Flow,
Decal or Transfer Print
1. Decal w. cluster (KC 5525)  Decal/other
3. KC 5403 - pink color paste
7. KC 5404
4. KC 5212
13. KC 5204 - molded

Decal w. gilt
2. KC 5520
28. KC 5501
3. KC 5411
2. KC 5209
14. KC 5202 - Maddock Tea Set

Decal only
4. KC 5509
4. KC 5402
4. KC 5405
7. KC 5203

Decal / molded
2. KC 5515

Decal / Hand Painted Band
36. KC 5401
13. KC 5406
8. KC 5416
1. KC 5214
27. KC 5101
17. KC 5103

Transfer print
11. KC 5409

Transfer print / gilt
1. KC 5419

FLOW
LW
W gold stencil
3. KC 5407
#4 - Handpainted

Hp & molded

2 - KC5205
1 - KC5207
1 - KC5517

just hand-painted

2 - KC5410
3 - KC5408 - Spade
1 - KC5519

Hp & gold stencil

2 - KC5506
1 - KC5516

Hp & lustre

9 - KC5511

Hold & Other

1 - w yellow glazed rim
#3 Lustre, tinted, + colored glaze

\[ \text{no \ CC} \]
\[ \text{\_\_\_ = IGE} \]
\[ \text{\_\_\_\_ = LW1} \]
\[ \text{\_\_\_\_\_ = porcelain} \]

Does this include ivory glazed?

Ivory glazed/gilt IGE

5-KC5305

\[ \text{colored glaze} \]
\[ \text{\_\_\_\_ = molded} \]
\[ \text{(2) - KC 5414} \]
\[ \text{(1) - KC 5421} \]

\[ \text{colored glz} \]
\[ \text{(5) - KC5512} \]

\[ \text{col glz w- gold stencil} \]
\[ \text{(3) - KC 5513} \]

\[ \text{\_\_\_ =} \]
\[ \text{Lustre} \]
\[ \text{(1) - KC 5524} \]
Gilding

Gilt deco-
1 - KC5523
4 - KC5418
6 - KC5201 - gilt bands

Gilt trim
4 - KC5522

Gilt w/ gold stencil
1 - KC5518
1 - KC5210 - molded

Gilt/molded
12 - KC5502
2 - KC5301

Gold leaf
1 - KC5507

--- = porcelain
= LWI
= IGE
1. Plain

10 - KC5213    ICE

11 - KC5412    LWI
15 - KC5420    LWI

2 - KC5504    Porcelain
1 - KC5521    "

Applique
<table>
<thead>
<tr>
<th></th>
<th>Late White Opalstone</th>
<th>Porcelain</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>#  %</td>
<td>#  %</td>
</tr>
<tr>
<td>Plain</td>
<td>10  15.2</td>
<td>3.1  3</td>
</tr>
<tr>
<td>Stencil</td>
<td>26  19.4</td>
<td>5.1  5</td>
</tr>
<tr>
<td>Gold Stencil</td>
<td></td>
<td>1.0  1</td>
</tr>
<tr>
<td>Gold Leaf</td>
<td></td>
<td>18.4  18</td>
</tr>
<tr>
<td>Gilded</td>
<td></td>
<td>1.0  1</td>
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<tr>
<td>Lustre</td>
<td></td>
<td>8.2  8</td>
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<tr>
<td>Tinted</td>
<td>3  4.6</td>
<td>25.5  25</td>
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<tr>
<td>Hand pd.</td>
<td>5  3.7</td>
<td>37.8  37</td>
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<tr>
<td>Transfer</td>
<td>12  9.0</td>
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<tr>
<td>Decal</td>
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<td>Flow blue</td>
<td>3  2.2</td>
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<tr>
<td></td>
<td>66  100.1%</td>
<td>100.1%  98</td>
</tr>
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</table>

|                | 134  100%             | 100.1%  98|
Ironstone and porcelain from the Area VI cellar and well were tested using the "dominant motif" approach developed for the analysis of late nineteenth and early twentieth century ceramics from the City of Phoenix original townsite site (Cable, et al. 1982:291-292). The dominant motif analysis was used to deal with the multitude of decorative techniques and motifs that can appear on a single vessel. It was first used for ironstone and then applied to porcelain. The analysis is done using the most technically complex motif present on each vessel as the descriptor. Cable, et al. use five general groups of motifs: plain (subdivided into plain blue and plain white for ironstone); gilding; lustre, tinted, and colored glaze; handpainted; and transfer printed, decal, and flow. Their analysis was done at the sherd level and converted into percentages.

The Area VI analysis was done at the vessel level and converted into percentages so the two could be compared and the analysis could be extended further into the twentieth century. The ironstone and porcelain vessels were divided into eleven categories, some of which were not present at the Phoenix site, and a table was constructed showing the percentage of decorative motif by ware type (Table??).
Table?? Dominant motifs by ware type

<table>
<thead>
<tr>
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<th>Late White Ironstone</th>
<th>Porcelain</th>
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<tbody>
<tr>
<td></td>
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<td>%</td>
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<tr>
<td>Plain</td>
<td>26</td>
<td>19.4</td>
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<tr>
<td>Stencil</td>
<td>1</td>
<td>.8</td>
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<tr>
<td>Gold stencil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gold leaf</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gilding</td>
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<td>3.0</td>
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<tr>
<td>Lustre</td>
<td></td>
<td></td>
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<tr>
<td>Tinted</td>
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<td>2.2</td>
</tr>
<tr>
<td>Handpainted</td>
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<td>3.7</td>
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<tr>
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<tr>
<td>Flow</td>
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<tr>
<td>TOTALS</td>
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</tbody>
</table>

These vessels contained high percentages of decal decoration in both ware types, though less in porcelain than in ironstone. When the ceramic seriations in the Phoenix report (Cable, et al. 1982:303) are extended to incorporate the Oxon Hill data, the trend toward an increase in decal decoration from the late nineteenth to the early twentieth century is seen to continue into the 1927-1952 time period. A corresponding decrease in transfer-printed decoration can also be seen.
Figure 104. Seriation of Colored Decorations on Ironstones from Blocks 1 and 2 Contexts.

Figure 105. Seriation of Colored Decorated Porcelains from Blocks 1 and 2 Contexts.