

Oosterhout pottery II

Industrial waste from the Leijsenhoek

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The two foremost centres of pottery production in Brabant were Oosterhout and Bergen op Zoom. In the 17th century, Oosterhout numbered over 30 potteries. From then on, the number fell to about twenty by 1740, sixteen in 1813 and two in 1914. The last pottery closed down in 1942.¹ The firms were spread across the entire municipality.² This means that remains of kilns and pits filled with wasters may turn up anywhere in the area.

In 1995, a description was published of pottery waste found in the Rulstraat at Oosterhout.³ This was the first article discussing such an assemblage from Oosterhout. In subsequent years, several other finds of potters' waste have come to light. The present article, the second about wasters from Oosterhout, will deal with material from the Leijsenhoek site.

During demolition works in March 1999 on the Leijsenhoek at Oosterhout, some pits containing pottery waste were uncovered. Archaeologists of the municipal archaeological service and volunteers carried out a brief salvage excavation, during which further material was recovered. The pottery was described and drawn in the closing months of 1999 and the beginning of 2000. In 2008 an opportunity arose to publish the material.

This article will refer to the history of Oosterhout's pottery industry only when necessary. For more extensive background information about Oosterhout's potteries and their history and about the organisation of the potters' guild, the reader is referred to the article on the Rulstraat finds.⁴

Find conditions

In 1998 a fire destroyed the ice-cream parlour "La Venezia" on the corner of the Leijsenhoek and the Donkerstraat. The owners, the Van Beek brothers, decided to have an apartment complex built on the now empty site. Prior to the building works, the municipal archaeologist Nico Dijk was given an opportunity to carry out an investigation at the site, assisted by some volunteers. This took place on 29 March and the first week of

April in 1999. First the topsoil was removed, a layer 40 to 50 cm thick. Below this, the researchers found a pavement of red, blackened bricks, covered with splashes of glaze. Below this floor a second floor appeared, made from red floor tiles which also were covered with spots of glaze. This tiled floor was set in a 10 cm thick layer of soil that overlay the yellow coversand natural. Under the coversand, at a depth of about 1.50 m, lay a clay deposit that probably belongs to the Formation of Tegelen. This formation lies at a shallow depth in western Brabant, and has traditionally been used for making pottery.⁵

To the north of the floor, the top of the coversand had been worked into a grey ploughsoil, from which early medieval (8th-9th century) and late medieval (13th-15th century) potsherds were recovered. Also a semicircular ditch was found here, possibly surrounding a barn with round ends or a round granary.⁶ Adjoining this ditch was a waster pit, *feature 13*, in which the bowl of a double-shelled cresset lamp was found. To the west of the floor, waster pit *feature 5* was uncovered, which yielded about ten sherds belonging to a milk tub and to plates decorated with yellow slip. Below this floor appeared waster pit *feature 17*, which contained many fragments of red ware with a green-tinged glaze. *Feature 17* continued to the east of the floor, where it had been dug over and joined up with waster pit *feature 16*. That these features had been merged through digging was evident from the fact that both yielded sherds of the same items. These two features together contained the majority of the finds, hundreds of fragments of all sorts of products such as tripod cauldrons, chamber pots, milk tubs and platters, but also parts of roofing tiles and slates spattered with lead glaze. Several of these sherds too were covered with glaze with a greenish hue. At the edge of both pits a well, *feature 19*, had been dug in the 19th century. To conclude, the coversand close to the northern edge of the floor produced some further sherds, including an almost complete cresset lamp. These finds could not be linked to any particular feature. A curious find, at the centre of the site, was a champagne bottle with its original contents, dating from the 19th or 20th century.

The material and its significance

It was immediately clear to the excavators that the remains of a pottery were being uncovered. The blackened, glaze-spattered pavement was once the floor of a potter's kiln. The bricks had been blackened by the heat of the fire, and during the firings drops of glaze had trickled off the items being fired and onto this floor. The pieces of roofing tile and slate found among the potsherds had served as stacking aids inside the kiln. These too became glaze-spattered during their use.

Another indication that this was waste from a pottery was the presence of distinct wasters among the sherds, such as three-quarters of a platter encrusted with ash and grit and the belly of a badly deformed jug to which parts of another item had stuck. From the 17th to the 19th century, Oosterhout was one of the leading pottery centres in the Netherlands. However, little is known about its actual output. Potters' waste, turning up now and then throughout the municipality, constitutes a very important source of information about Oosterhout's products. From the wasters, we can determine what forms, typical details, ornamental motifs and other traits characterise the pottery from Oosterhout. With this knowledge, Oosterhout ware may be identified in assemblages excavated in other parts of the Netherlands and even further afield.

In this way we can obtain an ever clearer picture of the characteristics, the use and the distribution of Oosterhout pottery. The material from the Leijsenhoek thus is an important source of information about these products and very significant for the study of 17th- and 18th-century assemblages in the Netherlands and beyond.



01 Platter encrusted with ash and grit.

In recent years, the pottery industry of Oosterhout has been the subject of archive research, which has shed light on the location of many potteries in the municipality. However, the presence of a pottery at the corner of the Leijsenhoek/Donkerstraat was still unknown. After its discovery in 1999 a targeted archive search was undertaken for evidence about this workshop, but this still drew a blank. Therefore the archaeological evidence from the excavation is the only available source about the pottery at this site. This clearly illustrates the importance of archaeologically investigating sites from historical times.

A description of the ceramic body and surface finish

At first sight, the pottery from the Leijsenhoek falls into two categories. The fabric of one is a brownish red, with grey in the core of the thicker parts. This means that these items were not oxidised through and through during their firing.⁷ This pottery is tempered with very fine, white sand, i.e. grains smaller than 0.1 mm. The fabric is fairly hard, which means that it cannot be scratched with a fingernail – it will abrade the nail. The items are covered with a fairly thick, quite well-fired layer of lead glaze, which gives the pottery a greyish-greenish tinge. On severely overfired fragments, the glaze has acquired a dark green colour. Sherds of this first category come from features 16 and 17. The fabric of the second category is orange-yellow to orange, and regular, but not always smooth and contains a temper of fine, white sand (grains smaller than 0.1 mm). The lead glaze, applied not particularly thickly, gives the forms a bright orange brilliance. The hardness of this ware is not as great as that of the first category. The second group comprises also slip-decorated items. This decoration consists of whirls and wavy lines which in some cases have been applied thinly and rather casually, apparently in haste. A single decorative wavy line may be made up of three or four short consecutive trails. Fragments have been found of two cups or bowls provided with a slip coating on the inside. In one of these, copper oxide had been added to the glaze, giving the inner surface of the cup or bowl a bright green colour. Fragments of this category turn up in every feature except *feature 19*.

The differences between the two groups need not indicate a difference in technique or production method. It should be remembered that we are here dealing with wasters, so we should first of all consider whether the differences between the two categories might not be attributable to slip-ups in the firing process.

The first group is clearly darker in colour than the second. This group includes a relatively large proportion of overfired material. Some platters in this category are encrusted with ash

and soot, the pots are warped and the glaze sometimes contains bubbles due to overheating. Everything indicates that the potsherds in the first category were exposed to excessive heat. The fact that some thick sherds still have a grey core may mean that the potter interrupted the firing process before all items were properly fired through. He may have done so because the temperature in part of the kiln had become far too high, so that some of the contents were becoming overfired while others were not yet ready.

The second category displays far fewer traces of overfiring, but shows other flaws: cracks in the wall or uneven bases. In these cases the firing has been properly conducted. The wasters are not a result of overfiring but of other imperfections in the production process. The dark colour of the pottery in the first category therefore probably does not result from an intentional process, but rather from accidental overheating of the kiln. The wasters from the second category are not a result of overfiring but were discarded for other reasons. The colour and surface texture of the fabrics in this group probably do correspond to what the potter had in mind. We may therefore assume that the pottery in the first category represents the appearance of the same ware when overfired. The second category shows the surface of the ware as the Leijsenhoek potter intended it to be. The similarities between the categories are considerable. The temper and the hardness, the forms and all sorts of details are identical. The differences in colour of the glaze and fabric are mere effects of overfiring. The only difference between the two groups that cannot be explained in this way is that the second category includes platters with slip-trailed decoration and the first category does not. Presumably this difference is merely coincidental.

The forms and their dating

A total of eleven forms were fully reconstructed. Five others could be only partially reconstructed, but enough features of these were present to justify a description. These include the stacking devices. Apart from these, six characteristic fragments were deemed to merit special attention. Together, these forms and fragments offer a fair idea of what sorts of products were made at the Leijsenhoek.

Two sherds of glass, part of a majolica platter, a white faience platter, the rim of a stoneware jug and the rim of a mineral-water bottle do not belong to the pottery waste but are incidental finds. They are described because they are of use for the dating of the assemblage. In the following description, first the complete items are discussed, followed by the incomplete ones, the fragments and the incidental finds.

Complete forms

Platters

Dozens of fragments of at least four different types of platter were found among the wasters. All four types are platters on pinched feet. The largest platter, indeed more a dish, has a diameter of 49.2 cm, a deep profile, and a virtually horizontal flange (cat. no. 2).⁸ At the transition from the centre to the flange there is a ridge on the upper surface. The edge consists of a thickened part turned upward and a smaller downturned lip. The upper surface of the flange is decorated with a white, slip-trailed wavy line. The entire upper surface is glazed. Just one specimen of this type was found. This plate is similar to the plates produced at Bergen op Zoom in the second part of the 16th century.⁹ Also there are many correspondences to the plates found in a cesspit at Dordrecht.¹⁰ The Dordrecht plates resemble cat. no 1 especially in their profile. The Dordrecht assemblage is dated between 1580 and 1610. The slip-trailed decoration, as on this plate, is in fact a common feature on Oosterhout pottery. The potsherds from the Rulstraat include a great deal of slip-decorated material.¹¹ At Bergen op Zoom, by contrast, slip-trailed decoration is very rare.¹² The second platter, of the second type, has a diameter of 44.5 cm and in its profile strongly resembles the first (cat. no. 3



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Badly deformed jug to which parts of another item have stuck.

and photo 2).¹³ A marked difference from the first type is the absence of the ridge on the centre-flange transition. Instead, there appears to be a groove. The rim is thicker and more massive than on the first plate. The upper surface is lead-glazed. a single, undecorated specimen of this type was recovered. This platter too shows similarities to those manufactured at Bergen op Zoom and those found in the Dordrecht cesspit; hence it must date from the same period. The third platter, with a diameter of 37.2 cm, has a flowing, faintly S-shaped profile with a slight ridge at the centre-flange transition (cat. no. 4). The rim seems to be a variation on that of the previously discussed plate. The upper surface is glazed. The flange bears a wavy line in white slip, while the centre has white slip-trailed circles. Some of the circles have lines drawn across them. This design of circles, sometimes with lines across them, is typical of Oosterhout pottery.

This platter too has parallels among the dishes from Bergen op Zoom and the cesspit finds from Dordrecht. Moreover, a similar platter turned up outside Breda, at the site of an army camp which was in use between 1624 and 1637.¹⁴ For these reasons, this platter is dated between 1580 and 1640. Of this type, a single fully reconstructible specimen was found and three rims of other specimens, all decorated with wavy slip trails.

It is notable that the decoration on platter cat. no. 4 strongly resembles that on two platters found at The Hague. These platters have footrings and a different profile, and date from the final quarter of the 17th and first half of the 18th century.¹⁵ This clearly shows that the slip-trailed decoration at Oosterhout was not bound to a particular type of plate or phase, but may occur over a fairly long period and on objects of different types. This kind of decoration indeed also appears on bowls from an assemblage at Breda. This assemblage can only be very broadly dated: between 1650 and 1850.¹⁶ The final plate has a diameter of 25 cm, an S-shaped profile with slight ridges both on the top and bottom of the centre-flange transition (cat. no. 5). The rim clearly deviates from those of the first three platters. It is somewhat thickened so that it appears round in section. Three grooves are present on the outer edge. The upper surface of the plate is glazed. The finds included no decorated sherds of this type of plate. Although plate cat. no. 4 has a deviating rim, the overall profile still strongly resembles that of the three other types. It is therefore dated to the same period.

Extinguisher

One near-complete extinguisher was recovered (cat. no. 19). Because of its faulty base it is tilted. Its greatest height is about 25.0 cm; its maximum width of 26.5 cm is at three-quarters

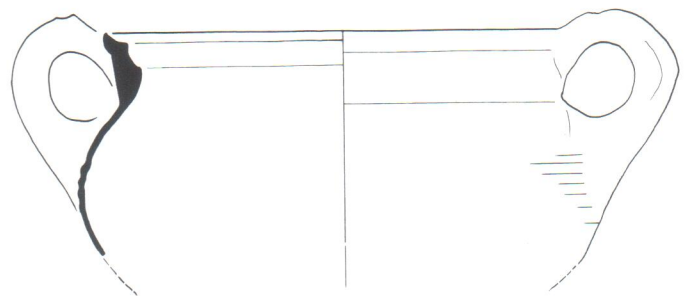
of its height and a groove adorns the shoulder. The pot has a footring thrown in one piece with the vessel. Two low, semicircular, upright loop handles complete the vessel. The short rim is vertical and rounded. The exterior is entirely glazed.

This extinguisher is of a type about which Groeneweg states that it was introduced at Bergen op Zoom in the course of the 17th century.¹⁷ The type survived into the 18th century. The shape of the handles, and its slight height give it a rather crude appearance. This may be a common feature of early extinguishers.

Tripod cauldrons

Two tripod cauldrons are almost complete; a third is easy to reconstruct. The largest has an unusual shape (cat. no. 7). Its height (29.2 cm) exceeds its diameter (24.6 cm), which affords the vessel an elongated, tall appearance. It is fully glazed both inside and out, and the upper half shows rilling. The cauldron has two vertical loop handles and a groove at the transition from belly to wall. The rim is quite remarkable: from the shoulder it stands up fairly straight, like a stiff collar, slightly everted towards the top. The oval mouth is due to an error in the manufacturing process. A problem with the complete, illustrated specimen is that because of the warped mouth and the uneven rim, no clear representation of the rim profile was possible. Therefore a rim fragment of an incomplete, low tripod cauldron is shown to clarify the typical profile (fig. 1). Besides this cauldron and this rim, fragments of at least three other cauldrons or pots with collar rims of this type were recovered.

The illustrated “tall cauldron” is of a type that at Bergen op Zoom was produced in the final quarter of the 16th century.¹⁸ Bartels describes tripod cauldrons of this type with the same, semicircular handles from a late-16th-century assemblage from



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Tripod cauldron.

Dordrecht.¹⁹

The second tripod cauldron is 28.0 cm wide and 20.2 cm high, which gives this vessel a "normal", squat appearance (cat. no. 8). The upper half shows rilling; the two vertically placed handles are somewhat drawn upwards and outwards. The rim profile is interesting: on the inside of the everted rim there is a hollow lid support, and above it, on the inside, is a facet; the top of the rim is rounded. This tripod cauldron too is fully glazed inside and out. This low vessel dates from the first half of the 17th century.²⁰

The third cauldron is also a squat one (11.5 cm high; 20.2 cm wide). It is carinated at the transition from base to wall, has rilling on the upper half and two vertical loop handles (cat. no. 9). The rim is fairly flat, thickened at the edge and not unlike that of a chamber pot. This cauldron is fully glazed internally; externally only on the upper half. This specimen like the tall one dates from the final quarter of the 16th century.²¹

Milk tub

One of the largest forms produced by the potters is without doubt the milk tub. Fragments of at least five specimens were recovered, one of which could be almost completely reconstructed (cat. no. 14). The oval bowl has an average diameter of 48 cm, a maximum height of 17.2 cm and a separately made, slightly pinched footring. The two horizontally placed loop handles are elongated. The base of the pouring lip is still present, but the lip itself has broken off. The rim, a distinct example of the fancy, pronounced rims so typical of Oosterhout, is massive, has a downturned lip on the outside, while the top of the thickened upper surface features a broad groove. The interior of the vessel is glazed.

The earliest milk tubs date from the 15th and 16th centuries. Groeneweg states that they no longer occurred in the 17th century but were again produced in the course of the 18th century.²² The milk tub from the Leijzenhoek (cat. no. 11) has a typical Oosterhout rim associated with the 18th century, which seems to date it to that era.²³ Curiously, it was found in association with several platters from the 1580-1640 period and therefore must definitely date from the late 16th or first half of the 17th century. Groeneweg attributes the absence of milk tubs in the 17th century to a change in the way of dairy processing. Apparently this meant a reduction in the use of milk tubs, but evidently they did not disappear altogether. This is proved by the five milk tubs from the Leijzenhoek site, which definitely date from the late 16th or the 17th century. It is remarkable, however, that they are identical to the 18th-century forms. As a consequence, milk tubs may often have been wrongly dated in the past. Another explanation for the

lack of milk tubs identified in 17th-century contexts may be due to lack of research into assemblages from rural sites. In fact, far too little is known about the use of pottery in villages and at farms to allow us to speak with any certainty about the use of "rural pottery". Indeed this type of milk tub may even date from the 16th century. Closer investigation of these milk tubs will have to show what their correct dating is.

Colander

One strainer or colander could be entirely reconstructed (cat. no. 16). This specimen has a diameter of 37.5 cm, three feet and two horizontally placed loop handles. The rim is massive, everted and besides has a downturned, rounded lip. The vessel was perforated from above with a round instrument (an awl or nail?), which produced holes with a diameter of 3 to 4 mm. Grooves appear to have adorned the handles. Only the upper surface of the colander was glazed. This was a long-lived type. It was manufactured from the mid 16th century and survived into the second half of the 18th century.²⁴

Cresset lamp

An almost complete cresset lamp was found among the potsherds. It is of the double-shelled type, consisting of a bowl with a lip, from the centre of which rises a thick stem on which is a second, smaller, bowl with a lip (cat. no. 17). An upright loop handle is attached to the upper bowl. The two bowls and part of the stem have a glazed surface. The lips served to hold the wicks. The upper bowl of a second specimen was also recovered.

Cresset lamps of this type occur over a long period, from the 15th to the 18th century. In the course of time, the length of the stem increased. The length of the Leijzenhoek specimen is about 9 cm, which puts the lamp in the late 16th or the 17th century.²⁵

Incomplete forms

Platter

Of a fifth plate type (cat. no. 6), only a rim was recovered, so it is not clear whether it had a footring or pinched feet. This plate resembles the second type (cat. no. 2) in that it has a groove marking the transition from centre to flange. But the rim is shaped differently: its upper surface is nicely rounded, as it runs down it turns inward somewhat, and then lower down turns outward again, forming a small lip. This lip projects beyond the upper part of the rim. This contrasts with the rims of the first three types (cat. nos. 1-3), which also are bilobed in section but whose upper part projects beyond the lower. The flange of this fifth type of platter is decorated with short dashes

of trailed slip.

It is difficult to date this fragment on the basis of its shape. Since it was found in association with the sherds of the other platters, it presumably dates from the same period: 1580-1640.

Jug (upper half)

The upper part of a jug (cat. no. 12) has a globular belly with a maximum diameter of 18.6 cm, a ribbed neck and a straight, slightly jutting rim, forming a kind of lid support. The outside of the rim is decorated with grooves. The lower end of the large, vertical loop handle was pressed out flat against the vessel body. Both the interior and the exterior are partly covered with a thin layer of lead glaze. Whether the jug ever had a pouring lip cannot be ascertained. The handle is strongly reminiscent of that on an Oosterhout jug from the second half of the 18th century, but since this jug from La Venezia/the Leijsenhoek was only partially preserved, it cannot be dated to this period with certainty.²⁶

Cup

The upper part of a one-handed cup was recovered (cat. no. 15). The transition from base to wall is carinated. Its maximum diameter, at this point, is 13.8 cm. The wall is slightly inverted and has a rounded rim. The cup has a semicircular, horizontal loop handle and is glazed on the inside. Sherds of four cups of this type turned up, including one with a yellow-green interior and one coated with yellow slip. At Dordrecht a similar cup came to light in a cesspit, which was dated between 1580 and 1610, while another parallel was found in the excavations at the army camps outside Breda, which had been in use between 1624 and 1637.²⁷

The presence of cups among the wasters at Oosterhout is no surprise. Cups were found also among the material from the Rulstraat site.²⁸ This in contrast to the great competitor, Bergen op Zoom, where no cups were produced.

Kilnware

For the purpose of stacking and supporting the pottery in the kiln, the potters made use of broken roof tiles and pieces of slate. Various supports of this kind, often spattered with drips of lead glaze, were found among the sherds. Besides the obvious wasters, this kilnware is a second proof that we are dealing with waste from a pottery.

Chamber pot

The top part of a simple, one-handed chamber pot also surfaced among the wasters (cat. no. 18). Its greatest diameter, 18.5 cm, lies at the carinated transition from belly to neck. The

rim is flat and protrudes outward almost horizontally, allowing the user to sit on it. The vertically placed loop handle protrudes slightly above the rim. The pot was glazed on the inside. The poor condition of the sherd leaves it unclear whether the outside was glazed as well. Besides this specimen, fragments of four more chamber pots were identified by their rims. Chamber pots of this type occur in the late 16th and the entire 17th century.²⁹

Skillet

One near-complete skillet or frying pan could be reconstructed from a number of sherds (cat. no. 1). The handle consists of a slab of clay of which the long sides had been folded together. A pouring lip had been present at 90° to the left of the handle; in other words, the pan was intended for a right-handed user. The rim was faceted. The inside is fully glazed. Whether the pan had feet is uncertain. The skillet dates from the second half of the 16th or first quarter of the 17th century.³⁰

Fragments

Pot with a suspension handle

A decorated handle belongs to a "pot with a suspension handle" (cat. no. 10). These are small, globular pots with a semicircular handle across the top. Some of them have holes in the bottom. These were used for transporting live coals³¹ and are known as "lollepotten". The handle fragment from Oosterhout is fully glazed and decorated with a ridge of pinched clay. Pots with suspension handles with this pinched decoration belong in the 16th and early 17th centuries.³² With straight handles they even continue into the 18th century.³³

Jug (handle)

A handle of a jug (cat. no. 11) with presumably the same appearance as the jug described above (cat. no. 11), has three thumb impressions on its lower attachment. The fragment is glazed both inside and out. This handle attachment differs clearly from that of the jug handle described above and is indicative of the range of variation within a potting tradition. A date is hard to give, as too little of the jug has survived.

Brazier

A fragment of a small, unglazed and perforated globular vessel (cat. no. 13) presumably is part of a brazier with an estimated rim diameter of ca 16 cm. The rim is everted and at the very edge is inturned. The holes, pushed into the clay from the outside, have a diameter of about 3 mm. Owing to its fragmentary state, the brazier cannot be dated.

Pot

A fragment of the upper half of a pot or tripod cauldron has a rim profile that differs from that of the other cauldrons (cat. no. 22). For this reason the fragment is presented here. The globular pot has two horizontal loop handles, rilling on the inside and an everted, somewhat thickened rim that has a groove on the outside. The pot is glazed both inside and out. It is unclear as to what kind of pot the rim belonged to. For this reason it is also poorly datable.

Pot

The rim of a large pot (estimated rim diameter 25 cm) with presumably two vertical loop handles is provided with a decorative band consisting of thumb impressions (cat. no. 21). The sherd is decorated both on the inside and the outside. Such thumb-impressed decoration is quite often found on cauldrons and pots.³⁴ The sherd shows that vessels decorated in this way were manufactured also at Oosterhout. This prominent style of decoration is quite long-lived.

Excavations at Kessel uncovered a pot with a band of thumb impressions that was dated to the 16th century.³⁵ From Oosterhout comes an 18th-century creamer with similar ornamentation.³⁶

Dripping pan

A short end of a dripping pan with a pouring lip indicates that the potters of Oosterhout also produced these massive items (cat. no. 20). A near-complete specimen, which closely resembles the present one but is complete with a handle, three feet and a suspension hole, was found at Dordrecht and dates from the second half of the 16th century.³⁷ Fragments of this dripping pan were recovered from features 16 and 17.

Incidental finds

From the two pits beside the pavement that were dug over and merged (features 16 and 17) come a few small sherds that should not be reckoned among the pottery waste. The most prominent find is a large part of the neck and the rim of a stoneware jug (fig.*), thickly covered with a dark brown glaze. Maybe this is the neck of a jug of type S2-kan-45, dating from the late 16th or the first quarter of the 17th century.³⁸ Further there are two body fragments of green glass bottles of the 17th or 18th century, a small rim fragment of a majolica plate of the 17th century or the first half of the 18th, a small rim fragment of a faience plate of the 17th or 18th century, and the neck of a stoneware 19th-century mineral-water bottle.

Dating

Part of the objects, particularly the complete or near-complete forms, can be dated by their appearance to the final quarter of the 16th, or the first four decades of the 17th century. These are the platters, the cauldrons, the skillet, the pot with suspension handle, the cups, the dripping pan and the incidental find, the jug of type s2-kan-45. These items come from features 5, 16 and 17. The chamber pot and the cresset lamp (from features 16 and 17) are datable to a broader period (1575-1700), but may well date from before 1640.

Even looser datings (1600-1800) are assigned to the colander, the milk tub, the extinguisher and some small incidental finds: the sherd of faience, the fragment of a majolica plate, and the two sherds of green glass bottles. These were all found in features 16 and 17. The mineral-water bottle fragment dates from after 1800 and must have become buried during the construction of the well, feature 19.

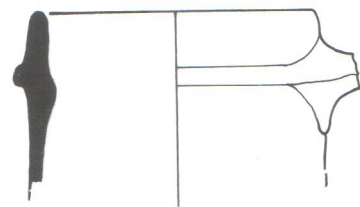
The closely datable finds all belong in the 1580-1640 period. The more broadly dated items may date from the same period but could also be younger. Some items definitely are not pre-1600 (the extinguisher, the dripping pan and possibly the milk tub). For this reason it can be concluded that the pottery waste from the Leijshoek should be dated in the first four decades of the 17th century.

Oosterhout characteristics

The wasters from the Leijshoek display several features that seem to be typical of this assemblage. Because of the strong connections that the potters had among themselves, and the exchange of apprentices, these features may well be characteristic of Oosterhout pottery of the 1600-1640 period.

Typical of Oosterhout is the fabric as seen in the second category of finds, those that were not overfired: an orange to reddish fabric with a temper of white grains smaller than 1 mm, and fairly hard – scratching with a fingernail will leave no trace.

Furthermore, fancy-shaped, massive rims like that on the milk tub (cat. no. 9) appear to be typical of Oosterhout. Such rims



were also found among the wasters from the Rulstraat site, and are unknown from waster assemblages outside Oosterhout. Also typical of Oosterhout are the slip-trailed circles on the centre of the platter cat. no. 3. Such circles appear also on other wasters from Oosterhout, and some platters with this motif were recovered from the sites of the siege encampments outside Breda. Breda was part of Oosterhout's marketing area.³⁹ Apart from the circle motif, the thin, casually made slip trail is typical. Probably the same goes for the wavy-line decoration on the flange of the plates, which consists of three or four consecutive trails. Finally, the "collar rim" of the tripod cauldron (cat. no. 7) is quite eye-catching and probably also an Oosterhout feature. Presumably this rim was used not only on tall cauldrons but also on low cauldrons and other pots.

Two phenomena in this assemblage may be used to distinguish products from Oosterhout from those of Bergen op Zoom, the two major pottery centres of Brabant. These are the manufacture of cups and the application of slip-trailed decoration, both of which did occur at Oosterhout but not at Bergen op Zoom. Cups were thrown and slip-trailed designs were applied also at other pottery centres in the Low Countries, so these are not exclusively Oosterhout phenomena.

Besides, forms and details were encountered among the wasters that do not differ from what was customary in the Low Countries. Good examples of these are the cresset lamp (cat. no. 15), the chamber pot (cat. no. 14) and the dripping pan (cat. no. 22). These are such common forms and occur at so many sites that it is most unlikely that they were manufactured at a single production centre. They were probably made throughout the Low Countries. This shows that the Oosterhout potters followed the trends of the times and did not give every product a typically Oosterhout appearance. Finally there are a few details of which it is unclear whether they are typical of Oosterhout or not. These include the slightly inturned rims of the cups (cat. no. 13). In most other assemblages these cups are absent, except in assemblages containing other Oosterhout pottery, such as the siege camps near Breda. The handle of the jug cat. no. 12 has been recognised among other Oosterhout waster assemblages as well. Does this mean it is typical of Oosterhout? Closer investigation of assemblages outside Oosterhout will have to show whether these cups and handles are indeed indicative of an Oosterhout origin.

Conclusion

The pottery waste from the Leijzenhoek site at Oosterhout dates from the period 1600-1640. From the hundreds of sherds, eleven complete forms (four platters, three tripod cauldrons, an extinguisher, a milk tub, a colander and a cresset

lamp), five incomplete forms (a platter, a cup, a jug, a chamber pot and a skillet) and six characteristic fragments (of a pot with suspension handle, a jug, a brazier, a chamber pot, a pot and a dripping pan) could be put together.

A hard, orange-red fabric with fine temper characterises the pottery from Oosterhout. Other typical features are the massive, fancy-shaped rim of the milk tub, the "collar rim" of some cauldrons, and the thin, slip-trailed circles and wavy lines on some of the platters. The "collar rim" and the slip-trailed circles may be restricted to the 1580-1650 period. The other features also occur on 18th-century wasters from Oosterhout. Possibly characteristic of Oosterhout for these decades are the cups with slightly inverted walls, and the base of a jug handle pressed flat against the body. But further research is required on these points. The application of slip-trailed decoration and the manufacture of cups, in any form, distinguish the output of Oosterhout from that of Bergen op Zoom.

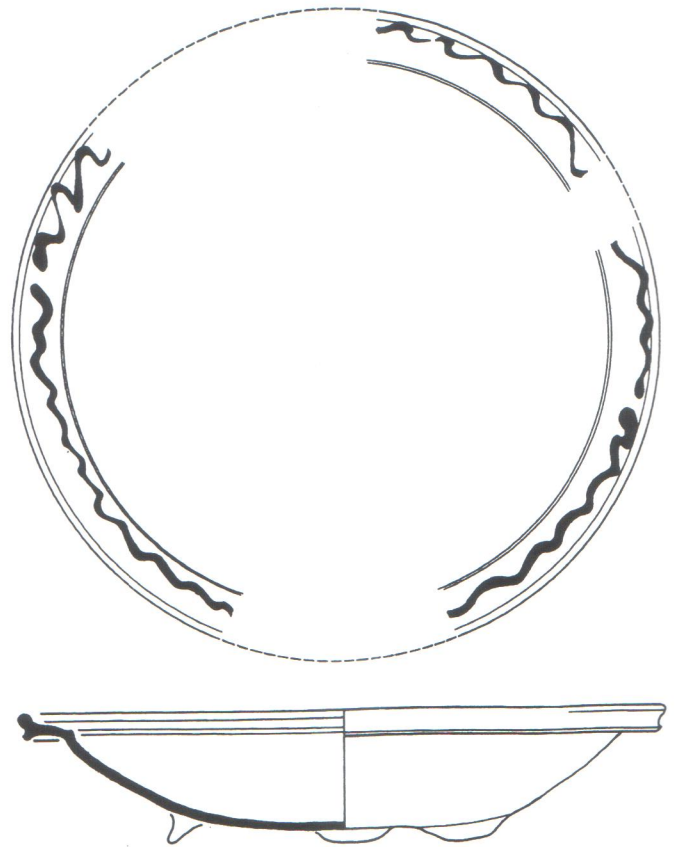
The material from the Leijzenhoek offers new insights into the products of Oosterhout's potters in the first half of the 17th century. This is not to say that all characteristics of Oosterhout's potteries are now known, on the contrary. Much more research will be needed before a clear picture of the 17th-century pottery industry at Oosterhout emerges. It is hoped that the results of the excavation at the Leijzenhoek will contribute to a greater insight into the distribution of Oosterhout ware, and hence also to an increased understanding of this pottery centre, the archaeology of which has so far remained somewhat underexposed.

Catalogue

Introduction

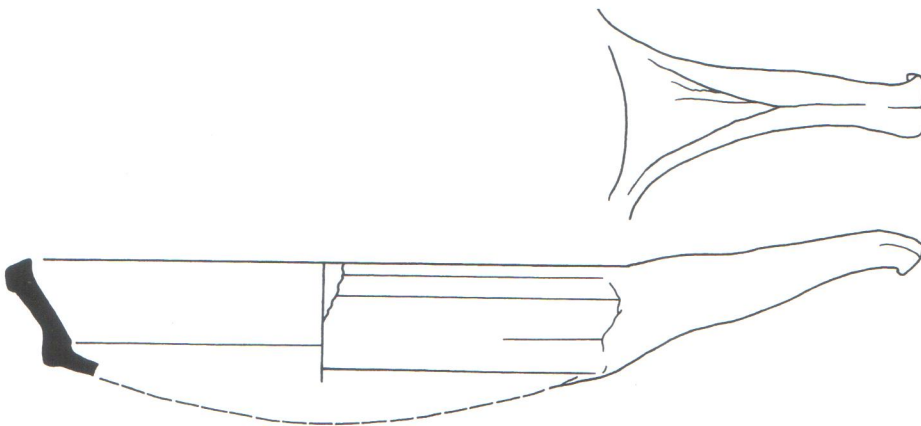
The pottery was studied and described in accordance with the 'Deventer system' (see Clevis & Kottman 1989, p. 77; Bartels 1999, pp 519 and 526). The numbers in the Deventer-system descriptions stand for the following features:

1. find number / catalogue number
2. type code. This is a code assigned to the object according to the Deventer classification. It allows the object to be compared in a convenient way with finds from other assemblages.
3. date. This refers to the period in which the object was produced.
4. maximum diameter (excluding handles, spouts, etc.), maximum height and maximum diameter of the foot in cm.
- 5a. fabric
- 5b. glaze
- 5c. decoration
- 6a. base
- 6b. handle(s)
- 6c. other
7. function or name
8. production centre
9. literature



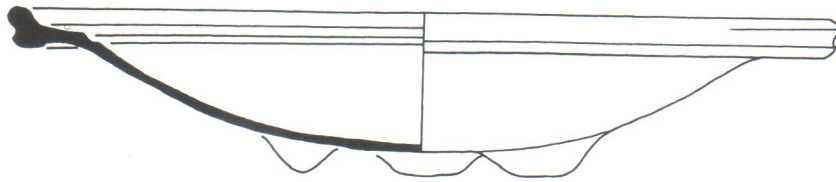
2.

1. OH-LV-2; 2. r-bor-6; 3. 1580-1650; 4. 49.2/10.0/-;
5a. red ware; 5b. lead glaze on upper surface; 5c. series of wavy lines in white slip on the flange; 6a. three lug feet; 6b. -; 6c. -;
7. platter; 8. Oosterhout; 9. -.



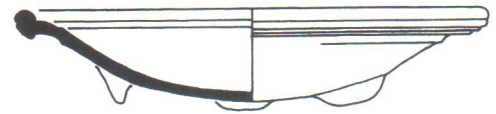
1.

1. OH-LV-1; 2. r-bak-23; 3. 1580-1650; 4. 24.0/-/-; 5a. red ware; 5b. lead glaze on the interior; 5c. attachment of a pouring lip at 90°; 6a. base is missing; 6b. long handle; 6c. -; 7. skillet, frying pan; 8. Oosterhout; 9. -.



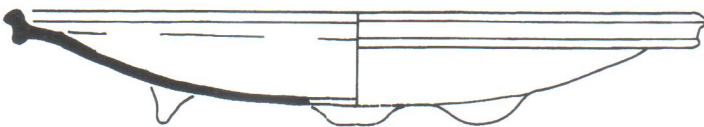
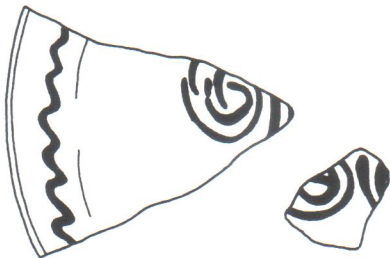
3.

1. OH-LV-3; 2. r-bor-31; 3. 1580-1650; 4. 44.5/8.6/-; 5a. red ware; 5b. lead glaze on the upper surface; 5c. -; 6a. three lug feet; 6b. -; 6c. -; 7. platter; 8. Oosterhout; 9. -.



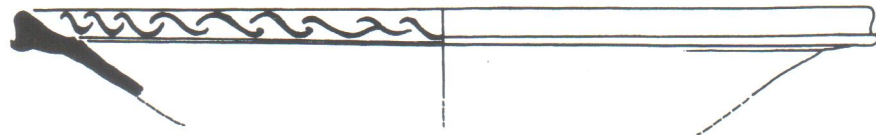
5.

1. OH-LV-5; 2. r-bor-61; 3. 1580-1650; 4. 25.0/5.2/-; 5a. red ware; 5b. lead glaze on the upper surface; 5c. -; 6a. three lug feet; 6b. -; 6c. -; 7. platter; 8. Oosterhout; 9. -.



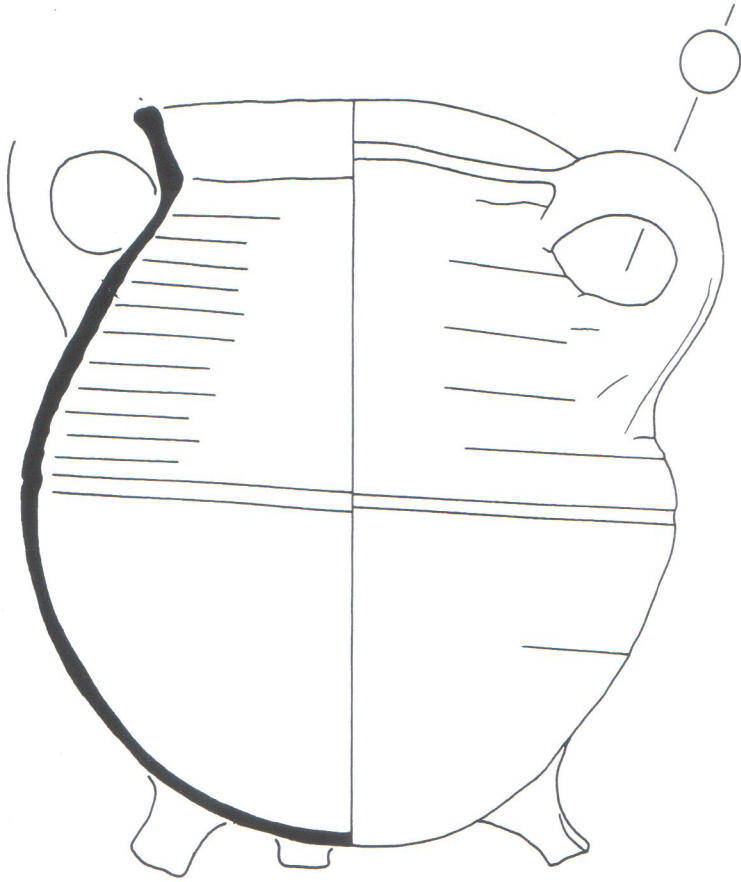
4.

1. OH-LV-4; 2. r-bor-60; 3. 1580-1650; 4. 37.2/-/-; 5a. red ware; 5b. lead glaze on the upper surface; 5c. wavy line on the flange, circles on the centre, all in white slip; 6a. three lug feet; 6b. -; 6c. -; 7. platter; 8. Oosterhout; 9. -.



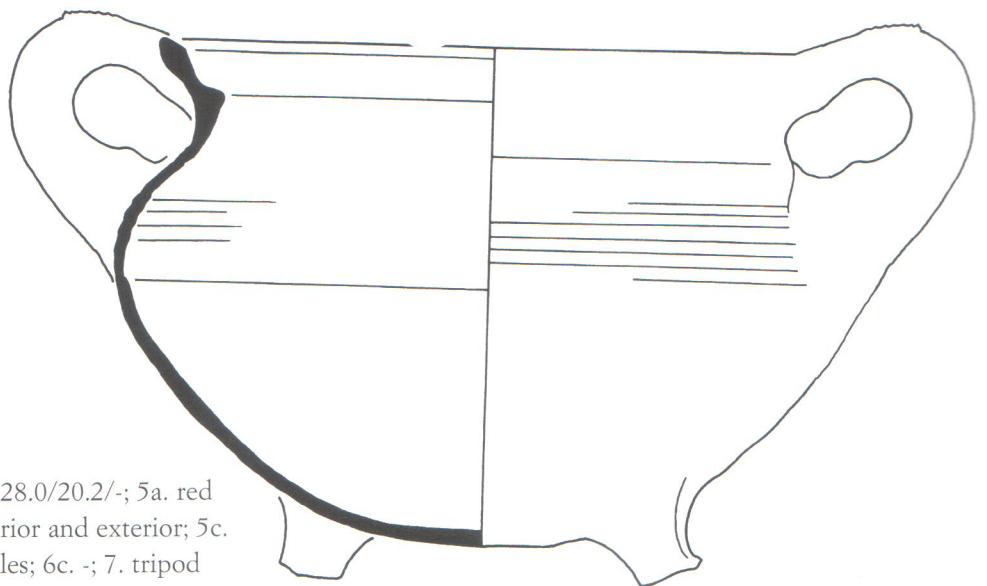
6.

1. OH-LV-6; 2. r-bor-; 3. 1580-1650; 4. 45/-/-; 5a. red ware; 5b. lead glaze on the upper surface; 5c. dashes of white slip on the flange; 6a. -; 6b. -; 6c. -; 7. platter; 8. Oosterhout; 9. -.



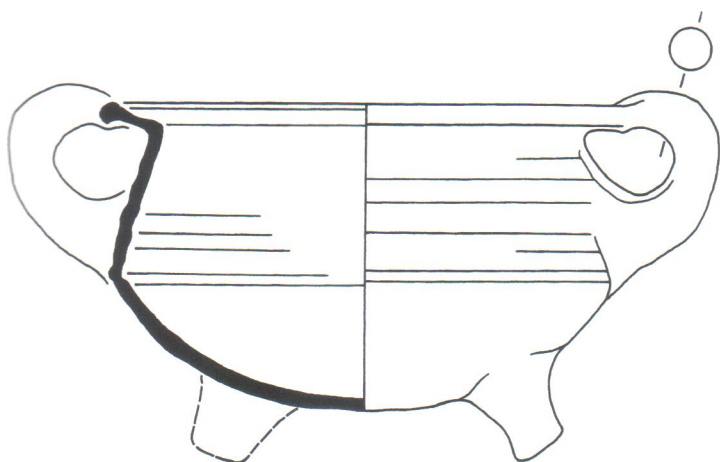
7.

1. OH-LV-7; 2. r-gra-114; 3. 1580-1650; 4. 29.2/24.6/-;
 5a. red ware; 5b. olive green lead glaze on the interior and exterior; 5c. -; 6a. three feet; 6b. two vertical loop handles; 6c. -; 7. tripod cauldron; 8. Oosterhout; 9. -.

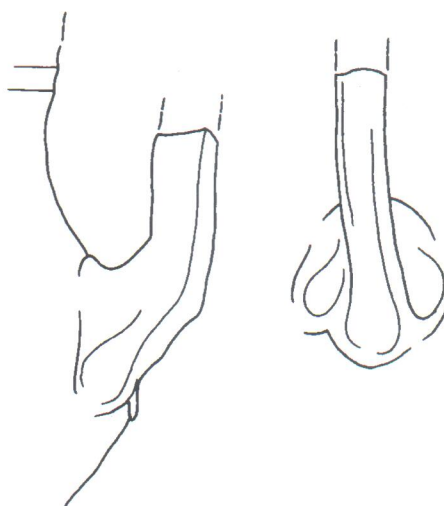


8.

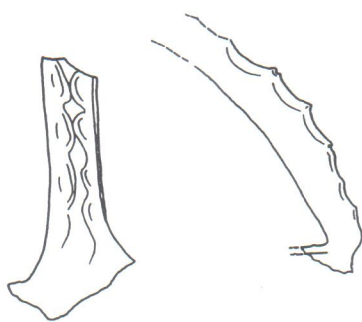
1. OH-LV-8; 2. r-gra-108; 3. 1580-1650; 4. 28.0/20.2/-; 5a. red ware; 5b. olive green lead glaze on the interior and exterior; 5c. -; 6a. three feet; 6b. two vertical loop handles; 6c. -; 7. tripod cauldron; 8. Oosterhout; 9. -.



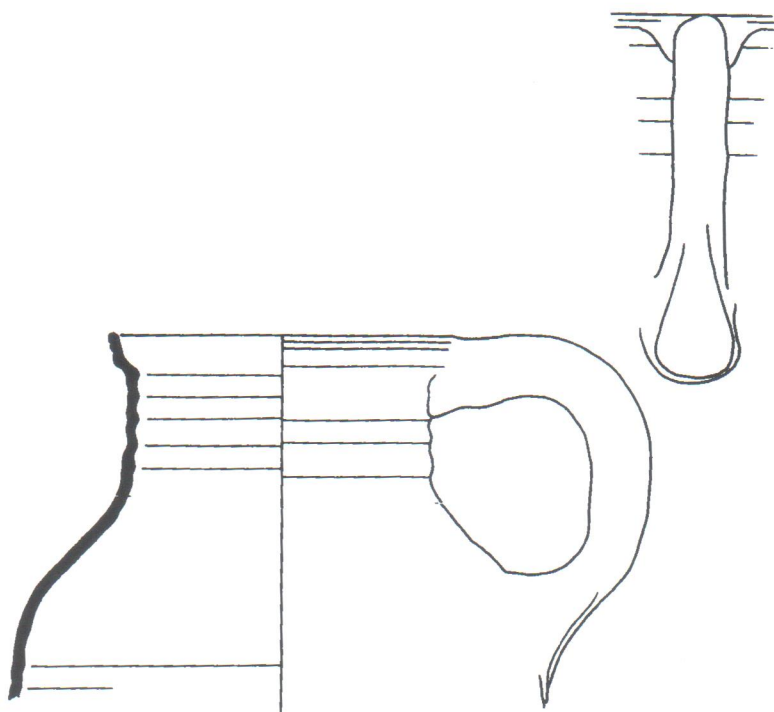
9.
1. OH-LV-9; 2. r-gra-133; 3. 1580-1650; 4. 20.2/11.5/-; 5a. red ware; 5b. olive green lead glaze on the interior (overfired) and half of the exterior; 5c. -; 6a. three feet; 6b. two vertical loop handles; 6c. -; 7. tripod cauldron; 8. Oosterhout; 9. -.



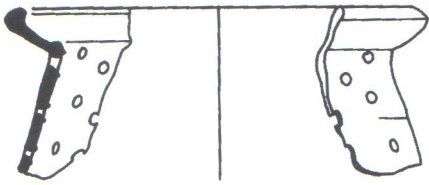
11.
1. OH-LV-11; 2. r-kan-; 3. 1600-1750; 4. -/-/-; 5a. red ware; 5b. lead glaze on the interior and exterior; 5c. thumb impressions on the handle attachment; 6a. -; 6b. vertical loop handle; 6c. -; 7. jug; 8. Oosterhout; 9. -.



10.
1. OH-LV-10; 2. r-; 3. 1580-1650; 4. -/-/-; 5a. red ware; 5b. fully lead-glazed; 5c. pinched decoration; 6a. -; 6b. handle; 6c. -; 7. suspension handle of a pot for live coals; 8. Oosterhout; 9. -.

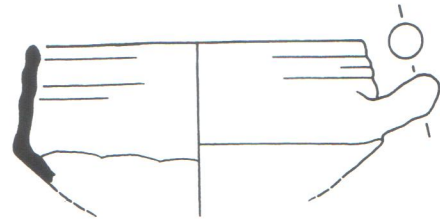


12.
1. OH-LV-12; 2. r-kan-33; 3. 1580-1650; 4. 19.8/-/-; 5a. red ware; 5b. lead glaze on the interior and exterior; 5c. -; 6a. -; 6b. vertical loop handle; 6c. -; 7. jug; 8. Oosterhout; 9. -.



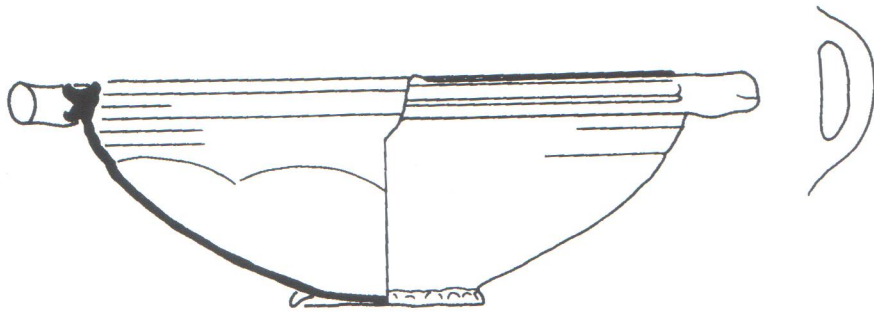
13.

1. OH-LV-13; 2. r-kmf-; 3. 1580-1650; 4. 16.0/-/-; 5a. red ware; 5b. unglazed; 5c. -; 6a. -; 6b. -; 6c. many perforations in the wall; 7. brazier; 8. Oosterhout; 9. -.



15.

1. OH-LV-15; 2. r-kop-14; 3. 1580-1650; 4. 13.8/-/-; 5a. red ware; 5b. lead glaze on the interior; 5c. -; 6a. -; 6b. one horizontal loop handle; 6c. -; 7. cup; 8. Oosterhout; 9. -.

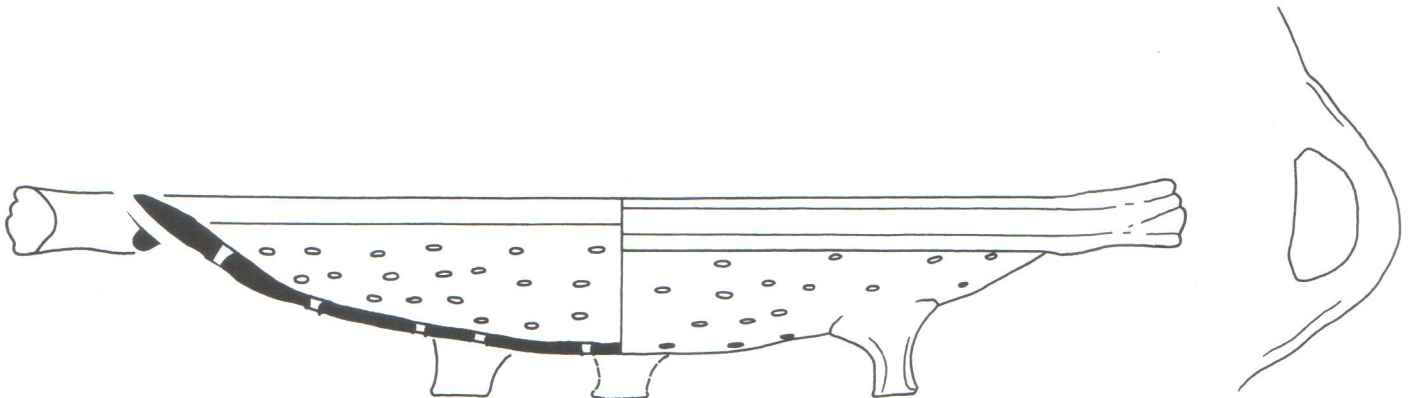


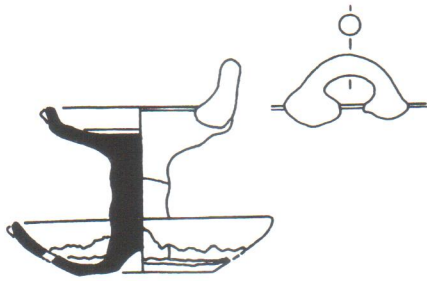
14.

1. OH-LV-14; 2. r-kom-42; 3. 1580-1650; 4. ca 48 (oval)/17.2/14.4; 5a. red ware; 5b. lead glaze on the interior; 5c. pouring lip (almost entirely missing); 6a. footring; 6b. two horizontal loop handles; 6c. pared down internally; 7. milk tub; 8. Oosterhout; 9. -.

16.

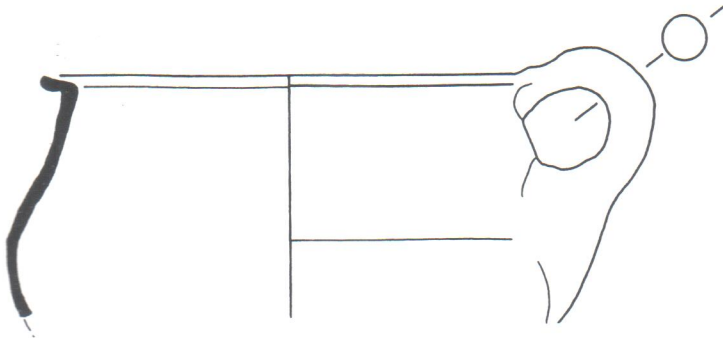
1. OH-LV-16; 2. r-lek-1; 3. 1580-1650; 4. 37.5/7.5/-; 5a. red ware; 5b. olive green lead glaze on the upper surface; 5c. many holes 3-4 mm wide; 6a. three feet; 6b. two horizontal loop handles; 6c. -; 7. colander, strainer; 8. Oosterhout; 9. -.





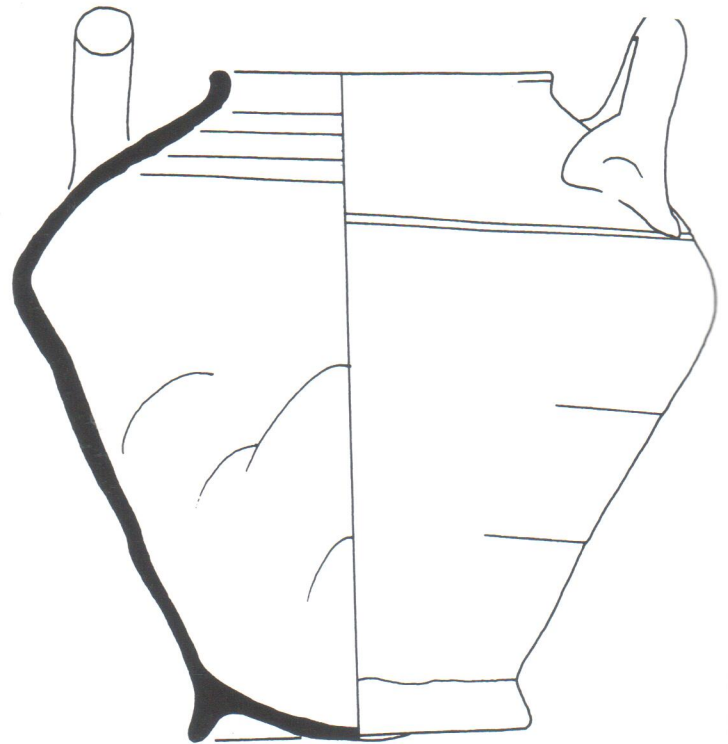
17.

1. OH-LV-17; 2. r-oli-2; 3. 1580-1650; 4. 9.8/9.8/-; 5a. red ware; 5b. olive green lead glaze on both bowls and part of the stem; 5c. -; 6a. -; 6b. one horizontally placed, upright loop handle; 6c. both bowls have a lip opposite the handle; 7. cresset lamp; 8. Oosterhout; 9. -.



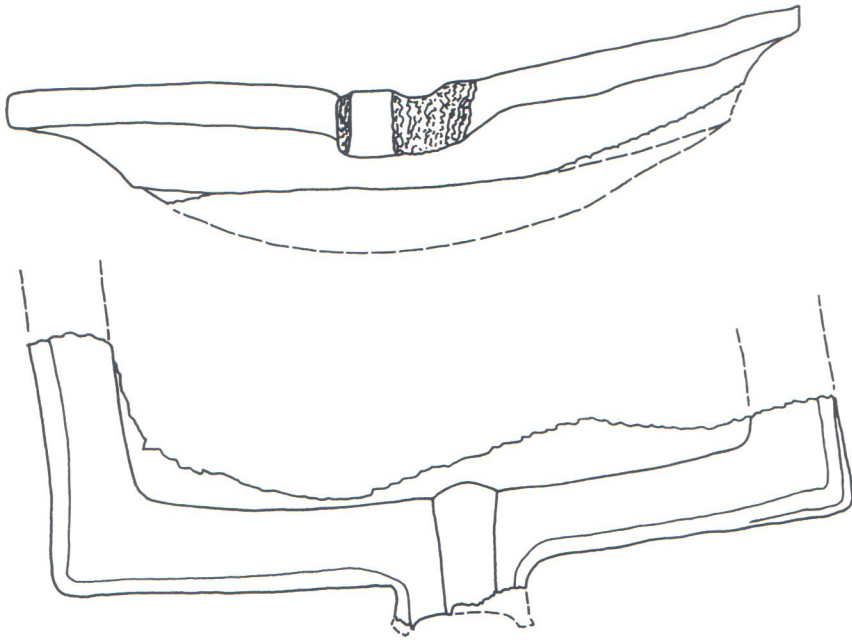
18.

1. OH-LV-18; 2. r-pis-5; 3. 1580-1650; 4. 18.5/-/-; 5a. red ware; 5b. lead glaze on the interior; 5c. -; 6a. -; 6b. vertical loop handle; 6c. -; 7. chamber pot; 8. Oosterhout; 9. -.



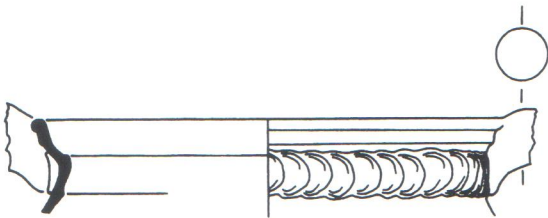
19.

1. OH-LV-19; 2. r-pot-3; 3. 1580-1650; 4. 25.0/26.5/13.1; 5a. red ware; 5b. greeny-grey lead glaze on the exterior; 5c. -; 6a. footring; 6b. two horizontally placed, upright loop handles; 6c. internally pared down; wobbly; 7. extinguisher; 8. Oosterhout; 9. -.



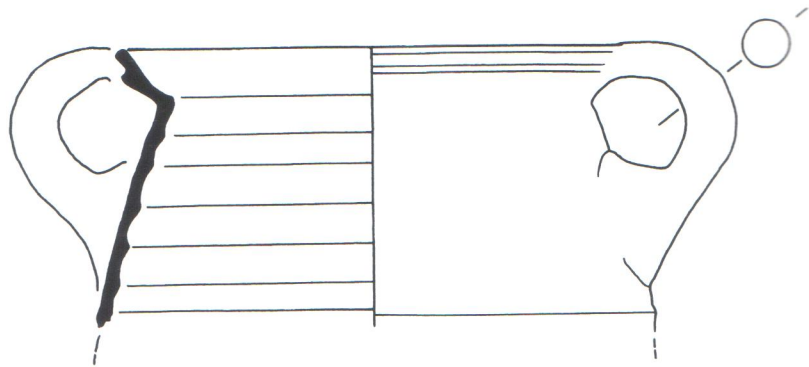
20.

1. OH-LV-20; 2. r-vet-3; 3. 1580-1650; 4. -/-/-; 5a. red ware;
5b. greeny-grey lead glaze on the upper surface; 5c. -; 6a. -; 6b.
massive pouring lip; 6c. -; 7. dripping pan; 8. Oosterhout; 9. -.



21.

1. OH-LV-21; 2. r- 3. 1580-1650; 4. -/-/-; 5a. red ware; 5b. lead
glaze on interior and exterior; 5c. a band of thumb impressions
below the rim; 6a. -; 6b. two vertical loop handles; 6c. -; 7. pot
or tripod cauldron; 8. Oosterhout; 9. -.



22.

1. OH-LV-22; 2. r-; 3. 1580-1650; 4. 21.0/-/-; 5a. red ware;
5b. lead glaze on the interior and exterior; 5c. -; 6a. -; 6b.
two vertical loop handles; 6c. -; 7. pot or tripod cauldron; 8.
Oosterhout; 9. -.

Notes

1. Kleij 1996, 102.
2. Kleij 1996, 103.
3. Kleij 1996, 101-128.
4. See note 3.
5. Probably the same clay deposit was used by the potters of nearby Bergen op Zoom. Bergen op Zoom also exported this clay to potters in Zeeland and Rotterdam: see Groeneweg 1992, 120-121.
6. A usually timber-built storage shed for cereals, vegetables, fruit or hay.
7. In the process of oxidation firing, the potter allows fresh air into the kiln, which after a while gives the pottery a red colour. In reduction firing, no oxygen-rich air is allowed into the kiln and the pottery will turn out grey.
8. On a platter three parts can be distinguished: the central area, the flange, which is usually known as the rim, and the edge of the flange, the actual rim.
9. Groeneweg 1992, 62, figs 315-343.
10. Clevis & Sarfatij 1982, 23-34, figs 8 and 11-16.
11. Kleij 1996, 116, figs 4 and 6; 122, fig. 25; 123, fig. 28; and 124, fig. 32.
12. Groeneweg 1992, 72.
13. This plate is the one in the photo and is encrusted with ash and soot. In the catalogue drawing this contamination has been ignored.
14. Hoegen & De Kievith 2004, 454, fig. 2.
15. Carmiggelt & Van Veen 1995, 54-55, figs 22 and 23.
16. De Kievith 1990, 20, fig. F.
17. Groeneweg 1992, 148-149, fig. 87.
18. Groeneweg 1992, 66, fig. 414[KLOOPT DIT WEL? cf NOOT 17!].
19. Bartels 1999, 666, fig. 495.
20. Groeneweg 1992, fig. 411.
21. Bult 1992, IHE B11-53 and IHE B1-1.
22. Groeneweg 1992, 180-183.
23. Kleij 1996, 119, fig. 15.
24. Bartels 1999, 702, fig. 624; Kleij 1996, 120, figs 20 and 21.
25. Groeneweg 1992, 184.
26. Kleij 1996, 118, fig. 13.
27. Bartels 1999, 695, fig. 605; Hoegen & De Kievith 2004, 454, fig. 4.
28. Kleij 1996, 120, figs 18 and 19.
29. Clevis & Kottman 1989, 107, figs 11-89; Bitter 1995, 132, figs 49 and 50.
30. Bitter 1995, 121, figs 6 and 7.
31. Groeneweg 1992, 179, fig. 119.
32. Groeneweg 1992, 65, figs 397-401; and 84, fig. 502.
33. Groeneweg 1992, 179, fig. 119.
34. Kleij 1996, 122, fig. 24; Clevis & Kottman 1989, 92, figs 10-51.
35. Clevis & Thijssen 1989, 42-43, fig. 255.
36. Kleij 1996, 122, fig. 24.
37. Bartels 1999, 731, fig. 716.
38. Bartels 1999, 568, fig. 154.
39. Groeneweg 1996, 91, fig. 4.

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