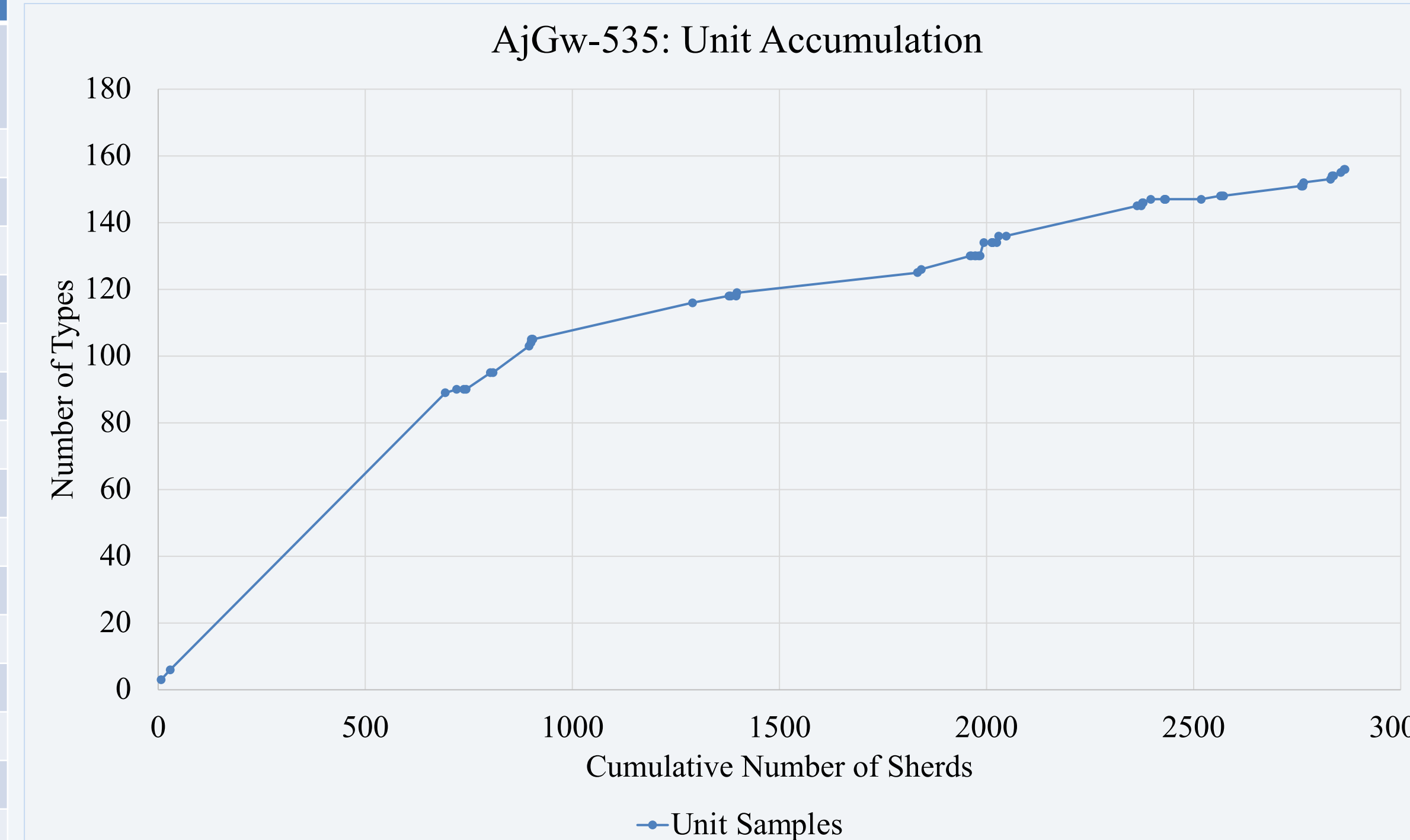


Figure 3. Graph depicting the cumulative increase in ceramic types and total sherd count, by unit; each data point represents the addition of an additional excavation unit assemblage to the cumulative totals. A total of 58 units are described. The x-axis represents the entire ceramic assemblage of 2865 sherds and the y-axis shows the cumulative number of types represented as units are added to the count.



Figure 4. Type T49 placed in a refit position with associated sherds.



Figure 5. Type T22b placed in a refit position with associated sherds.

Discussion

The typology has allowed us to:

- Closely identify diagnostic ceramics such as Rockingham (T14), Brantford Pottery (T9), Haviland and Co. (T13a), Doulton Lambeth (T155), Jaeger & Co. (T80), and Jetware (T18). Some of these diagnostic ceramics can be viewed in further detail in *The Schreiber Wood Project: Life at a Glance as seen through Ceramics* poster.
- Identify ceramic refits based on the classification of decorative motif and waretype (Figure 4, 5).
- Identify ceramic refits based on vessel types as well as vessel counts (Figure 4, 5).
- Give a basis for future research endeavours.

AjGw-534 and AjGw-535 both display relatively the same pattern of artifact distribution by class in comparison to other late 19th century sites in southern Ontario such as the Lampman site [AhGx-96] and the Devil's Pulpit site [AIGx-9] (MacDonald, 1997). All four of the sites exhibit artifact dominance in the kitchen classification.

The type accumulation curve (Figure 3) implies that we have recovered a representative sample of the diversity of ceramic types from site AjGw-535.

Conclusion

The typology will continue to be an ever-growing tool within the Schreiber Wood Project.

- Along with the previous applications of identifying diagnostic ceramics and aiding in the ceramic refitting process, the typology serves as a basis for comparison of ceramic assemblages to other late 19th century sites in the region.

There are a few limitations that accompany the creation of the typology which include:

- Unidentifiable sherds that result in an undiagnostic and catch-all category (X-types). These sherds are usually extremely small or undecorated and therefore unidentifiable.
- Possibility for misidentification of ceramic waretypes and decorative motifs due to student creation of the typology.

The typology is able to identify the site presence of the various types. Based on our results, there are a few types that appear at both sites. However, the current implication of site presence is unknown. With future research, the connection between the two sites can be explored and further established.

We wish to acknowledge Mahalia Johnna Baguio for the photography of the ceramic collection.