INTRODUCTION
Circa 1330, Basque whalers arrived to the eastern coasts of Quebec, Labrador, and Newfoundland, establishing seasonal settlements. This presence lasted until the end of the 16th century, even if, in some cases, new evidence suggests that they could have come back again.

The study of this Basque presence in the Strait of Belle Isle was especially developed in the 1970s by S. Hulsey, and, during the 1980s, circa 12 whaler sites were identified on the southern coast of Labrador. Two of them, Red Bay and Chateau Bay, were extensively excavated, providing evidence for the presence of Basque pottery, some of them possibly produced in Bilbao.

ARCHAEOLOGICAL CHARACTERISTICS
From an archaeological point of view, this production can be described as follows:

PASTE
Hard and compact, fine granulated, and soft to the touch. Color: mostly white although yellowish and pinkish shades can be observed. Main inclusions: abundance of possible small size mica, transparent quartz, and iron aggregates.

GLAZE
Application: mainly on the internal side of the vessels. Shades: green, honey, or butter yellow between them. Darker shades are achieved by producing a thicker layer of glaze, usually by scratching the decoration design before the biscuit of the paste.

USUAL SHAPES

ARCHAEOLOGICAL CHARACTERISTICS
E110 is chemically clearly different from other productions identified to date in the Basque Country. Technologically, it is made out of low calcareous kaolinitic clays from the Bilbao area, most probably mixed with illitic ones in order to improve workability. Equivalent firing temperatures are estimated in a wide range from below 950°C to 1,000°C.

E110 - THE KAOLINITIC POTTERY FROM BILBO
Produced at Miribilla area (Bilbao), according to several sources, written documents (texts), lapizgoyos (as no Osier – the pottery tokens), ethnographic evidence (Gelatianca), and archaeological remains (shores). However, not all production has been identified so far.

Production seems to be already from the beginning of the 15th century to, at least, the 18th century.

This pottery seems to have had an intensive regional distribution in the area of Biscay (Bilbao, Lekeitio, Durango, Orduna, Gerritx, Balmaseda, etc.).

Moreover, it is possible that this pottery was distributed in the areas of Basque presence, like Petit Mesétina (Quebec). In that sense, written documents indicate the existence of pottery providers from Bilbao that were sending the ships involved in New World expeditions, at which Biscayan sailors were also usually enrolled.

DECORATION
There are two different decoration systems that can be present together:

- Incised: one (1) or three (3) repetitive curvilinear lines. It is mainly found on open vessels (plates and plates) although sometimes it can also be found in closed vessels (grips and cantato). These lines are by scratching the decoration design before the biscuit of the paste, resulting in a thicker layer of colored-glaze (4).

- Other color effects possibly achieved by accumulation of glaze (2).

CONCLUSIONS
The development of TECNOLONIAL research project has enabled, for the first time, the identification of several productions in the Basque Country, among them E110. The archaeological characteristics of these productions are similar to several sherds recovered at Petit Mesétina as well as on other sites from Newfoundland, Quebec, Labrador, and Ottawa. A closer archaeological study of the pottery remains of these sites, together with its archaeological characterization, will be the basis for a better identification of the possible distribution of Basque pottery in Canada.

This research framework might enable to deepen the cultural processes underway by the local societies after the contact with the Europeans by using the evidence provided by pottery technology.

These goals may be easier to fulfill with the collaboration of the Canadian archaeological community for the identification and finding of the Basque productions from Basque origin. Because of that, I decided to end this poster asking you the question that follows:

HAVE YOU SEEN THIS PRODUCTION BEFORE?

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